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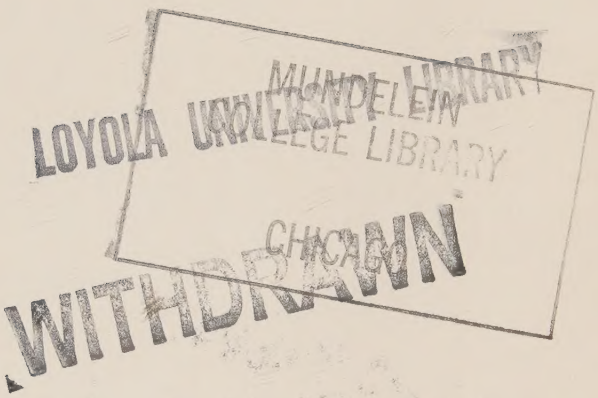

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BRYAN'S DICTIONARY

OF

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IN FIVE VOLUMES

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J. Hallett Hyatt, Sc.

Mona Lisa

From the painting by Leonardo da Vinci in the Louvre.

BRYAN'S DICTIONARY

OF

PAINTERS AND ENGRAVERS

NEW EDITION REVISED AND ENLARGED

UNDER THE SUPERVISION OF

GEORGE C. WILLIAMSON, LITT.D.

WITH NUMEROUS ILLUSTRATIONS

VOLUME V. S-Z

WINDELEIN COLLEGE

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NOTE TO VOL. V

THE most notable article in this Volume is that on Titian by Mr. Herbert Cook.[1] Early in importance after this come those relating to four eminent artists who have recently died—Watts, by his old friend, Mr. M. H. Spielmann; Whistler, by his recent biographer, Mr. G. R. Dennis; Vereshchagin, by Mr. H. Rayment; and Frederick Sandys, by the Editor. In each of these cases, but especially with regard to Whistler, an effort has been made to give the very fullest possible account of the artist and his works that the limits of such a dictionary as this permit. The list of Whistler's etchings is by far the most complete that has yet appeared.

There is an unusually large number of biographies in the volume relating to old Italian masters whose lives in recent years have been reconstructed, and whose works have received fresh and informing attention.

In this series the contributions made by Miss Olcott as to Alvise, Bartolommeo, and Antonio Vivarini are of the first importance, and hardly second to them come the articles from the pen of Mr. R. H. Hobart Cust on the three artists of the Semino family; the three of the Salimbeni; the three of the Tiepolo family; the Tressini; the two artists named Spanzotto, and Pier F. Sacchi. Miss Olcott has also written the article on Cosimo Tura, and those on the two Vanni, Lippo and Andrea.

The two Signorelli have been entrusted to Miss Maud Cruttwell, who has long made a special study of these painters, while Mr. Langton Douglas has dealt with that mysterious personality whose greatness has so recently come to light, the Sienese artist Sassetta. Solario, Salaino, and two very little-known men, Sebastiani and Trino, have fallen to the share of another member of the Cust family, Mrs. Wherry, and all that could be told respecting them she has set forth.

It has been a particular pleasure to enlist in the service of the Dictionary the eminent scholar, Herr Paul Kristeller, and the important article on Squarcione from his pen sets to rest, finally, it is hoped, some of the vain imaginings that have been current as to this so-called founder of a school.

Other Italian artists who have been treated afresh in the light of new discoveries are Sassoferrato, Bramantino, Savoldo, Tisio, Torbido, Varotari, and Vasari, who have been described by Mr. Brinton; Leonardo da Vinci, who has been taken in hand

[1] The article on Titian was, by an oversight, mentioned in the Note to Vol. IV., where another article written by Mr. H. Cook, that on Previtali, appeared.

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by Mr. McCurdy, Leonardo's most recent biographer; Spinelli and Turchi, who have been treated of by Mr. Strutt, the writer of the book on Lippo Lippi; the three Vecelli and Vavassori, who have received most careful attention from Miss Jourdain; and Perugino, who, as a matter of course, has fallen to the share of the Editor.

In the German School there are some notable articles, especially those from the pen of Mr. Campbell Dodgson on Schongauer, Schön, the three artists of the name of Traut, M. Wolgemut, and the two of the name of Weiditz; while Miss Constance Jocelyn Ffoulkes has reviewed a long list of the more unusual and difficult of the little-known German and Italian artists; writing articles upon Schülein, Van Schwaz, Scotti, the two Seregno, the Master of Sigmaringen, De Soye, Van Staren, Stefano de' Fedeli, Strigel, Theodorich of Prague, J. Thüfel, Tommaso da Modena, the two artists of the Da Vaprio family, D. J. Vellert, F. de Vico, G. Vismara, Hans Weiditz, the two Weinschröters, the Master of Werden, Olmutz von Wenzel, Conrad Witz, A. and J. Woensam von Worms, N. Wurmser, Zavattari, and P. and M. Zoppo.

The veteran writer, Mr. Weale, who from the very first has had charge of the section dealing with the old Flemish and Dutch artists, has contributed an unusually large number of articles to this volume, writing those on Saftleven, Saive, Sanders, Scorel, Snellaert, P. and H. Steenwijck, the three Stoeveres, Susenier, Taulier, Teylingen, Tieffental, Tillemanns, Tol, Uute Wael, Van de Capelle, Van der Goes, Van der Hagen, Van der Leepe, the five Van der Meeres, the three Van der Neers, Van der Pluym, Van der Veen, the three Van der Weydens, Van der Woestine, Van't Woudt, Van Voorst, Van Vucht, Van Wytevelde, Verbuys, Verwilt, De Vigilia, the two Volmaryns, Vrelant, J. Van Wijckersloot, F. Walschartz, C. Witz, Zegelaar, Zutmann, and Zyl. He has also sent in many small corrections of dates and lists of pictures, acquired during his unceasing researches into the history of Flemish Art.

Of the more strictly-called Dutch School the chief article is a very important one from Mr. Frank Rinder on Vermeer, containing the result of all past investigation, and correcting the errors hitherto adopted as to this wonderful painter; while of hardly less importance are the articles from the hand of Dr. Martin of the Hague, dealing with Jan Steen, the four artists named Teniers, Ter Borch, and Terbruggen. Mr. Staley has contributed the article on Troost.

Another article that deserves attention, especially as it is one of the few contributed by American scholars, is the one on Van Audenaerde, written by Dr. H. Hochheimer.

The baffling Cretan who settled in Spain and became known as El Greco is the subject of a long article by Mrs. Jack Henniker-Heaton, who has translated a recent work on that artist written in Spanish by the leading artistic scholar of Spain, Señor Don M. B. Cossio; while the head of the Spanish School, the great Velazquez, has fallen to the care of Sir Walter Armstrong, who has pruned and brought up to date the notice he contributed to an earlier edition of the Dictionary.

In the French School the lives of Troyon and of J. A., F. L. J., and L. J. Watteau are the work of Mr. Staley.

Of modern Italian artists the one deserving most attention is Segantini, and his biography has been written by Mr. Arthur G. Bell, who had the advantage of personal knowledge of that gifted man.

In the Russian School mention has already been made of Vereshchagin, but the assistance of Mr. Cazalet, President of the Anglo-Russian Society, must not be overlooked in some corrections made by him, and especially with regard to the memoir of P. A. Sviedomski which he has contributed. That of Tatkeleff is the work of the Editor, who has contributed several other memoirs of Russian artists.

American artists have not been overlooked, and the names of H. Sargent, W. Sartain, James Sharples, R. Sharples, H. Stone, W. O. Stone, A. W. Thompson, Edwin L. Weeks, R. W. Weir, S. L. Wenban, A. Wright, and E. A. Willis represent this rapidly-growing body of workers.

Turning now to the English artists, it should be mentioned that, as before, Mr. Dibdin has contributed the stories of the Liverpool painters, including George Stubbs, Tonge, the two Townes, John and J. C. Turmeau, Walker, Wallis, Richard Wane, and the various painters of the Williamson family, while the life of another Stubbs, J. H. P., has been written by his lineal descendant, Mr. H. Stubbs. Four other cases in which the assistance of lineal descendants has been secured, are those of the immortal Turner, where the information as to the family of the artist has been sent in by Mr. C. M. W. Turner, the memoir of Robert Kent Thomas, which has been carefully prepared by his daughter, Mrs. Ewen, while in the case of the brothers Alfred and Henry Tidey, the narratives have been compiled by their niece, Miss Lovering, and Miss Wallis and Mr. G. H. Wallis have contributed the life of George Wallis.

Many of the Scotsmen who have lately passed away have come to the share of Dr. Laing, of Dundee, who has prepared biographies of W. Bell Scott, John Smart, Robert Thorburn, James A. Walker, John Wallace, Robert Bruce Wallace, John Watson, J. D. Watson, J. W. Whymper, and W. J. Yule, as well as taking his part in writing upon some of the smaller English and foreign artists who might otherwise have been overlooked, such as Saftleven, Salmon, Salmson, Saunier, Sayers, Schaarschmidt, Schlesinger, Slocombe, Sorokin, Stanton, Steenwijck, Stückelberg, Sundberg, Surat, Tourrier, De Tours, Unger, Vallance, M. L. Vermeer, Vidal, Wattier, H. Wilhelm, Yon, W. J. Yule, and Zalisker.

F. W. Topham and Wimperis have been the work of Mr. Henry Walker, who has also contributed a long fresh account of Ziegler from special sources hitherto untouched.

Wright of Derby and J. R. Wilson have been treated of by Mr. W. Roberts, the biographer of Romney; Gleeson White, the well-beloved designer, has been contributed by his friend Mr. Dennis; Viscountess Templetown has been the subject of a notice from Mrs. Erskine, to which Mr. Campbell Dodgson has added some special information; Alfred Stevens is the subject of an inspiring article from the pen of Mr. Layard; Tissot has been contributed by Mrs. Arthur Bell; George Wilson by his recent biographer, Mr. J. Baillie; Smetham and Lewis Wingfield by the Editor; and Stott of Oldham and H. T. Wells have been supplied by Mr. Malcolm Bell, who is the author also of an excellent account of Daniel Vierge.

Turner has received attention from three separate authors; Mr Algernon Graves, whose knowledge of the pictures is unrivalled, having gone through the article with great care and made many additions and alterations, while Mr. C. M. W. Turner, already mentioned, has contributed the family section, and another writer some criticism.

There are yet very many of the English artists to be mentioned.

The medallists have not been overlooked, as their fine drawings are worthy of notice, and the volume contains notices of eight members of the eminent family of Wyon, as well as references to other leading men in the same profession, such as Tanner, Simon and Snelling. A few architects have been hitherto overlooked, and had to be referred to on account of their work in water-colour or oil; such men as Sir G. G. Scott, J. D. Sedding, Smirke and Sir John Soane appearing in this volume; while the writers who practised art, such as G. A. Sala, Sir George Scharf, Challoner Smith, and R. H. Soden Smith, and the collectors, as John Sheepshanks, have also received notice.

Amongst the miniaturists the accounts of Scouler and John Smart call for special attention, while amongst English artists not hitherto properly treated, and of somewhat lesser moment, it may be well to direct the reader to the memoirs of such men as William Simpson, and the Varleys, the work of Mr. Martin Hardie, who has also contributed many other articles, including those on C. K. Sharpe, J. Sibmacher, T. Sibson, A. Sisley, George Smith, W. B. Smith, W. C. Smith, G. Steell, James Stephenson, J. E. Stevens, A. and L. Stocks, F. Tayler, and H. J. Townsend, and also to the notices of the various artists of the Strutt family, of the Sharples family, of J. Wolff the animal painter, John Syer, Elijah Walton, and others.

The rank and file constitute a very long list, far longer than in the preceding volumes, and the following names may be mentioned:—

J. Saddler, John W. Saddler, Camille Saglio, G. H. Sagstätter, H. Sagstätter, J. E. Saintin, — Salisbury, B. N. Salm, L. A. Salmon, H. F. Salmson, G. Saloman, Anthony Salvin, John Sanders, J. A. Sanders, Francis Sandford, H. Sandreuter, F. Sanguinetti, F. Sargent, John Sartain, E. Sartori, J. F. Sartorius, J. N. Sartorius, H. Sass, A. Sauerweid, Noel Saunier, George Saunders, P. E. Sautai, J. L. du Sautoy, — Savill, F. R. Say, E. J. Schaller, E. de Schampheleer, W. Schaw, A. F. A. Schenck, H. Scherenburg, K. J. N. Scheuren, F. A. H. Schielvelbeine, E. J. Schindler, G. Schirmer, Ivan Schischkin, A. Schleich, E. Schleich, F. Schmalzigang, M. Schmidt, P. Schobelt, A. Schoenn, Otto Scholderer, C. von Schraudolph, A. Schreyer, W. H. Schroeder, G. E. Schuback, F. A. Schubert, E. Schultz-Briesen, L. F. Schützenberger, T. S. Schurawlew, C. Schweich, A. Schwendy, Baron von Schwiter, J. J. Scoles, G. G. Scott, A. Ségé, G. Seidel, A. Seifert, A. Seitz, C. Sell, L. Sellmayr, H. C. Selous, G. Semper, L. P. Sergent, Sarah Setchell, G. P. Seurat, J. M. Sevestre, Charlotte Sharpe, Mary Anne Sharpe, F. Sharples, James Sharples, junr., George Sheffield, T. H. Shepherd, W. Sheppard, Chas. Sherwin, F. S. Shuranlew, S. Sidley, A. Siegert, H. Siemiradski, E. Signol, P. C. Simart, W. H. Simmons, N. Simonsen, F. J. Skill, J. Skippe, E. Slingeneijer, Sydney Smirke, J. R. Smith, S. C. Smith, Franz Sodar, J. P. Södermark, C. F. Soerensen, P. P. Sokolow, H. Sondermann, G. A. Spangenberg, L. Spangenberg, C. Springer, F. G. Ssolnzeff, A. Stabli, J. P. Stafford, A. Stannard, A. G. Stannard,

Karl Stauffer, K. K. H. Steffeck, M. Steinla, Jas. Stephanoff, F. M. F. Storelli, Thos. Streatfield, Jas. Stuart, L. Stürtz, N. Y. Svertschkof, Chas. Swaine, S. D. Swarbreck James R. Swinton, E. Swoboda, John Syme, A. C. L. Tacke, A. Tahy, W. H. F. Talbot L. Tancini, James Tassie, W. Tassie, George Tattersall, John Taylor, Peter Taylor, C. Teja, E. Tenner, F. Tepa, E. Tepper, L. Terrazzi, H. J. Terry, E. Teschendorf, E. Tetzner, M. Than, W. Theed, E. R. Thirion, C. A. E. Thomas, John Thomas, W. L. Thomas, Jacob Thompson, James Thomson, S. A. Thon, O. von Thoren, J. Till, L. C. Timbal, James Timbrell, J. J. J. Tissot, H. G. Todd, M. Todt, V. Tojetti, A. Toulmouche, H. Toutin, J. Toutin, Carl L. Tragardh, J. M. von Trenkwald, W. H. Trood, P. D. Trouillebert, G. S. Truesdell, K. A. Trutowsky, Charles P. Tschaggeny, J. B. Tuttiné, R. S. Tyrwhitt, J. W. Upham, S. Ussi, P. Vaini, Jules E. Valadon, J. Valentiny, T. Valério, H. Valkenburg, G. Vanaise, J. van Bree, J. H. F. van Lerius, S. Vannutelli, P. A. Varin, M. L. B. Vautier, A. Veillon, C. L. Verboeckhoven, E. J. Verboeckhoven, J. L. J. Verdier, E. Verdyen, J. Verhaz, M. C. Verlat, J. B. Vermay, A. J. Verwée, J. G. Vibert, C. L. Vielcazal, T. Viero, F. Vinea, H. F. Vion, T. de Viva, F. Vizetelly, H. Vizetelly, W. Vogels, A. C. Voillemot, A. Vollon, A. J. J. Vollweider, J. F. Voltz, W. Volz, A. de Vriendt, J. A. Vrolyk, Jan M. Vrolyk, E. L. Wagrez, G. Walckiers, Henry Wallis, James Ward, Isaac Ware, J. B. Waring, Robert Warthmüller, R. F. Wassmann, Jas. Wathen, M. L. Watson, W. H. Watts, Charles M. Webb, A. Wegelin, J. F. W. Wegener, K. G. Wegener, C. Weigand, J. G. Weinhold, L. Weisser, E. Welker, T. L. Weller, M. Welter, G. Wertheimer, F. Westin, K. Weysser, George Whitaker, J. W. Whittaker, N. Whittock, J. J. G. van Wicheren, F. Wichert, W. Widgery, F. Wieschebrink, H. G. Wieschebrink, H. Wilhelm, B. Wilkes, A. von Wille, T. Willement, T. Williams, Cæsar Willich, E. A. Willis, W. G. Wills, C. H. Wilson, M. E. Winge, F. W. von Winterfeldt, H. Wislicenus, O. Wisniewski, E. S. Witkamp, J. P. Wittkamp, J. M. Wittmer, A. E. van Woerndle, M. A. Wolff, A. Wolfl, B. Woltze, A. Wonseidler, L. J. Wood, W. F. Woodington, Thos. Woolner, Jos. Wright, Wm. Wyld, R. Yeo, E. F. You, J. M. Youngman, A. Yvon, M. Zaliski, E. K. G. Zimmermann, F. Zimmermann, J. B. A. Zo, F. Zuberbühler.

In all there are nearly six hundred new biographies in this Volume, and over three thousand corrections have been made on the last edition.

The Editor would like to add a word in explanation of the fact (frequently commented upon by the reviewers) that considerable space has been given in all the volumes to modern men, especially those who have recently died. His reason for this is that the information is specially required when these artists are being constantly referred to and their works being collected, and the information is not readily obtainable outside the Dictionary without the examination of many books. He is aware that the space given to modern men is often disproportionate, but it is, if an error, an intentional one, and made in order to render the Dictionary the best modern work of reference. It is necessary also to state once more that the work does not deal with living artists.

In conclusion, the Editor takes this opportunity of thanking all his contributors for what they have so kindly done for him, and the reviewers for the considerate way in which they have received and reviewed the various volumes. His thanks are also due to very many owners of pictures who have allowed the works in their

possession to be described and often photographed for use in this work; and, lastly, he would thank all those critics who with much courtesy have written to him pointing out various errors and suggesting additions and improvements.

It was at one time thought that a supplement might be added to this final volume containing notices of the painters—unfortunately a considerable number—who have passed away while the book has been in the press, as well as certain memoirs omitted in previous volumes. The volume has, however, run out to so great a length, that this is out of the question. The Editor, therefore, can only express the hope that when sufficient material shall have accumulated, he may be privileged to issue a supplementary volume, and with this object in view he will always be grateful for the assistance of his numerous readers, and begs them to be good enough to communicate with him (to the care of the publishers) as to any omissions or errors that they may at any time discover, or any special information they may be able to impart.

NOTICE

As confusion frequently arises in the alphabetical arrangement of biographical dictionaries owing to the arbitrary mode in which it has been customary to deal with such names as are preceded by an article or a preposition, or by both, it has been thought desirable in this work to adopt the grammatical principle sanctioned by the Belgian Academy in regard to the names of Flemish and French (or Walloon) origin, which are included in the 'Biographie Nationale.'

The arrangement therefore is according to the following plan:

I. Every artist having a surname is placed under that surname, cross-references being given from assumed names and sobriquets whenever needed.

Thus, *Correggio*	is entered under	*Allegri, Antonio.*
Pinturicchio	„	*Biagio, Bernardino.*
Sebastiano del Piombo	„	*Luciani, Sebastiano.*
Tintoretto	„	*Robusti, Jacopo.*

(*a*) When the prefix to a name is an article it remains annexed, because it is an integral part of the name; but when it is a preposition, it is disunited, because it indicates the place of origin or birth of the artist, or a territorial or seigneurial name. Thus, the French *Le* and *La*, and the equivalent Dutch and Flemish *De* are retained; while the French *de*, the Italian *da* and *di*, the German *von*, and the Dutch and Flemish *van* are rejected.

Thus, *Charles Le Brun*	is entered under	*Le Brun.*
Jan David De Heem	„	*De Heem.*
Jean François de Troy	„	*Troy.*
Heinrich Maria von Hess	„	*Hess.*
Isack van Ostade	„	*Ostade.*

(*b*) When the prefix is an article joined to or preceded by a preposition, as in the French *du*, *de la*, and *des*, the Italian *del*, *della*, *degli*, *dai*, *dagli*, and *dalle*, the Spanish *del* and *de la*, and the Dutch *van der*, *van de*, *van den*, and *ver* (a contraction for *van der*), it cannot be disunited from the proper name, because the particles together represent the genitive case of the article.

Thus, *Alphonse du Fresnoy*	is entered under	*Du Fresnoy.*
Laurent de La Hire	„	*De La Hire.*
Niccolò dell' Abbate	„	*Dell' Abbate.*
Girolamo dai Libri	„	*Dai Libri.*
Willem van de Velde	„	*Van de Velde.*

(*c*) English artists bearing foreign names are placed under the prefix, whether it be an article or a preposition.

Thus, *Peter De Wint* is entered under *De Wint.*

(*d*) Proper names with the prefix *St.* are placed as though the word *Saint* were written in full: and similarly, *M'* and *Mc* are arranged as *Mac.*

(*e*) Foreign compound names are arranged under the first name.

Thus, *Baptiste Aubry-Lecomte*	is entered under	*Aubry-Lecomte.*
Juan Cano de Arevalo	,,	*Cano de Arevalo.*

II. An artist having no surname is placed under the name of the place from which he is known, or failing that, under his own Christian name

Thus, *Andrea da Bologna*	is entered under	*Bologna.*
Andrea del Sarto	,,	*Andrea.*
Fra Bartolommeo	,,	*Bartolommeo.*

III. Anonymous artists known as the *Master of the Crab*, the *Master of the Die*, the *Master of the Rat-Trap*, will be found under the common title of *Master.*

CONTRIBUTORS OF INITIALED ARTICLES.

W. A.	Sir Walter Armstrong.
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E. S.	Elliot Stock.
E. C. S.	E. C. Strutt.
H. S.	H. Stubbs.
C. M. W. T.	C. M. W. Turner.
H. W.	Henry Walker.
G. H. W.	G. H. Wallis.
W. H. J. W.	W. H. James Weale.
A. W.	Albinia Wherry.
A. W.	Alfred Whitman.
F. W. W.	Frederic W. Whyte.
G. C. W.	George C. Williamson.

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A

BIOGRAPHICAL DICTIONARY

OF

PAINTERS AND ENGRAVERS

SAAL, Georg Eduard Otto, landscape painter, born at Coblentz in 1818, studied at Düsseldorf under Schirmer, but went in 1848 to Heidelberg, then to Baden-Baden, and in 1870 to Paris. He painted mountain scenery, and, later on in life, scenes in the Forest of Fontainebleau. He died at Baden-Baden, where he was court painter, in 1870.

SAAL, T., an indifferent engraver of vignettes for books. He lived about the year 1672.

SAAR, Alois von, landscape and architectural painter, born at Traiskirchen, Lower Austria, in 1799, was a student at the Vienna Academy. He painted in oils and water-colours; some of his works are in the Vienna Gallery. He died in 1840.

SAAVEDRA. See Del Castillo y Saavedra.

SABATELLI, Francesco, history painter, born at Florence in 1803, was the pupil of his father, Luigi Sabatelli. He studied at Rome and Venice, but in 1823 was invited to Florence by Leopold II., and became Professor of the Academy. He died at Milan in 1829.

SABATELLI, Giuseppe, painter, born at Milan in 1813, was a pupil of his father, Luigi Sabatelli. In 1834 he went to Florence, and became a Professor in the Academy. He painted portraits and historical subjects. He died at Florence in 1843.

SABATELLI, Luigi, the elder, history painter and etcher, born at Florence in 1772, studied at the Academy of that city under Pietro Pedroni. From 1788 to 1793 he was in Rome, and from 1795 to 1797 in Venice. In 1808 he was appointed Professor of the Academy at Milan by Eugène Beauharnais. Of his works we may name:

Abigail before David; *in the Chapel of the Virgin at Arezzo.*
The Blessing of the Children; *in the Paroni Palace at Genoa.*
Heliodorus driven from the Temple.
Portrait of the Artist himself.
The Four Great Prophets; *in St. Gaudenzio, Novara.*
The Olympic Games; *in the Pitti Palace in Florence.*
The Marriage of Cupid and Psyche; *in the Busca Serbelloni Palace in Milan.*
The Adoration of God through Prophets and Patriarchs; *in the Church of Valmadrera at Lecco.*
Three Scenes from the Life of Galileo.
The Triumph of Cupid; *in the Villa Giontini at Florence.*
The Coronation of the Virgin; *in S. Firenze in Florence.*
The Plague of Florence. (*Etching.*)
The Visions of the Apocalypse. (*Do*).

In many of his frescoes he was assisted by his son Luigi Sabatelli, the younger. He died at Milan in 1850.

SABATERII, Pierre, a skilful glass-painter, of the 13th century, practising at Montpellier about 1298. He decorated the cathedral with fine paintings on glass, which were much admired for their excellent composition and brilliant colour. His son Laurent succeeded his father in his practice, and was an artist of much merit.

SABBATINI, Andrea, (Sabatini,) called Da Salerno, a painter, was born at Bologna about 1480. He was the son of a wealthy merchant, who, finding his son had a taste for art, took him to Naples, and placed him under the tuition of Raimo Epifanio, a painter of little celebrity, under whom he studied some time. He is then said to have obtained his father's permission to visit Perugia, to profit by the lessons of Perugino. On his journey he encountered some artists, who were so loud in their praise of Raphael, that Andrea digressed into that painter's atelier, and in a short time was found of sufficient ability to be intrusted by Raphael to execute, from his designs, some of the frescoes in the Vatican and in S. Maria della Pace. It is also said that while prosecuting his studies under Raphael, he was recalled to Salerno by the illness of his father, who died soon after his arrival. The whole of this Roman tale rests, however, on the unsupported evidence of the untrustworthy De' Dominici. So far as the facts are surely known, Sabbatini worked only at Naples, where he was soon regarded as the ablest artist of the school. His frescoes in S. Maria della Grazie have been, for the most part, destroyed by alterations made in that church, but those in the vestibule of the inner court of S. Gennaro dei Poveri still exist. Other works are:

Naples.	*Brancacci Chapel, Duomo.*	The Assumption of the Virgin.
„	*S. Spirito di Palazzo.*	The Adoration of the Magi.
„	*S. Domenico Maggiore.*	The Madonna and Bambino, with St. Elisabeth and other Saints.
„	*Museum.*	Descent from the Cross.
„	„	Adoration of the Magi.
„	„	Miracle of St. Nicholas of Bari.
„	„	St. Benedict enthroned among Six Saints.
„	„	Two Scenes from the Life of St. Placidus.
Salerno.	*Duomo.*	A Pietà.

Sabbatini died at Gaeta in 1545.

SABBATINI, Lorenzo, called Lorenzino da Bologna, was born about 1530 at Bologna, where he studied under Tibaldi. After having painted several pictures for the churches at Bologna, he visited Rome during the pontificate of Gregory XIII., and improved his style by study of the works of Raphael, imitating them with such success, that he has been called a pupil of Raphael, although he was born some ten years after his death. In his smaller pictures he seems to have followed Parmigiano. He was employed by the pope in the Capella Paolina, in the Vatican, where he painted several subjects from the Life of St. Paul in conjunction with Federigo Zuccaro. In the Sala Reggia he painted a 'Triumph of Faith.' These works were executed so much to the satisfaction of the pope, that he was appointed superintendent of the decorations then going on in the Vatican. Sabbatini died at Rome in 1577. Of his numerous pictures we may name:

Bologna.	*S. Pietro and S. Paulo.*	A Madonna with Saints.
„	*S. Maria delle Grazie.*	The Crucifixion.
„	*La Morte.*	The Assumption.
„	*S. Martino Maggiore.*	St. Joachim and St. Anne.
„	*S. Giacomo.*	St. Michael vanquishing the Rebel Angels.
„	„	The Four Evangelists.
„	„	The Four Doctors of the Church.
Dresden.	*Gallery.*	Marriage of St. Catharine.
Paris.	*Louvre.*	Virgin and Child and St. John.

SABLET, Jacques Henri, brother of the next-named, was born in 1749 at Morges. He was the pupil successively of Dubois and Cocher, at Lyons, and of Vien, in Paris. He travelled in Spain and lived twenty years in Italy, dying in Paris in 1803. There are five of his pictures in the Nantes Museum.

SABLET, Jean François, was born at Morges, in Switzerland, in 1751, and taught the rudiments of art by a decorator at Lyons. He then went to Paris, where he studied under Vien, whom he accompanied to Rome, where he studied anatomy, ornamental design, and costume, and painted portraits, genre pictures, and landscapes. He settled at Nantes, where, in 1812, he was commissioned by the town to paint six *grisailles* for the Bourse, illustrating Napoleon's visit to Nantes. After Waterloo these were sold and exported to America. Sablet died at Nantes in 1819. There are six of his works in the Nantes Museum.

SABLON, Pierre, a designer and engraver, was born at Chartres, in 1584, according to his inscription on the oval border of his own portrait: "Pierre Sablon Chartrain. xxiii ans. 1607." On the margin is inscribed:

"Me contemplant un jour en deux diuerses glaces
Je veis le mien Profil despainct naiuement;
Lors je deliberé en moy soudainement
De graver ce Pourtraict dont vo' voyez les traces."

There are only three other prints known by him: 'Lamech and Cain,' after Lucas van Leyden, (Bartsch, N° 14,) but left unfinished (it is the counterpart of the original, and has the date 1524 high up on the right, the 5 reversed, and the mark of Lucas; at the bottom *P. Sablon f.* 1602; 'The Good Samaritan,' a small square print, mentioned in the collection of Paignon Dijonval; and the portrait of Rabelais, bust turned to the right, but full face. This is a medallion; on the border is inscribed "Franc. Rabelesius;" in the exergue, "Sum petulantis plene cachino. *Pers P. Sablon f.*"

SACCHI, Andrea, sometimes called Ouche, born at Nettuno, near Rome, about the end of the 16th century, was the son of Benedetto Sacchi, a painter of little note, by whom he was first instructed; he afterwards studied under Francesco Albani. On leaving the school of that painter he studied Raphael, Polidoro da Caravaggio, and the antique. He was favoured by Cardinal Barberini, who employed him in his palace. Several of the public buildings of Rome possess his works. His 'St. Romuald with his Monks,' in the Vatican Gallery, used to be considered one of the four finest pictures in Rome. The composition is extremely simple; it represents the Saint seated in a valley of the Apennines, surrounded by some members of his order, and explaining his reasons for retiring from the world. The effect he has given to a group of six figures, all habited in white drapery, without the aid of contrast, is very remarkable. Sacchi died at Nettuno in 1661. Among his pupils were Lauri, Garzi, and Carlo Maratta. Additional works:

Madrid.	*Gallery*	SS. Paul the Hermit and Anthony.
„	„	Portrait of Fr. Albani.
„	„	„ „ Himself.
Petersburg.	*Hermitage.*	Angel consoling Hagar.
„	„	Triumph of Truth.
„	„	Repose of Venus.
Rome.	*Vatican.*	Mass of St. Gregory.
„	„	Clement VIII.
„	*S. Carlo à Catinari.*	Death of St. Anna.
„	*S. Giuseppe.*	Angel appearing to Joseph.
„	*Quirinal.*	St. Andrew.
Vienna.	*Gallery.*	Ham scoffing at Noah.
„	„	Juno in her Car.
„	„	Wisdom surrounded by the Virtues.

SACCHI, Antonio, an Italian painter of the 17th century, a native of Como. He studied at Rome, and is said to have died of grief in 1694, in consequence of having painted an ill-proportioned fresco.

SACCHI, Carlo, painter, was born at Pavia in 1617 (?), and learned the first rudiments of design in Milan from Rossi. He went to Rome, where he resided some time, and afterwards visited Venice. The works of Paolo Veronese were the particular objects of his imitation, and one of his best pictures, a 'St. James raising a dead person,' in the Osservanza, at Pavia, is painted much in the style of Paolo. He also executed some etchings after the Venetian masters, among which are an 'Adoration of the Shepherds,' after Tintoretto, and an 'Adoration of the Magi,' after P. Veronese. He died at Pavia in 1706.

SACCHI, Gaspard, of Imola, flourished in the early part of the 16th century, and painted many pictures in Ravenna and other parts of the Romagna. In the sacristy of Castel S. Pietro at Imola there is an altar-piece with his name, and the date 1517; and at Bologna, in S. Francesco-in-Tavola, another dated 1521.

SACCHI, Giuseppe, the son of Andrea, painted portraits and historical subjects in the 17th century. He was his father's pupil, and eventually became a friar minor. No known work of his is extant, but it has been surmised that a 'Sibyl,' at Warsaw, attributed to 'Giuseppe Sacconi,' may be by him.

PIER FRANCESCO SACCHI

[*Chiesa dei Frate, Levanto*

ST. GEORGE AND THE DRAGON

SACCHI, M., (or Il Sacchi,) a native of Casale, ourished in the 17th century. He painted in S. rancesco, at Casale, a picture representing a lottery r marriage portions, in which a great assemblage fathers, mothers, and their daughters is intro-uced. At S. Agostino di Casale is a standard, 'Virgin and Saints,' containing portraits of veral princes of the house of Gonzaga, by him.

SACCHI, Pier Francesco, (called variously cchio, Sacchius, Sacco, and Saccus, Francesco, Pier Francesco, surnamed il Pavese, or Pietro Pier Francesco di Pavia,) has been wrongly corded by Lomazzo as one of the artists who ourished at Milan under Francesco Sforza. As a atter of fact, his works were all executed in e 16th century. The earliest work by him is e 'Parting of St. John the Baptist from his arents,' dated 1512, in the oratory of Sta. Maria Genoa. In 1514 he painted a 'Crucifixion with ints' (now in the Berlin Museum) for the church S. Francesco di Paolo at Nervi, and in 1514 e 'Four Doctors of the Church' (now in the ouvre in Paris) for the church of S. Giovanni Pre, afterwards S. Ugo. Documents bearing ate July 12 and 17 prove that in 1520 he was a ember of the Council of the Guild of Painters at enoa; and in 1526 he completed the 'Glory of e Virgin, with Saints,' still in the church of S. aria at Castello. His latest, and finest, recorded ork is a 'Deposition' in the church of SS. Nazzaro d Celso at Multedo, near Pegli; but there is a agnificent 'St. George' in the church of the Frati inori at Levanto, near Spezia, of which we give illustration, that may with justice be assigned him, whilst a 'St. Jerome and St. Martin,' once tributed to Zingaro, also in the Berlin Museum, most characteristic of his peculiar style. The awing and colour of his earlier work is hard and npleasant in line and texture, and there is a want flexibility in his figures, but he gradually im-oved, and was always fully alive to the beauty and tei est involved in accessories, landscape, costume, tails, &c., with which his work is apt to be even o overladen. His artistic tendencies are distinctly orth Italian, with reminiscences of the delicacy feeling distinguishing the Umbro-Peruginesques the Bolognese and Ferrarese School. From a rtain similarity of type and finish in detail he s even been erroneously described as the master Moretto. Little or nothing is known of his ivate life.

Besides those works already mentioned, the following, though not signed according to his usual stom, have been attributed to him:

rlin.	*Museum.*	Holy Family. (*Attributed to Solario, but with more reason perhaps to Cesare Magno.*)
ultedo.	*Church of SS. Nazzaro and Celso (Sacristy).*	Small panel of Scenes from the Passion.
ris.	*Coll. of late O. Mündler.*	Holy Family.
via.	*Malaspina Coll.*	Crucifixion. (*Much injured.*)
,,	*Ch. of S. Michele.*	Frescoes and Decorations: Four Doctors, Symbols of the Evangelists, and Prophets.
me.	*Palazzo Corsini.*	The Apotheosis of S. Bernardino of Siena. R. H. H. C.

Mention of another Pier Francesco Pavese occasionally occurs as early as 1460.

SACCHIATI, Pietro, a native of Ravenna, born out 1598, is noticed by Basan as an engraver in od and chiaroscuro after various masters.

SACCHIENSIS (or De Sacchio). See Licinio, Giovanni Antonio.

SACCO, Scipione, (Sacchi,) a painter, and native of Cesena, who flourished in the 16th century. He painted a 'St. Gregory' for the cathedral of Cesena, which is inscribed *Cæsenas*, 1545; and a 'Death of St. Peter Martyr' for the church of S. Domenico. He is said by some to have been a pupil of Raphael.

SACRAMENTO, Juan del Santisimo. See Guzman.

SADDLER, John, line-engraver, was born in 1813, and became a pupil of George Cooke, under whom he was employed on Turner's 'Southern Coast of England.' Later on he engraved the ships in the large plate of 'The Fighting Téméraire,' of which the rest was executed by Dickens and Willmore. Thereafter he worked with Thomas Landseer after Sir Edwin Landseer, especially on 'The Children of the Mist,' 'The Twins,' 'Braemar,' and also Rosa Bonheur's 'Horse Fair.' From 1862 he exhibited engravings constantly at the Royal Academy; after Millais from 1862 to 1864; 'Government House, Sydney' (J. S. Prout, 1868); 'Les Misérables' (G. Doré, 1873); 'Illustration to "My Little Lady"' (Sir E. J. Poynter, 1877); 'Hop Gardens, Kent' (C. Lawson, 1879); 'Lieut.-Colonel Cosmo Gordon' (Sir G. Reid, 1880); 'The Lady of the Woods' (J. MacWhirter, 1882); and 'Durham Cathedral' (H. Dawson, 1883). His last plate was Doré's 'Vale of Tears.' He left unfinished a plate after the portrait of Mr. Walter of the 'Times,' begun by F. Holl and completed by Prof. Herkomer. He was one of the last who worthily carried on the traditions of English line-engraving. He did many book illustrations also, after Millais, Tenniel, Poynter, Doré, and others. He was an occasional exhibitor at the Royal Society of British Artists as well as the Royal Academy. His sad death by his own hand in a fit of depression occurred at Wokingham, Berkshire, on March 29, 1892.

SADELER, Gillis, (Ægidius,) the nephew and the pupil of Jan and Raphael Sadeler, was born at Antwerp in 1575. After being well grounded in the principles of design, he took up the graver, and in a few years reached a perfection beyond that of his instructors. He had passed some time in Italy, where he engraved some plates after Italian painters, when he was invited to Prague by the Emperor Rudolph II., who retained him in his service, and assigned him a pension. He enjoyed the favour and protection of the two succeeding emperors, Matthias and Ferdinand II. He used the graver with a commanding facility, sometimes finishing his plates with surprising neatness, when the subject required it; at other times working broadly and boldly. His plates, which are very numerous, represent historical subjects, portraits, landscapes, &c. Some are from his own designs, and many, particularly his portraits, are of great excellence. Sadeler died at Prague in 1629. He has been called 'The Phœnix of Engraving.' The following are considered his best prints:

PLATES AFTER HIS OWN WORKS.

The Emperor Matthias. 1616.
The Empress Anne, his consort. 1616.
The Emperor Ferdinand II. on horseback; in two sheets. 1629.
Burckhard de Berlihing, Privy Counsellor to Rudolph II.
Christopher Guarinonius Fontanus, Physician to the same.

John George Goedelman, Jurisconsult.
Joachim Huber, Aulic Counsellor.
Jacob Chimarrhæus, Grand Almoner.
Cardinal de Dietrichstein, Bishop of Olmütz. 1604.
John Matthew Warenfels, Aulic Counsellor. 1614.
Adam, Baron de Trautmansdorf.
Siegfried de Kolonitsch.
Ferdinand de Kolonitsch.
Torquato Tasso, *Poetarum Princeps.* 1617.
Octavius Strada, Antiquary.
Peter Brueghel, painter, of Brussels. 1606.
Martin de Vos, painter, of Antwerp.
Sigismond Bathori, Prince of Transylvania.
A set of twelve plates, representing Angels with the Instruments of the Passion.
A set of fifty-two Views near Rome, entitled 'Vestigi delle Antichitá di Roma.'
The Burning of Troy, an etching; *Æy. Sadeler, fecit, aqua forti.*
Charity, represented by a female figure with three children.
Narcissus admiring himself in a Fountain.
Pan and Syrinx.
St. Sebastian dying, with an Angel drawing out the arrows from his side.
St. Dominick receiving the Institution of his Order from St. Peter and St. Paul.
The Scourging of Christ.
The Crucifixion.
The Great Saloon at Prague; in two sheets.

PLATES AFTER VARIOUS MASTERS.

The Emperor Rudolph II. on horseback, with a Battle in the background; *after Ad. de Vries.*
The Virgin and Child; *after Raphael.*
The Angel appearing to the Shepherds; *after Bassano.*
The Murder of the Innocents; *after Tintoretto.*
The Last Supper; *after the same.*
St. Peter called to the Apostleship; *after F. Baroccio.*
The Entombment of Christ; *after the same.*
The Scourging of Christ; *after the Cavaliere d'Arpino.*
The Martyrdom of St. Sebastian; *after Palma Giovine.*
The Rich Man and Lazarus; *after the same.*
Angelica and Medora; *after Carlo Cagliari.*
Hercules and Omphale; *after B. Spranger.*
The Marys at the Tomb of Christ; *after the same.*
The Annunciation; *after Peter de Witte (Candido).*
The Virgin and Infant Jesus; *copied from Albert Dürer.*
Christ bearing his Cross; *the same.*
Judith with the Head of Holofernes; *after Johann van Aachen.*
The Nativity; *after the same.*
The Virgin and Infant Christ, with St. John; *after the same.*
Several sets of Landscapes; *after Brueghel, Paul Brill, Roelant Savery, P. Steevens,* &c.

SADELER, JAN, engraver, was born at Brussels in 1550. The profession of his father was to engrave ornaments on steel and iron, to be inlaid with gold or silver, and Jan Sadeler was brought up to the same business. At a very early age, however, he applied himself to the study of the human figure, which he drew correctly, though with the stiffness and formality of the time. He was nearly twenty years of age before he commenced engraving on copper, when he executed some plates from the designs of Crispin Van den Broeck, which were so favourably received, that he was encouraged to devote his attention entirely to engraving. He travelled throughout Germany to Italy, where he divested himself, in a great degree, of the dry and hard manner which is discernible in his earlier works. His plates are executed with the graver only, in a neat, clear style. His drawing is generally correct, and there is fine expression in his heads. Jan Sadeler died at Venice in 1600. His prints are very numerous; the following list is confined to the best:

PORTRAITS.

Clement VIII., *Pont. Max.*
Marie de' Medici.
Charles, Hereditary Prince of Sweden.
Otho Henry, Count Schwarzenberg.
Sigismund Feyerabend, the famous printer. 1587.
George Hoefnagel, painter of Antwerp.
Martin Luther; in an arabesque border.

SETS OF PRINTS.

Eight plates of the Creation of the World; *after Crispin Van den Broeck.*
Six of the History of Adam and Eve; *after Michiel van Coxe.*
Sixteen subjects from the Book of Genesis; *after M. de Vos.*
The Life of Christ; *after the same.*
Seven plates of our Saviour's Passion; *after Christopher Schwarz.*
A set of prints called 'The Hermits'; engraved in conjunction with his brothers; *after the same.*
The Twelve Months of the Year; *after P. Steevens.*
The Four Seasons; *after Hans Bol.*
The Four Times of the Day; *after Theodore Bernard.*

SUBJECTS AFTER VARIOUS MASTERS.

Dives and Lazarus; *after Bassano.* (One of the three 'Sadeler's Kitchens.')
Christ with Martha and Mary; *after the same.* (*Ditto.*)
The Angel appearing to the Shepherds; *after the same.*
The Nativity; *after Polidoro da Caravaggio.*
The Virgin, with the Infant sleeping, and an Angel; *after An. Carracci.*
St. Jerome praying; *after Gillis Mostaert.*
Mary Magdalene in meditation; *after the same.*
St. Roch, with two Pilgrims; *after the same.*
Jesus calling to Him the little Children; *after Jodocus de Winghe.*
The Prodigal Son; *after the same.*
The Annunciation; *after Peter de Witte (Candido).*
Christ at table with the Disciples at Emmaüs; *after the same.*
The three Marys at the Sepulchre; *after the same.*
The Last Supper; *after the same.*
The Martyrdom of St. Ursula; *after the same.*
The Nativity; *after J. van Aachen.*
The Holy Family, with Mary Magdalene; *after the same.*
The Crucifixion; *after the same.*
The Last Judgment; *after the same.*
Mary Magdalene penitent; *after Federigo Zustris.*
Christ appearing to Magdalene; *after the same.*
The Approach of the Deluge; *after Theodore Bernard.*
The Coming of the Last Day; *after the same.*
The Trinity; *after Antonio Maria Viani.*
Several Landscapes; *after Paul Brill,* and others.

SADELER, MARCUS, is supposed to have been the son of Jan Sadeler, and to have been born at Munich between 1589 and 1595; but great uncertainty hangs about his paternity, and it is not clearly known whether he was an engraver as well as a publisher of prints. He resided many years at Venice, whither, it is said, he was taken by Jan Sadeler, and it is certain that many of the prints by Jan, Raphael, and Gillis were published by him; but only the second states have his address. Neither Basan, Lipowsky, nor Füssli mention any of his works; while the 'Passion series,' after Dürer, which Heller ascribes to Marcus, are without signatures or dates (the latter would range from 1607 to 1613), although the second states have Marcus Sadeler's address. They are all reversed from the plates by Dürer.

SADELER, PHILIPP, engraver, a native of Munich, the son of Gillis Sadeler, flourished about 1626. He engraved portraits, landscapes, and pictures of saints.

SADELER, RAPHAEL, the younger brother of Jan Sadeler, was born at Brussels in 1555, and brought up to the same profession. Jan and Raphael

travelled together through Germany, where Raphael engraved a variety of plates, after Johann von Aachen, Matthias Kager, Matthias Grünewald, and other masters. They afterwards settled at Venice. Following the example of his brother, Raphael Sadeler worked entirely with the graver, which he handled with boldness and precision. His drawing of the figure is correct. His prints are nearly as numerous as those of his brother. Some are very fine, particularly those after Van Aachen, and the portraits. Raphael Sadeler died at Venice in 1616. The following are his principal plates:

PORTRAITS.

Paul V.; *Pont. Max.*
S. Carlo Borromeo.
Ernest, Archbishop of Cologne.
Leopold of Austria, Bishop of Salzburg and Passau.
Ferdinand, Archduke of Austria.
Charles Emanuel, Duke of Savoy, on horseback.
John Dietmar, Abbot of Furstenberg.
Hypolitus Guarinonius, M. D.

SUBJECTS AFTER VARIOUS MASTERS.

A set of four plates from the Life of the Virgin; *from his own designs.*
Twenty-eight plates from the Life and Passion of Christ; *the same.*
Mary Magdalene at the Sepulchre, with St. Peter and St. John; *after J. de Winghe.*
Lot and his Daughters; *after the same.*
The Holy Family, with St. Elizabeth and St. John; *after Johann von Aachen.*
The Entombment of Christ; *after the same.*
The dead Christ in the Sepulchre, with Angels; *after the same.*
Mary Magdalene penitent; *after the same.*
The Judgment of Paris; *after the same* [dated 1579].
The Virgin and Child; *after Pieter de Witte.* 1593.
The Immaculate Conception; *after the same.*
The Presentation in the Temple; *after the same.* 1591.
The Resurrection of Lazarus; *after Rottenhamer.*
The Marriage of St. Catherine; *after Hendrik Goltzius.*
A Pietà; *after J. Stradanus.*
Death seizing a Lady at a Feast; *after the same.*
The Crucifixion; *after Palma.*
The Virgin and Child; *after An. Carracci.*
The Holy Family, with St. John; *after Raphael.*
The Annunciation; *after Federigo Zuccaro.*
The Adoration of the Magi; *after Bassano.* 1598.
Christ at Emmaüs; *after the same;* one of the three *Sadeler's Kitchens.*
The Four Seasons; *after J. Stradanus.*
A set of six Landscapes; *after P. Steevens.*
Two Landscapes with figures; *after Matt. Brill.*
The history of the Prodigal Son; *in four scenes after Paul Brill.*
A set of prints for Rader's *Bavaria Sancta et Pia,* engraved with the help of his son (1624-8).
Several Allegorical subjects; *after Martin de Vos.*
The great Battle of Prague, in eight sheets; considered his masterpiece.
Venus and Adonis; *after Titian.*

SADELER, Raphael, the younger, son and pupil of the last-named, worked at Venice subsequent to the year 1596. He afterwards accompanied his father to Munich, and assisted in the plates to Rader's 'Bavaria Sancta et Pia,' and also produced several plates on his own account, among them the following:

The Annunciation; *after C. Schwarz.*
The Virgin and St. Anne caressing the Infant Jesus; *after the same.*
The Holy Family, with his name and the date 1613.
Forest Scenery; *after J. Brueghel.*

SADELER, Tobias, supposed to be the son of Gillis, was also an engraver, but his works are very little known. He worked at Vienna about the year 1675.

SADLER, Thomas, portrait and miniature painter, was the son of a Master in Chancery. He practised in the reigns of Charles II., James II., William III. His best works are a portrait of Bunyan, which has been engraved in mezzotint, and a miniature of the Duke of Monmouth.

SADLER, William, a portrait painter, the son of a musician, was born in England, but studied and practised at Dublin. He was an artist of some ability, and died at Dublin at the end of the 18th century.

SAENREDAM, Joannes, a Dutch designer and engraver, born at Zaandam in North Holland in 1565, was by trade a basket-maker, and was instructed in drawing and the use of the graver by Hendrik Goltzius and Jakob de Gheyn. Saenredam died at Assendelft in 1607. He worked entirely with the graver, and has left a great number of plates. The best, perhaps, are the following:

Susanna and the Elders; *after a design by himself.*
Hercules between Minerva and Venus; *ditto.*
Lycurgus giving Laws to the Lacedemonians; *ditto.*
The Wise and the Foolish Virgins, in five plates. 1606; *ditto.*
An Allegory relative to the government of the Low Countries by the Infanta Isabella. 1602; *ditto.*
The Prosperity of the United Provinces under the House of Orange; an allegory. 1600; *ditto.*
The stranded Whale, on the coast of Holland. 1602; *ditto.*
Carel van Mander; *after Goltzius.*
P. H. Hornanus, Poet and Physician; *after Van Mander.*
John Cesaree, Philosopher.
Jean de la Chambre, Writing-master.
Adam and Eve in Paradise; *after H. Goltzius.*
Lot and his Daughters; *after the same.*
Judith with the Head of Holoferues; *after the same.*
Susanna and the Elders; *after the same.*
Ceres, Venus, and Bacchus; *after the same.*
The Seven Planets, the Four Seasons, the Five Senses, the Four Ages, the Three Marriages at different times of life; all *after the same.*
The Bath of Diana; *after the same.*
A set of six plates from the History of Adam and Eve; *after Ab. Bloemaert.*
Four plates from the Histories of Elijah and Elisha; *after the same.*
Elijah and the Widow of Sarepta; *after the same.* 1604.
Annunciation to the Shepherds; *after the same.* 1599.
The Prodigal Son; *after the same.* 1618.
Vertumnus and Pomona; *after the same.* 1605.
Mars and Venus; *after P. Isaacx.*
Judith with the Head of Holofernes; *after L. van Leyden.*
David with the Head of Goliah; *after the same.*
The Nativity; *after C. van Mander.*
Paul and Barnabas; *after the same.*
Adam and Eve in Paradise; *after Corn. van Haarlem.*
St. John preaching in the Wilderness; *after the same.*
Angelica and Medora; *after the same.*
Vertumnus and Pomona; *after the same.*
The Grot of Pluto; inscribed *Lux venit in mundum,* &c.; *after the same.*
The Death of Epaminondas; *after P. da Caravaggio.*
Camillus breaking the Treaty of Peace between the Romans and the Gauls; *after the same.*
The History of Niobe and her Children; in eight sheets, forming a frieze; *after the same.* 1594.
The Entombment of Christ; *after M. A. da Caravaggio.*
Christ in the House of Levi; *after P. Veronese.*

SAENREDAM, Pieter, son of Joannes Saenredam, was born at Assendelft in 1597. He was a scholar of Franz Pieterzen de Grebber, but adopted a different style from that of his master. He painted architecture, particularly the interiors of churches, in a large and luminous manner. His pictures were highly esteemed in his own time, and are now extremely rare. A view of the Town-hall of the city of Haarlem, painted by him, was

enlivened with a great number of figures, representing the solemn entry of Prince Maurice. Few particulars of him are recorded. He was buried at Haarlem on the 16th August, 1665. Works:

Amsterdam.	*Museum.*	Ch. of St. Bavon, Haarlem. 1636.
,,	,,	Another Picture of the same subject.
,,	,,	Two Views of the Maria-kerk, in Utrecht.
,,	,,	View in the Church of Assendelft; inscribed, *Pieter Saenredam, dese geschildert int jaer* 1649 *den* 2 *october*. The figures are by Ad. v. Ostade
Berlin.	*Museum.*	Church Interior.
Haarlem.	*Museum.*	Interior of St. Anne's Church, Haarlem.
Rotterdam.	*Museum.*	Maria-kerk, Utrecht.

SAEY, ——, a Flemish painter, native of Antwerp, practising in the 17th century. He painted chiefly architectural subjects, and worked jointly with Jerome Janssen, who frequently added figures to his backgrounds for him. A certain Jacques Ferdinand Saey is mentioned in the registers as a pupil of Van Ehrenberg in 1672, and was probably related to the above, and not identical with him, as there appears to be evidence that the first-mentioned Saey was at work on his own account as early as 1660.

SAFFT, J. C. G., a Dutch painter and engraver, of little importance, born at Amsterdam, 1778. He was a pupil of P. Barbiers, and painted landscape and interiors.

SAFTLEVEN, Cornelius, (Zachtleven, Saftleben,) painter and engraver, was born at Gorinchem in 1607; son of Herman and Lyntgen Moelants. Though he did not equal his brother Herman in talent, he showed considerable skill in genre pictures, in the style of Teniers and Brouwer. Several of his etchings were published. His portrait was painted by Vandyke, and engraved by Vosterman. He died in 1682. In the Dresden Gallery are four examples of his work, and in the Amsterdam Museum, three. W. H. J. W.

SAFTLEVEN, Herman, painter and engraver, born at Rotterdam in 1609. He was the younger brother of Cornelius Saftleven, and a pupil of Jan van Goyen. His views of the Rhine and Maas are delicately painted from nature, and crowded with figures. He died at Utrecht, Jan. 5, 1685. His art, though conventional, is delightful in its way, and his pictures are now in great request.

Amsterdam.	*Museum.*	River View.
,,	,,	View on the Rhine.
,,	,,	Village on a River.
,,	,,	Hilly Landscape.
,,	,,	River Scene.
Copenhagen.	*Gallery.*	Wharf on the Rhine.
,,	,,	Vintage on the Rhine.
,,	,,	Inn among Rocks.
,,	,,	Vista through a Timber Bridge.
,,	,,	View of Utrecht.
,,	,,	Meadow-land at Harvest-time.
Dresden.	*Gallery.*	A series of eighteen pictures, including Views of Utrecht, Engers, Ehrenbreitstein, and Cologne.
Haarlem.	*Museum.*	Jan Van Oldenbarnevelt and his Judges, the latter under the shapes of animals.
London.	*Dulwich Gall.*	View on the Rhine. (*A masterpiece.*)
Munich.	*Pinakothek.*	A View of the Rhine.
,,	,,	Two Rhenish landscapes.
,,	,,	One Dutch landscape.
Rotterdam.	*Museum.*	View on the Rhine.
Stockholm.	*Gallery.*	Large Rhine Landscape.

SÄFVENBOM, Johann, a Swedish painter, born in 1721. He studied for a time in France, under Joseph Vernet. In the Stockholm Gallery there is a 'Shipwreck near a Fortress' by him. He died in 1784.

SAGLIO, Camille, French painter; born at Strasburg in 1804; became a pupil of Jolivard and of C. Roqueplan; achieved success with various landscapes, his subjects being chosen from the scenery of the Rhine and the Rhone. He obtained a second-class medal at the Salon in 1846. He died in October 1889.

SAGRESTANI, Giovanni Camillo, a Florentine painter and poet, born in 1660, studied painting in the school of Giusti, and also attended that of Carlo Cignani, whose manner he copied rather than emulated. He died in 1731.

SAGSTÄTTER, Gottfried Heinrich, German painter; born at Munich in 1811, where he studied at the Academy, being a pupil and *protégé* of Cornelius. After devoting his talent to allegorical and historical subjects he made a greater success by a vivid portrayal of Bavarian peasant life, such as 'Bauernwirtstube,' 'Dorfpolitiker,' 'Alter Fiedler,' and others. He died at Munich, December 25, 1883.

SAGSTÄTTER, Hermann, German painter; born at Munich in 1808; became a pupil of the Munich Academy; at first painted genre pictures and scenes of peasant life, but subsequently produced works of a religious character and altar-pieces for churches in Bavaria and Suabia. He designed the four glass windows showing the Prophets in the Cathedral at Cologne; and there are frescoes by him in the Landsberg Town Hall. He died in 1887.

SAHLER, Louis, (Saillar,) an engraver, was born in France in 1748. He engraved some plates for the Boydells, among them the following:

Portrait of Helena Forman; *after Rubens.*
The Prince of Orange; *after Honthorst.*
The Birth of Bacchus; *after Reynolds.*
The Toper; *after G. Dou.*
George, Prince of Wales; *after John Smart.*
The Virgin and Child; *after Domenichino.*

SAHLER, Otto Christian, an obscure engraver, whose name is affixed to a portrait of one Adrian Stalbent, a painter. He was a German goldsmith, and lived in the 18th century. His plates were imitations of drawings.

SAILLANT, le Père, an Augustine monk of the 16th century, much esteemed for the excellence of his miniatures. He died at Avignon.

SAILMAKER, Isaac, an English painter of marine subjects, born in England in 1633, was a pupil of George Geldorp, and was appointed by Cromwell to paint a view of the fleet before Mardyke. Walpole says that "a print of the confederate fleet, under Sir George Rooke, engaging the French commanded by the Count de Toulouse, was engraved in 1714, from a design of Sailmaker." He lived to the age of 88, dying in 1721.

SAINT ANDRÉ, Simon Renard de, a portrait painter, born in Paris in 1614, was a pupil of Beaubrun, and settled at Rome. He painted two very good portraits of Anne of Austria. He died in Paris in 1677. He has left several etchings.

SAINT-AUBERT, Antoine François, painter, was born at Cambrai in 1715. He was educated in

Paris, at the expense of the Archbishop of Saint-Albin, and afterwards became the first master of the Cambrai School of drawing. The Musées of Cambrai and Lisle possessed examples of his work. He died in the former city in 1788. His son, Louis Joseph Nicolas, also a painter, succeeded to his father's post. He was born in 1755, and died in 1810. There is a 'Christ in the Tomb' by him in the Cambrai Museum. By Antoine-Louis Saint-Aubert, son of Louis Joseph Nicolas, there is a 'Norman Coast Scene,' in the same collection. He was born in 1794, and died 1854.

SAINT-AUBIN, Augustin, engraver, born in Paris in 1736, was taught drawing by his brother Gabriel, and engraving by Etienne Fessard and Laurent Cars. He engraved 'Leda with the Swan,' after Veronese, and 'Venus with a Mussel-shell,' after Titian, and more than 300 portraits of the famous men of his day. He died in 1807.

SAINT-AUBIN, Charles Germain de, a French engraver, was born in Paris in 1721. He was the author of three series of plates known respectively as 'Essais de Papillonneries humaines,' 'Mes petits bouquets,' and 'Les Fleurettes.'

SAINT-AUBIN, Gabriel Jacques de, brother of the last-named, was born in Paris in 1724. He was a pupil of Jeaurat, Collin de Vermont, and Boucher. He painted first heroic and then domestic subjects, and has left forty-three etchings. He died in 1780. His brother Louis-Michel, also a painter, was employed at Sèvres.

ST. AUBYN, Catherine, is the author of some etchings dated from 1788 to 1798. Two drawings by her of St. Michael's Mount have been engraved.

SAINT-AULAIRE, Félix Achille, painter, a native of Piedmont, born 1801. He studied under the elder and younger Garneray, and practised in France. He chiefly devoted himself to marine subjects. He last appeared at the Salon in 1838. He is also known as a lithographer.

SAINT-ÈVE, Jean-Marie, engraver, born at Lyons on the 9th June, 1810. He studied first at Lyons under V. Vibert, and subsequently in Paris under Richomme, and at the École des Beaux Arts. In 1840 he gained the 'Prix de Rome,' and in 1848 a medal of the first class. He engraved some important plates, and died at Montmartre, September 4th, 1856. Among his best plates are:

Portrait of Andrea del Sarto; *after that master.*
Poetry; *after Raphael.*
Theology; *after the same.*

Pamphlet notices of his life and works were published at Lyons by J. S. Bourgeois in 1860, and by Dr. Charles Fraisse in 1862.

SAINT-ÈVRE, Gillot, painter, born at Bault-sur-Snippe, Marne. He was for a time an officer of artillery, but gave up military life to devote himself to art. He was a frequent exhibitor at the Salon, and died in Paris in 1858. There are examples of his work at Versailles.

SAINT-IGNY, Jean de, a painter and engraver of Rouen, who flourished at the end of the 16th century. He wrote a book on the first elements of portrait painting, and died in 1649.

SAINTIN, Jules Emile, French painter; born August 14, 1829; became a pupil of Drolling, Le Boucher, Picot, and the École des Beaux Arts. For over ten years he lived in America, and made a special study of the Indians and their ways and customs. Mainly a portrait-painter and pastellist, though occasional genre and allegorical subjects were successfully portrayed by him. In 1866 and 1870 he obtained medals, and the Legion of Honour in 1877. He died July 14, 1894.

SAINT-JEAN, Simon, flower-painter, was born at Lyons in 1808, and educated there under François Lepage. He took Van Huysum as his model, and rivalled his truth to nature. He died at Ecully-Lyon, in 1860. Examples of his art are to be found in the Museums of Rouen and Lyons.

SAINT-NON, Abbé de, Jean-Claude-Richard, draughtsman and etcher, born in Paris in 1730. His love for art induced him to sell his office in the Legislative Assembly, and to undertake a journey of some duration in Italy for the purpose of making studies from the old masters. Many of these he etched on his return to Paris. He brought out a 'Voyage pittoresque d'Italie et des Royaumes de Naples et de Sicile,' with many plates, and also published a series of nineteen sheets of antique ornaments and furniture, which had a favourable influence upon decorative taste in France. He usually signed his plates S. N., or S. No. He died in 1804.

SAINT-OURS, Pierre Paul de, painter, was born at Geneva in 1752. His father, a drawing master, sent him to Paris, where he entered the school of Vien, and in 1780 gained the Prix de Rome with his picture of the 'Rape of the Sabines.' Being however a Protestant and a foreigner he was not entitled to the pension, but was allowed to proceed to Rome some years later, under certain conditions. Owing to bad health he returned to his own country, where he devoted himself to portrait painting. In 1803 he won the only reward given by the French Government in a competition set afoot by themselves, for the best picture on the subject of the 'Concordat.' His works are chiefly to be found at Geneva. He died at Schaffhausen in 1809.

SAINT QUENTIN, a French painter, and pupil of Boucher, who flourished between 1760 and 1780, and painted landscapes and genre pictures.

SAINT-YVES, Pierre de, historical painter, born at Maubert-Fontaine in 1666. He became an Associate of the Academy in 1708, his entrance picture being 'Jephthah's Sacrifice' (now in the Tours Museum). He died in Paris, March 20, 1716.

SAITER, Daniel, (Seiter, Seuter, Syder,) painter, was born at Vienna in 1642 (1647). He went to Italy when he was very young, and studied for some years at Venice, under Carlo Loth. From Venice he went to Rome, where he studied under Carlo Maratti. He was afterwards invited to the court of Turin, where he painted many pictures, among them the fresco in the Cupola of the Spedal Maggiore. Examples of his work are also to be found at Brunswick, Dresden, and in the Turin Gallery. He died at Turin in 1705.

SAITER, Johann Gotfried, (Seiter, or Seuter, Syder,) a German draughtsman and engraver, born at Augsburg in 1718. He was instructed by J. E. Ridinger and G. M. Preissler. He lived some years in Italy, but died in the hospital at Augsburg in 1800. Works:

Portrait of John Kupetzky, Painter.
———— George Philip Rugendas, Battle Painter.
Abraham sending away Hagar; *after Celesti.*
A Holy Family; *after Andrea del Sarto.*
Christ with Martha and Mary; *after L. da Vinci.*
The Adulteress before Christ; *after Procaccini.*
The Marriage at Cana; *after P. Veronese.*
The Flight into Egypt; *after Albano.*

SAIVE, John Baptist de, born at Namur in 1540, died April 6, 1624. He left Namur after

1578, settled at Brussels, and was official painter to the Duke of Parma. In May 1590 he was again at Namur. In 1603 he settled at Mechlin, became a member of the Guild of St. Luke, and worked there until his death. In 1594 he painted for the Archduke six pictures representing the four seasons, and market-pieces, for which he was paid 224 florins; and in 1597 a figure of Christ on the cross for the Town Hall of Namur, for which he received £40. During the last twenty years of his life he painted many altar-pieces for churches at Mechlin and in the neighbourhood. His style was greatly influenced by Lambert Lombard.

Namur.	*Museum.*	Shutters of a triptych. 1576.
Mechlin.	*Cathedral.*	David overcoming Goliath.
,,	,,	The Baptism of Christ (*signed; his best work*).
,,	*Our Lady on the Dyle.*	Triptych: Episodes in the life of St. Katherine (*signed*). W. H. J. W.

SALA, George Augustus, was born in New Street, Manchester Square, London, on Nov. 24, 1828. From 1839 to 1842 he was at school in Paris, and showed great aptitude for drawing. At the age of fourteen he was sent to study under Carl Schiller, a miniature painter in Charlotte Street, Fitzroy Square. When fifteen he was thrown on his own resources, and from 1845 to 1848 earned his living by painting scenery at the Princess' and the Lyceum Theatres. In 1847 he illustrated Alfred Bunn's 'Word with Punch,' and in 1848 Albert Smith's 'The Man in the Moon.' He then learned the art of etching, and in 1850 illustrated a comic guide-book, published by Ackermann, with the title 'Practical Exposition of J. M. W. Turner's Picture, Hail, Rain, Steam and Speed'; while later in the year his panorama entitled 'No Popery' was issued by the same publisher. In the following year Sala drew four lithographic plates with views of the Great Exhibition, and in 1852 engraved with Henry Alken, junior, a long panoramic roll representing the procession at the Duke of Wellington's funeral. After this time his work as an artist seems to have ceased, and he devoted himself entirely to the journalistic work which made the initials G. A. S. so famous. As art critic of the 'Daily Telegraph' and other papers he wrote extensively on matters connected with art, and used his influence for its true development. After being for thirty years perhaps the most prominent journalist of his day, Sala died after a long illness on December 8, 1895. M. H.

SALA, Vitale, painter, was born at Cernusco, near Brienz, in 1803, and educated at Brera, where he painted the 'Death of Cato'; the 'Death of Romeo and Juliet'; and the 'Farewell of Regulus.' There are also works by him in the churches of Vigevano, Novara, Bosisio, Desio, and in those of St. Stefano, St. Lazzaro, and St. Catharine, at Milan. He died at Milan in 1835.

SALAI, Andrea (Salaino, Salario). As the favourite pupil and constant companion of Leonardo da Vinci, Andrea Salai is a very distinct personality, but his artistic achievements remain obscure. The late M. E. Müntz discovered in some documents on Hungarian history a certain archer, Andrea Salai, who in 1461 was at Brindisi in the service of Naples. The similarity of name and correspondence of date give rise to the presumption that this Andrea Salai, the archer, may have been the father of the artist. The first reference to him, however, occurs in 1495; in 1503 there is an entry in Leonardo's accounts of a sum for shoes; whilst later on the generous painter provided the money for his sister's dower. In January 1505 Salai manifested a keen desire to do "*qualche cosa galante*" for Isabella d'Este, but the offer was not accepted. The Marchesa's Florentine correspondents, however, recommended that Salai should advise on the valuation of Perugino's picture, 'The Combat of Love and Chastity' (Louvre), painted for her palace at Mantua. When Leonardo went to Rome in 1514, he (Salai) accompanied him, but refused to follow his master to France, choosing rather to remain in his house outside Milan. Half of this same property was bequeathed to him by Leonardo, but his ultimate fate and the time of his death is not known. The master, out of affection for his pupil, is said to have frequently put the finishing touches to the latter's feebler efforts, and also allowed him to make use of his own cartoons. It is generally considered that the hand of Salai appears in those pictures where rosy tones and heavy brown shades predominate. For this reason the 'Madonna in the lap of St. Anne' (Louvre), catalogued as a genuine work of Leonardo, is now frequently attributed to his pupil. Three well-known replicas of this picture exist: in the Hermitage (St. Petersburg), in St. Eustorgio (Milan), and at Madrid. The first of these examples is generally assigned to Salai, to whom also are attributed:

The Madonna with Saints. (*Brera.*)
Christ bearing the Cross. (*Berlin.*) A. W.

SALAMANCA, Antonio, a very celebrated publisher and dealer in prints, flourished about the middle of the 16th century. He is the supposed engraver of a plate after Michelangelo's 'Pietà,' on which is inscribed *Antonius Salamanca Quod Potuit Imitatus Exsculpsit*, 1.5.4.7. This is the only direct piece of evidence that he practised engraving, but two more plates have been ascribed to him: a portrait of Baccio Bandinelli, 1545, and the 'Creation of Animals,' after Raphael, 1548. All the other prints with his name have *excudebat*, or *excudit*, instead of *exsculpsit*.

SALAMANCA, Geronimo de, a painter of the 16th century, practising at Seville.

SALAZAR, Juan de, a skilful illuminator of the 16th century. He is chiefly known by his work for the choir-books of the Escurial, and for the mass-books of Toledo. His drawing was remarkable for its delicacy and precision, and his colour for its brilliance. He died at Toledo in 1604.

SALERNO, Andrea da. See Sabattini.

SALIBA, Antonello da, a Sicilian painter, who lived in the early part of the 16th century, and adopted the method which Antonello da Messina is said to have introduced into Italy.

SALIMBENI, Arcangelo di Leonardo, a Sienese master of the latter half of the sixteenth century, who seems to have belonged to the celebrated family of that name, but is himself chiefly known from his friendship with Federigo Zuccaro, whose influence is observable in his work, and from having been the master of his more celebrated son, Ventura, and stepson, Francesco Vanni. He completed a 'Nativity' left unfinished by Bartolommeo Neroni (il Riccio) in the church of the Carmine at Siena, and painted pictures for the Confraternities of San Bernardino, Sta. Lucia, and Sta. Caterina-in-Fontebranda. On April 20, 1567, he married Battista, widow of Eugenio Vanni, mother of the

painter Francesco Vanni, and daughter of Giuliano Morelli, the Sienese goldsmith, so well known as the friend of Vasari and Beccafumi. The most conspicuous works of this master are the 'Death of St. Peter Martyr,' in the church of S. Domenico at Siena, painted in 1579, and a 'Crucifixion, with SS. Mary Magdalen, Roch, and Francis,' in the parish church of Lucignano at Val d'Arbia. A lunette over the door of the suppressed convent of Monagnese, and a painting in the ante-room of the chapel of SS. Giovanni and Gennaro at Siena are also by him. He died in 1580. R. H. H. C.

SALIMBENI, SIMONDIO DI VENTURA, was born in 1597, and studied under his father until the death of the latter, which occurred when he was sixteen years of age. He then entered the studio of Rutilio Manetti, whose influence was strong enough to efface his earlier training, and to become so marked that the pupil's work has not infrequently been attributed to the master. A contemporary with Stefano Volpi, Ilario Casolani, Astolfo Petrazzi, Stefano Folli, and others of the late Sienese School, he was employed in company and in rivalry with them in decorating many of the churches and chapels of Siena. In 1619 he married Teodora, daughter of Ascanio Vettori, who brought him a dowry of 700 florins, and by whom he had two children: Isabella, who on June 14, 1646, married in the church of S. Pietro Ovile—with a dowry of 350 florins—Giovan Maria Sarti; and Ventura, concerning whom but one documentary notice, dated 1650, is extant, and with whom apparently this branch of the Salimbeni family died out. Simondio appears to have resided from August 1622—1625 in a house, for which he paid 254 lire rent, near the Fonte di S. Francesco, in the parish of S. Pietro Ovile, and it was for this church that he painted a 'Death of St. Joseph,' still in the sacristy there. Documentary notices exist with reference to him in the years 1626, 1627, 1629, and 1634. In 1632, dissatisfaction arising with regard to a commission executed by him in the lower chapel of Sta. Caterina-in-Fontebranda (Contrada del Oca), he was involved in a lawsuit which lasted until 1642. This was finally decided against him, and his work was ordered to be painted out. He died suddenly in 1643, and was buried on September 8 in his parish church above mentioned. He appears also to have borne the additional name of BEVILACQUA, with which he signs one of the five frescoes by him in the church of S. Rocco (Contrada della Lupa), in Via Vallerozzi, Siena. R. H. H. C.

SALIMBENI, VENTURA DI ARCANGELO, son of Arcangelo Salimbeni by Battista Morelli, widow of Eugenio Vanni, was born in January or February 1568, christened under the names of Alessandro Ventura, and confirmed at the age of eight on June 12, 1576. Together with his half-brother, Francesco Vanni, he learnt the principles of painting under his father. At his father's death he travelled to Lombardy, and studied there the work of Correggio. In 1585 he executed for the façade of the church of S. Giorgio at Siena, from the design of his half-brother, the striking figure of the patron saint, now preserved in the sacristy. In that same and the following years he was at Rome, painting various works. In 1591 he married at Rome Antonia Focari, and in the next year painted some scenes from the 'Life of the Virgin' in Sta. Maria Maggiore, and other works in Sta. Maria della Pace. In 1595 he returned to Siena, and in 1597 was employed to restore Sano di Pietro's beautiful 'Coronation of the Virgin' in the Palazzo Pubblico. In 1599 he was working at Montalcino in the church of S. Pietro, and in 1600—1601 he was invited by Cardinal Bonifazio Bevilacqua, of Ferrara, papal legate, to Perugia to execute certain works in the church of S. Pietro in Cassinense. These works so pleased His Eminence that he conferred upon the artist the title of Knight of the Golden Spur, and permitted him to assume his own surname; wherefore he not infrequently styles himself Ventura BEVILACQUA Salimbeni. At this time he also carried out some decorative work in S. Maria degli Angeli, near Assisi. In 1602 he completed the ceiling of the chapel of the SS. Trinità at Siena, and of the Sala Grande of the Knights of S. Stefano at Pisa. In the following year he painted a figure of 'Pisa Personified' in the Sala Grande of the Palazzo Communale of that city. From thence he went to Rome and worked in the church of the Gesù, and then returning to Siena carried out a number of commissions in various churches there. In 1605 and 1608 he was at work, in company with Bernardino Poccetti, painting frescoes in the cloister of the church of the Annunziata at Florence, for which works he received 175 scudi. In 1606 he painted a 'Crucifixion' for the Colombini Chapel in S. Domenico at Siena, and, assisted by his half-brother, completed a 'Nativity' for the church of the Refugio, left unfinished by Alessandro Casolani, and executed other work in the same church. In 1607 he was again at Pisa, working in the churches of Sta. Cecilia, S. Francesco, and S. Frediano; and in 1608, after visiting Florence to complete his work in the cloister of the Annunziata, he returned to Pisa and painted a picture of 'Angels' for the second altar in the left aisle of the Duomo. By October 8 in that same year he was back in his native city, commissioned to make four frescoes for the choir of the cathedral. In 1610 he was sent for to Rome by Cardinal Girolamo Lancellotti to paint a 'Circumcision' for the church of S. Simeone Lancellotti, and on that occasion, through the influence of Cardinal Francesco Sforza, of S. Fiora, was created a Knight of Christ by Pope Paul VIII. (Borghese). That same year he accompanied his friend Agostino Tassi, the landscape painter, to Genoa, where he decorated the Casa Adorno and several of the churches there. Considering himself badly treated, however, in that city, he returned home in 1611, and set to work to finish his Duomo frescoes, for which he received 7,000 lire. In 1612 he designed a memorial for the Rectors of the Hospital of S. Maria della Scala, carried out by the sculptor Ascanio di Cortona. After completing other work in his native city, he died, at the early age of 46, in 1613, and, robed in the habit of a Knight of Christ, was buried on November 23 in his parish church of the Madonna della Rosa. He was an able draughtsman, and a painter of a certain amount of merit, but careless in his work and too fond of amusement. He was also a clever engraver, and many examples of his plates are still extant. His wife appears to have predeceased him. He had by her seven children: Simondio (born 1597); Isabella (born January 11, 1598; died, a nun, September 21, 1616); Alessandro and Lucrezia (twins, born March 1, 1599; Lucrezia also became a nun under the name of Maria Angelica della Concezione); Laurenzio (born August 8, 1601); Lucrezio; and Maddalena (married in

1630—with a dowry of 200 florins—Austino di Vincenzo da Petrojo). Of these, all except Isabella and Laurenzio survived their father, and were left at his death to the care of their maternal grandmother, Battista Focari. Ventura Salimbeni's pupils—besides his son Simondio—were Giovanni Paolo Pisani, Sebastiano Folli, Bernardino Capitelli, and, at Genoa, Ottavio Ghissoni. He had, however, also certain imitators, among whom were Alessandro Albini of Bologna (a pupil of the Carracci), Benedetto Bandiera of Perugia, and Gio. Battista Lombardelli della Marca, who, however—having predeceased him in 1587—might be said rather to have given to than taken from him.

Among the vast quantities of frescoes and other works left by him, the following is a fairly representative list:

Florence.	*Cloister of the Annunziata.*	Frescoes. 1605–1608.
Foligno.	*Duomo.*	Marriage of the Virgin.
Genoa.	*Casa Adorno.*	Frescoes.
„	*Ch. of S. Matteo.*	Scenes from the Life of the Saint. (*Ceiling of fourth chapel to the left.*)
„	*Ch. of S. Francesco di Paola.*	Frescoes. (*Cloister.*)
Montalcino.	*Ch. of S. Pietro.*	The Gift of the Keys to St. Peter. 1599.
„	„	Disputa. 1600.
„	„	Crucifixion. 1604.
Perugia.	*Ch. of S. Pietro.*	Stories of David and of St. Gregory the Great.
Pisa.	*Palace of Knights of S. Stefano.*	Frescoes. 1602.
„	*Palazzo Pubblico.*	Pisa Personified. 1603. (*Sala del Commune.*)
„	*Duomo.*	Angels. 1608. (*Second altar on the left.*)
Rome.	*Ch. of Sta. Maria Maggiore.*	Scenes from the Life of the Virgin. 1592.
„	*Ch. of Sta. Maria della Pace.*	S. Simeon dei Lancellotti.
„	„	Circumcision. 1610.
„	*Palazzo Doria.*	St. Jerome.
Siena.	*Ch. SS. Trinità.*	Ceiling and wall frescoes. 1595.
„	*Ch. of the Santuccio.*	Story of S. Galgano. 1612. (*Choir of Angels.*)
„	*Ch. of S. Giorgio.*	St. George (*lunette*). 1585. (*Sacristy.*)
„	*Ch. of S. Ansano.*	SS. Ansano and Michele (*façade*).
„	*Ch. of S. Spirito.*	Various Saints, and Story of S. Giacinto.
„	*Ch. of S. Domenico.*	Crucifixion, with various Saints. 1606. (*Capella Colombini.*)
„	*Chapel of Sta. Caterina della Volte.*	Scenes from the Life of that Saint.
„	*Ch. of S. Quirico.*	Madonna. (*Over the door.*)
„	„	Martyrdom of SS. Quirico and Giulitta (*fresco*). 1603.
„	„	The Maries at the Sepulchre (*oil*). 1615.
„	*Ch. of S. Lucia.*	St. Lucy, with Angels. (*Over the door.*)
„	*Ch. of S. Paolo.*	Sta. Francesca Romana. (*Sacristy.*)
„	*Ch. of the Fonte Giusta.*	Scenes from the Lives of the Virgin, S. Bartolommeo, and the Blessed Ambrogio Sansedoni.
„	*Ch. of S. Pietro alle Scale.*	Banner. 1603.
„	*Chapel of the Contrada dell' Oca.*	Scenes from the Life of St. Catherine. 1604.
„	*Compagnia di S. Bernardino.*	Lunette. 1600. (*Lower chapel.*)
„	„	S. Rocco.
„	*Duomo.*	Story of Esther.
„	„	Saints (*two frescoes*). 1608.
Siena.	*Palazzo Pubblico.*	Frescoes. (*Second room of the Sindaco's apartments.*)

R. H. H. C.

SALINCORNO, Mirabello, called also Cavalori, flourished in 1565. He was a scholar of Ridolfo Ghirlandajo, and was one of the artists who helped to paint the catafalque for the obsequies of Michelangelo. It is uncertain when he died. Zani says he was at work in 1578.

SALINI, Tommaso, Cavaliere, painter, born at Rome in 1570 or 1575, was the son of a Florentine sculptor, who placed him under the tuition of Baccio Pintelli, an artist of little note. He became a respectable painter of history, and also painted flowers and fruit with considerable success. He died at Rome about 1630.

SALIS, Carlo, was born at Verona in 1680, and first studied at Bologna under Giuseppe da l'Sole, but he afterwards became a disciple of Antonio Balestra, at Venice, whose style he imitated with success. His best picture is an altar-piece at Bergamo, representing S. Vincenzio healing the Sick. He died in 1763.

SALISBURY, —, was a popular painter, living in London at the time of the Restoration. He was a friend of Pepys, who mentions him several times in his Diary, and in 1662 writes that Salisbury has "grown in less than two years' time so great a limner that he is become excellent, and gets a deal of money at it."

SALLAERT, Antonie, (Salaert, or Sallaerts,) was born at Brussels about the year 1590. He was inscribed, as an apprentice, on the corporation book of the Brussels painters in 1606. His master, Michael de Bordeau, also taught Philippe de Champagne. Sallaert was admitted master in 1613. Sallaert enjoyed the friendship of Rubens, whose pupil he is asserted, but without evidence, to have been. He was Dean of the Painters' Guild in 1633-4, 1634-5, 1646-7 and 1647-8, so that his death cannot have taken place prior to 1648, but its exact date is unknown. Pictures:

Brussels.	*Gallery.*	Christ's Passion; an allegory.
„	„	The Infanta Isabella at the Shooting Feast of the 'Grand-Serment.'
„	„	The Procession of the 'Pucelles du Sablon.'
Madrid.	*Gallery.*	The Judgment of Paris.

Papillon mentions this artist as an engraver on wood. He usually marked his prints with the cipher . Sometimes with the border, sometimes without. Brulliot denies that he engraved on wood; but a set of the Four Evangelists and an 'Ecce Homo' bear his mark.

SALLIETH, Mathias de, was born at Prague in 1749, and was taught engraving by J. E. Mansfeld of Vienna, and afterwards went to Paris and worked under J. Ph. Le Bas; several prints by him are in Choiseul-Gouffier's 'Voyage pittoresque de la Grèce,' 'Voyage pittoresque en France,' and 'La Gallerie Lebrun.' Subsequently he resided in Holland, and employed himself on marine subjects after his own designs, and after pictures by Dutch masters. Among the best are, the 'Battle of Nieuport'; and three others, after D. Langendyck; two after Kobell; one after A. Storck; and one after Vander Capelle. He died at Rotterdam in 1791.

SALM, A. van, a Dutch painter of marines and views in Holland, in black and white, in imitation of pen-drawings. He lived about the middle of the 17th century.

SALM, B. Nicolas, German painter and black-and-white artist; born at Cologne in 1810, where he first studied; several of his drawings were reproduced; decorated the Gürzenich in 1835 with carnival scenes, and as a portrait-painter made some success. He died at Aachen, where he taught drawing, in 1883.

SALMEGGIA, Enea, (Salmasio,) called Il Talpino, painter, was born at Bergamo about the year 1556. He received his first teaching at Cremona, under the Campi, but afterwards became a scholar of Procaccini, at Milan. He also passed fourteen years at Rome, where he applied himself to the study of Raphael. His pictures, of which there are many in his native town, have much simplicity and refinement. He died at Bergamo in 1626. Francesco and Clara, the son and daughter of Enea Salmeggia, imitated their father's manner.

SALMERON, Cristobal Garcia, a Spanish painter, born at Cuenca in 1603. He was a pupil of Pedro Orrente, and proved a reputable history and animal painter. One of his best works is a 'Nativity,' in the church of St. Francis, at Cuenca. He was employed by Philip IV. to paint a bull-fight, held in honour of the birth-day of Charles II. of Spain. He died at Madrid in 1666.

SALMERON, Francisco, brother of Cristobal Salmeron, was born at Cuenca in 1608, and was also a pupil of Pedro Orrente. His desire was to distinguish himself as a colourist, for which purpose, it is said, he chemically analyzed works by Titian, P. Veronese, Tintoretto, and the Bassani. He neglected the other essentials of art, and so, beside their good colour, his pictures exhibit very great defects. The church of S. Francisco at Cuenca has a 'Burial of Christ' by him. He died at Madrid in 1632.

SALMIER Josse, a Flemish painter, probably a native of Mechlin, practising about 1620. He was related to the painter David Herregouts, to whom he gave his first lessons in art.

SALMINCIO, Andrea, engraver, was a native of Bologna, where he was a bookseller. He learnt engraving from Giovanni Luigi Valesio, and produced several engravings, both on wood and on copper, which he marked with a monogram similar to that of Ant. Sallaert.

SALMON, Adrien Alphonse, painter, born in Paris in 1802, was a pupil of Lecourt, and entered the École des Beaux Arts in 1819. He was an occasional exhibitor at the Salon, and at the Luxembourg, but was better known as a restorer of pictures. He last appeared at the Salon in 1848.

SALMON, Jacques Pierre François, painter, born at Orleans on the 16th August 1781, was a pupil of Bardin and of Regnault. He was for some time attached to the "École Centrale" of the department of Loiret, and afterwards worked for forty-five years as a professor at the College of Orleans. Several views by him of scenery in the neighbourhood of Orleans have been engraved and lithographed. He died at Orleans on the 10th March, 1855. The *Musée* of that city possesses examples of his work.

SALMON, Louis Adolphe, French painter and engraver; born in Paris in 1806, where he studied at the Beaux Arts under Henriquel, Dupont, and Ingres; he won the Grand Prix de Rome with his 'Académie d'après Nature.' In Italy he made several copies in water-colour of the Old Masters, and painted portraits of Pio Nono, the Princess Borghese, Duca di Montebello, and others, and his engravings were from originals by Angeli, Ingres, Rosso, Santi, Ary Scheffer, and Leonardo da Vinci. He obtained a second-class medal in 1853, and a *rappel* in 1857, 1859, and 1863, and the Legion of Honour in 1867. He died in Paris in September 1895.

SALMSON, Hugo Frederik, was born at Stockholm in 1843. He came to Paris and studied under Charles Comte, and also settled there. Exhibiting regularly, at first historical subjects, then rustic genre and landscape, and latterly portraits, often in pastel, he has had many manners. He was created Knight of the Legion of Honour in 1879, and Officer in 1889. His 'À la Barrière de Dalby, à Skane (Suède)' hangs in the Luxembourg, for which also his 'Une Arrestation dans un Village de Picardie' was acquired. Other pictures by him are 'Chez Grandmère' and 'La Petite Glaneuse' (Stockholm National Museum). His studies of peasant life in Picardy and Sweden won him popularity by their dainty charm, capable draughtsmanship and refined treatment, but his work shows a lack of individuality. He died at Lund on August 1, 1894.

SALOMAN, Geskel, Danish painter; born April 1, 1821, at Tondern, Schleswig; studied at the Copenhagen Academy under Eckerberg and Lund. He subsequently visited Paris, where he worked with Couture, and in 1860 and 1861 travelled in Algeria. His 'News from the Crimea' is in the Goteborg Museum, and other works by him include 'Girl with Letter,' 'Opfer der Hühner,' and others. He also painted several portraits; became a member of the Swedish Academy in 1871; was appointed Court Painter in 1876; received the Vasa Order in 1869, and died in 1890.

SALOMON, Bernard, an engraver, called also 'Le petit Bernard,' Bernardus Gallus, and Bernardo Gallo, was born at Lyons (?) about 1520. Though there is a doubt as to Lyons being his birthplace, he certainly resided there in the last half of the 16th century, and was engaged in book illustration. His best works were illustrations to the Bible and to Ovid's 'Metamorphoses.' He is said to have had a son, Jean Bernard, who practised the same art as his father, and was called Giovanni Gallo, Johannes Gallus, &c.

SALT, Henry, a draughtsman, was born about 1785 at Lichfield, where he was also educated. He accompanied Lord Valentia to India in 1802, and furnished the illustrations for the book of travels published by that nobleman in 1809. He was employed by the Government to carry presents to negotiate an alliance with the King of Abyssinia, the artistic result of which was the publication of twenty-four views of Abyssinia, and the Red Sea. In 1815 he was appointed Consul-General for Egypt, and devoted himself to the study of the antiquities of that country. He died between Cairo and Alexandria in 1827.

SALTARELLO, Luca, (Sartarelli,) was born at Genoa in 1610, and was a disciple of Domenico Fiasella. At an early age he gave proofs of extraordinary ability, but going in 1635 to Rome in search of improvement, he there fell a victim to his unremitting labour while still very young. Works:

Genoa.	*San Stefano.*	The Miracle of St. Benedict.
"	*S. Andrea.*	Martyrdom of St. Andrew.
Lisbon.		The Trinity.

SALTER, William, historical and portrait painter, was born at Honiton in 1804, went to London in 1822, and became a pupil of Northcote.

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He then went to Florence, where he painted a picture of 'Socrates before the Areopagus,' and thence to Rome and Parma, at which latter city his studies from Correggio became famous. In 1833 he returned to England, where he painted a picture of the 'Waterloo Banquet.' He was also employed in painting scenes from Shakespeare, and historical scenes from the lives of the Stuarts. Salter was a vice-president of the Society of British Artists. He died in London in 1875.

SALTO, Diego de, an Augustine friar of Seville, who took the vows in 1576, and devoted his leisure to illuminating.

SALTZBURGER, P., a German engraver on wood, who flourished about the year 1580; most of his cuts are from the designs of Jost Amman.

SALVA, Carniero Joaquin de, a Portuguese engraver, born at Oporto in 1727. He studied at Rome, and was appointed Professor in the School of Engraving at Lisbon, where he died in 1818.

SALVADOR of Valencia, a Spanish painter of the 15th century, who worked with Benozzo Gozzoli at Rome, and was patronized by Calixtus III., about 1450.

SALVADOR CARMONA, Manoel, was an engraver and designer, who was born at Madrid in 1730, and became a pupil of Dupuis in Paris. He died at Madrid in 1807. His engravings are much esteemed. Among the more important may be reckoned the following:

An Allegory in honour of Charles III. of Spain; *after Solimena.*
Bacchus crowning his Votaries; *after Velazquez.*
A Madonna seated on Clouds; *after Murillo.* 1802.
A Madonna; *after Van Dyck.* 1757.
The Resurrection; *after Van Loo.* 1757.
St. John the Baptist; *after Raphael Mengs.* 1784.
The Magdalene; *after the same.*
St. Ferdinand praying; *after Murillo.* 1791.
Angels appearing to Mary Magdalene; *after Guercino.*
Portrait of François Boucher; *after Roslin Suédois.*
Portrait of Collin de Vermont; *after the same.*
Portrait of Charles III.; *after Raphael Mengs.* 1783.
Portrait of Don Alfonso P. de Guzman; *after Van Dyck.*
Joseph, a Carmelite Monk; *after Velazquez.*

SALVADOR GOMEZ, Luciano, supposed to be a brother of Vicente S. Gomez, was a pupil of Jacinto de Espinosa. A 'St. Barbara,' in the cathedral and a 'St. Erasmus,' in the Dominican convent, at Valencia, are ascribed to him. He was living in 1662.

SALVADOR GOMEZ, Vicente, was a native of Valencia, and pupil of Jacinto de Espinosa. At the age of fourteen he is recorded to have painted a series of pictures from the life of St. Ignatius Loyola, which gained him enough reputation to keep him fully employed in the Valentian churches and convents for the rest of his life. He was a skilful painter of birds and animals, also of architecture; and his colour was pleasing. In 1670 he was the Director of an academy held in the convent of St. Dominic, and in 1675 he executed ten scenes from the lives of St. Juan de Mala and St. Felix de Valois for the choir of the church of El Remedio. These are the only dates relating to him which are certainly known. His pictures are numerous.

SALVADOR, Mariano Maello, of Valencia, born in 1739, studied painting with Gonsalez Velazquez at Madrid. He was appointed painter to the King and Director-General of the Academy of St. Ferdinand. In 1775 he was employed in Valencia, with Bayeu, to replace the venerable frescoes of Juan de Borgoña in Toledo with daubs of his own. He furnished illustrations, engraved by Salvador Carmona, for the Infant Don Gabriel's Sallust. He died in 1819.

SALVATORE D'ANTONIO, the author of a panel in San Niccolo, Messina, painted at the close of the 15th century, representing St. Francis receiving the stigmata, is thought by some to have been the father of Antonello da Messina, but no records of his life or death exist. The latest opinion would make him the *pupil* of Antonello.

SALVESTRINI, Bartolommeo, a Florentine painter of the 17th century, one of the most successful imitators of Jan Bilivert. He died while still young, a victim to the plague of 1630.

SALVETTI, Francesco, a minor Florentine painter and engraver, born 1701. He was the pupil and intimate friend of Anton Domenico Grabbiani. He died in 1768.

SALVI, Giovanni Battista, called Il Sassoferrato from his birthplace in the March of Ancona, born in 1605, the son of a painter, Tarquinio Salvi. He is usually classed among the followers of the Carracci, and is said to have been more especially influenced by Domenichino at Naples. At Rome, where the greater part of his life was spent, he produced a large number of pictures, one of the best being an altar-piece for the Dominicans of Sta. Sabina on the Aventine, representing the Madonna del Rosario with SS. Catherine and Dominic; the picture was stolen in the summer of 1901, but was shortly after recovered and restored to its place. His works, mostly Madonnas, are very frequently met with in public and private collections. His free copies after Raphael, Titian, Perugino and other masters are occasionally of great merit, being far superior to his original works, which have all the defects of the late 17th century, and are often chalky and unpleasant in colour. Among his best-known paintings are the following:

Bremen.	*Frau Bürgermeister Lürman.*	The Madonna in prayer. One of the best examples of this composition, which he frequently repeated. Other examples in London, at Dresden, Munich, Madrid and elsewhere.
Dresden.	*Gallery.*	Sleep of the Infant Saviour. Other examples at Madrid, Paris and elsewhere.
Florence.	*Uffizi.*	His own Portrait.
Milan.	*Brera.*	The Immaculate Conception.
Naples.	*Museum.*	The Workshop of St. Joseph.
"	"	Adoration of the Shepherds.
North Cray, Kent.		The Crucifixion.

Other works at Berlin, Brussels, Cassel, Frankfort, the Hague, Rome, St. Petersburg, Venice, Vienna, &c.

SALVI, Tarquinio, a Roman painter of the 16th century, of whom little is known. He was a native of Sassoferrato, and the father and first teacher of Giambattista Salvi, called Sassoferrato. His only recorded work is a large 'Rosario,' in the Eremitani at Rome. It is signed and dated 1553.

SALVIATI, Francesco. See Dei Rossi, Francesco.

SALVIATI, Giuseppe. See Porta.

SALVIATINO. See Dei Rossi, Francesco.

SALVIN, Anthony. The exquisite quality of the pencil and pen-and-ink drawings made by this architect demand that he should find a place in 'Bryan's Dictionary.' His work as an architect was of very high merit, and many notable buildings stand as his memorial. Perhaps one of his greatest

GIOVANNI BATTISTA SALVI

CALLED

IL SASSOFERRATO

Alinari photo] [*Uffizi Gallery, Florence*

PORTRAIT OF THE ARTIST

GIOVANNI BATTISTA SALVI

CALLED

IL SASSOFERRATO

Anderson photo] [*Church of Sta. Sabina, Roma*

MADONNA DEL ROSARIO

works was the rebuilding of the keep of Alnwick Castle, and next to that may be mentioned the erection for Lord Tollemache of a castle at Peckforton. The work of restoration and repair entrusted to him includes important repairs in the Tower, at Windsor Castle, and to the ruined castles of Carisbrooke, Carnarvon, Warkworth, Alnwick, Graystoke, Dunster, and Brancepeth. He came of an important Durham family, and was particularly interested in the fortified castles of his own and neighbouring counties, and was led by the study of these buildings to become in his time the greatest authority on such erections. When his architectural work was in hand he devoted considerable time to the preparation of very remarkable drawings of ancient ruins, and to other illustrations, showing them as he conceived they originally were. He resided in London for a considerable part of his life, but retired in 1864 to a house he built near Haslemere, known as Hawk's Fold, and there it was he died in 1881, in the eighty-second year of his life.

SALVIONI, Rosalba Maria, painter, was born at Rome in the 17th century. She studied under Sebastiano Conca, and in 1730 was admitted an honorary member of the Academia Clementi of Bologna. In the church of the Minorites at Frascati there is a 'St. Catharine' by her.

SALVOLINI, Giustino de, called also Episcopio, a painter of the 16th century, belonging to the Roman school, but practising chiefly in his native town of Castel Durante, where he painted in collaboration with Luzio Dolce.

SALWAY, N., an English mezzotinter, who flourished about the year 1760. He engraved some portraits, which are not without merit.

SALY, Jacques François Joseph, (Sailly,) a famous French sculptor, born at Valenciennes in 1717, was a pupil of Coustou. He is mentioned here as the etcher of thirty designs for vases, and of four for monuments. He was Director of the Academy in Copenhagen. In 1774 he went to Paris, where he died in 1776.

SALZEA, De. See De Four.

SALZER, Friedrich, landscape painter, born at Heilbronn in 1827, was instructed in the principles of his art by Baumann, but afterwards went to Munich. He painted the backgrounds for the battle-pieces of Kotzebue. There is a Winter-piece by him in the Gallery of Stüttgart. In 1863 he gave up art on succeeding to his father's business, and died at Heilbronn in 1876.

SAM, Engel, (or Angelo,) born at Rotterdam in 1699, was a good portrait painter, but excelled chiefly in genre. He imitated the manner of Van der Werff, and, it is said, painted a 'Flight into Egypt' so perfectly resembling the work of that master, that even experts were deceived by it. It is also said that he imitated Metsu. He died at Amsterdam in 1769.

SAMACCHINI, Orazio, painter, was born at Bologna in 1532, and, according to Malvasia, was the pupil of Pellegrino Tibaldi. He afterwards studied the works of Correggio, and was employed to paint in fresco the great chapel in the cathedral of Parma, contiguous to the famous cupola by that distinguished master. He went to Rome in the pontificate of Pius IV., by whom he was employed, in conjunction with Marco da Siena and others, in the decorations of the Sala Regia. The Dresden Gallery has a 'Holy Family' by this artist. Samacchini died at Bologna in 1577. Works:

Bologna.	*SS. Narborre e Felice.*	Coronation of the Virgin.
„	*S. Giacomo Maggiore.*	Purification of the Virgin.
„	*Certosa.*	Last Supper.
„	*La Trinità.*	Crucifixion.
„	*Pal. Lambertini.*	The Fall of Icarus.
Cremona.	*S. Abbondio.*	Frescoes on the vault.

SAMANIEGO, Mariana. See Silva Bazan.

SAMBACH, Franz Kaspar, painter, was born at Breslau in 1715, received his instruction in art from Reinert and de l'Épée, and at Vienna under Donner. In 1762 he became Professor of Architecture; and in 1772 Director of Painting in the same academy. He painted feigned bas-reliefs in the style of Geeraerts and Jacob de Wit. He also executed some frescoes for the Jesuits' church at Stuhlweissenburg, and an altar-piece for the Franciscan church at Camischa. He died at Vienna in 1795.

SAMELING, Benjamin, painter, born at Ghent in 1520, was brought up in the school of Franz Floris, in whose style he painted historical subjects and portraits. The church of the Jansenists at Ghent has several works by him after drawings by Lucas de Heere. He died at Ghent in 1614.

SAMENGO, Ambrogio, a Genoese landscape painter of the 17th century, the pupil of Giov. Andrea Ferrari. His works are few and scarce, in consequence of his early death.

SAMMARTINO. See San Martino.

SAMMET-BRUEGEL. See Bruegel, Jan.

SAMSON, Jean, a French historical painter of the 16th century, who, in 1533, was engaged in work for the chateau of Versailles.

SAMUEL, George, landscape painter, was an exhibitor at the Academy from 1786 to 1823. He painted a 'View of the Thames from Rotherhithe Stairs,' during the frost of 1789. He was killed by a wall falling on him, soon after 1823.

SAMUEL, Richard, portrait painter and engraver, was an exhibitor at the Academy from 1772 to 1779. There is an engraving after him of 'Nine living Muses,' including Mrs. Sheridan, Mrs. Montagu, Angelica Kauffman, etc. In 1773 he gained a prize from the Society of Arts for an improvement in the method of laying mezzotint grounds.

SAN ANTONIO, Fray Bartolomé de, was born at Cienpozuelos in 1708. At the age of fifteen he took the habit of the order of the Trinitarios descalzos, and after studying philosophy and theology went to Rome to study painting, of which he had acquired the elements at Madrid. He remained in Italy six years, and in 1740 returned to his convent at Madrid, which he enriched with an immense number of his productions. About this time the Academy of S. Fernando was established, for which he painted an allegorical picture representing 'Ferdinand VI. and the Catholic Religion,' for which he was received as a member of that body. The church of the Trinitarios, at Madrid, also possesses many of his works. He died on February 8, 1782.

SAN BERNARDO, Il Vecchio di. See Minzocchi.

SANCHEZ, Alonso, one of three artists employed to paint frescoes at the university de Alcalá de Henares, by command of Cardinal Cisnéros, the founder. He was also employed, with five others, in the embellishment of the cathedral cloister at Toledo, for which he was paid in 1498. In 1508 he was again employed in the same cathedral with Diego Lopez and Luis de Medina.

SANCHEZ, Andrès, a native of Portillo, near Toledo. He was a pupil of Theotocopuli, called Il Greco, and was commissioned in 1600 by the delegate of the Franciscan missionaries to paint certain pictures for the churches built by them in the Spanish colonies.

SANCHEZ, Clemente, painter, was living at Valladolid in 1620. He painted several pictures for the Dominicans of Aranda de Duero.

SANCHEZ-COELLO, Alonzo, was born at Benyfayro, in Valencia, in 1513 or 1515. From his style he appears to have studied in Italy, for his design resembles that of the Florentines, while in colour he follows the principles of the Venetians. In 1541 he resided at Madrid, where he formed an intimacy with Sir Antonio Mor, whom he accompanied to Lisbon, when the latter was sent by Charles V. to paint the portraits of the royal family. Sanchez entered into the service of Don John, who had married Joanna, the daughter of Charles and sister of Philip II., and made a considerable stay at Lisbon. At the death of Don John his widow recommended Sanchez to her brother Philip, who at once received him as his painter in ordinary when Mor made his sudden flight from Spain. He painted many portraits of Philip and of other members of the royal family. He also painted the Popes Gregory XIII. and Sixtus V.; the Dukes of Florence and Savoy; Cardinal Farnese, brother of the Duke of Parma; and many grandees of Spain. With such patronage he became rich, and, it is said, lived according to his fortune. In 1570 he painted, in conjunction with his disciple, Diego de Urbina, the triumphal arch erected at Madrid for the entry of Anne of Austria, the wife of Philip II. In 1573 he entered into an engagement to decorate with suitable subjects the principal altar of the church del Espinar, executed by the celebrated Francisco Giralte, and for which he painted what may be termed a drop-scene, to serve as a screen during the two last weeks in Lent. Notwithstanding his advanced age Philip employed him in 1582 in filling the Escurial with pictures. For this palace-monastery he painted 'St. Paul, the first hermit, with St. Anthony;' 'St. Stephen with St. Lawrence;' 'St. Vincent with St. George;' 'St. Catharine with St. Inez;' and 'St. Justus and Pastor,' in which he introduced a view of Alcalá de Henares, and the scenery about it. About this time he painted the portrait of his friend, Father Siguenza, which is considered a *chef-d'œuvre*, and has been finely engraved by Ferdinand Selma; and in 1582 that of Ignatius Loyola, from casts taken twenty-nine years previously, and from instructions by Father Ribadeneyra. Notwithstanding all this success, however, Coello was but a second-rate artist. He died at Madrid in 1590. Of his works we may name:

London.	*Nat. Por. Gal.*	Full-length portrait of Philip II.
Madrid.	*Museum.*	Portrait of Don Carlos.
"	"	Eugenia and several other Infantas.
"	"	The Marriage of St. Catharine.
Vienna.	*Gallery.*	A Spanish Lady.

SANCHEZ-COELLO, Isabella, who was born at Madrid in 1564, was instructed by her father, Alonso Sanchez Coello, and distinguished herself as a painter of portraits, which are not now, however, to be identified. She was also eminent in poetry and music, and highly esteemed for her personal character. She married Francisco de Herrera, and died at Madrid in 1612.

SANCHEZ-COTAN, Fray Juan, an eminent Spanish painter of Madonnas, flowers, and still-life, was born at Alcázar de San Juan in 1561; he was the son of Bartolomé Sanchez-Cotan, and Ana de Quinoñes. He studied at Toledo under Blas de Prado, whose style he imitated, and under him made great progress in art. At first he painted *bodegones*, subjects like those of Jan Fyt, but in 1604 he became a professor of the Chartreuse of Paular, and painted subjects from Christ's Passion, the sorrows of the Virgin, and particularly Madonnas crowned with chaplets of flowers; all these he devoted to the decoration of his convent, or bestowed on his brethren for their private oratories. From Paular Sanchez-Cotan was removed in 1612 to the royal Chartreuse at Granada, for which he painted the principal historical pictures in that monastery. It is related by Palomino that he painted a Crucifixion for the refectory of the convent, so deceptive in its appearance that birds attempted to perch on the cross; and Cean Bermudez confesses that he, at first sight, mistook it for a piece of sculpture. Vincenzo Carducci made a journey from Madrid to Granada to see his works. Sanchez-Cotan died at Granada in 1637.

SANCHEZ-D'AVILA, Andrès, painter, was born at Toledo. He went to Paris in his youth, and afterwards established himself as a portrait painter at Vienna. He died in 1762.

SANCHEZ DE CASTRO, Juan, of Seville, founder of the school of Andalusia, was born in the first half of the 15th century. In 1454 he painted pictures for the old Gothic altar, in the chapel of San Josef in Seville cathedral. For the church of San Julian he executed a St. Christopher in fresco, which was repaired in 1775, little but the signature being left of the work.

SANCHEZ, Luis, is known only as having designed in 1611 the title-page of a book called 'De la Veneracion que se debe à las reliquias de los santos,' engraved by Pedro Perret, and published in Madrid.

SANCHEZ, Manuel, a priest of Murcia, who was practising as a painter in 1731.

SANCHEZ, Pedro, a Spanish painter, who was at work in Toledo cathedral in 1462.

SANCHEZ SARABIA, Diego, an architectural draughtsman and painter of familiar subjects, was a member of the Academy of San Fernando in 1762. By desire of that body he made drawings of the Alhambra and of the Palace of Charles V., at Granada. These are now in the Academy. Sanchez Sarabia died in 1779.

SANCHO, Estéban, a Spanish painter, known as Maneta, from his having lost his right hand. He was a native of Majorca, and a pupil of Pedro Ferrer, and painted many pictures for the churches of his native island. He died in 1778.

SAN CLERICO, ——, an Italian scene-painter and decorator of much repute, practising in 1823. A good example of his work is the ceiling of the Casino degli Negozianti at Milan.

SAN DANIELE, Battista da, was a Dalmatian, living at Udine and San Daniele, in the middle of the 15th century, and was the father of Martino da Udine, surnamed Pellegrino da San Daniele. No paintings by him are now extant, but records exist to prove that in 1468 he contracted to paint a curtain-fall for the church of Comerzo, and in 1470 an altar-piece with four figures for the brotherhood of San Daniele di Castello. (Crowe and Cavalcaselle, 'Painting in N. Italy.')

SANDARS, Thomas, engraver, son of a painter

of Rotterdam, went to London, and became a member of the St. Martin's Lane Academy. He etched the 'Italian Fisherman,' after Vernet, and drew and engraved fifteen views of market towns in Worcestershire. He exhibited at the Academy down to 1775.

SANDBERG, JOHANN GUSTAF, a Swedish painter born in 1782. In the Stockholm Gallery there are three pictures by him—a 'Gustavus Adolphus II. at the battle of Stuhm,' and two single figure pictures. He died in 1854.

SANDBY, PAUL, was born at Nottingham in 1725. He came to London when he was sixteen years of age, and having shown an early inclination for art, he obtained an introduction to the draughtsmen's room at the Tower. He had studied there about two years when the late Duke of Cumberland, wishing to have a survey made of the north and west parts of the Highlands of Scotland, young Sandby was engaged as draughtsman, under the inspection of Mr. David Watson. In company with that gentleman he travelled through that most romantic country, and, though the leading object of his tour was the drawing of plans, in his leisure hours he made many sketches of the scenery which surrounded him. From these designs he made a number of small etchings, which were published by Messrs. Ryland and Bryce. Soon after his return from his northern tour, about the year 1752, he passed some time with his brother at Windsor, and during his residence there made a great number of drawings of views about Windsor and Eton, which were immediately purchased by Sir Joseph Banks at good prices. Sandby was invited to accompany that gentleman in a tour through North and South Wales, and was employed by Sir Watkin Williams Wynne to make drawings of the picturesque scenery in that country. Sandby was the first to infuse nature into topographical drawing; his predecessors had been too much accustomed to compose from prints after the "black masters," but he looked at nature with a franker eye. To his other acquirements Sandby added etching and engraving in the style known as aquatint. He was, perhaps, the first English artist who adopted this style, the secret of which, it is said, was brought into England by the Hon. Charles Greville, who purchased it from Le Prince, a French artist, and communicated it to Paul Sandby. His works in aquatint are very numerous, and were popular at the time they were published. In 1768 he was appointed chief drawing-master at the Woolwich Military Academy, which post he resigned in 1799. He died in London in 1809. Works:

An Ancient Beech Tree. (*South Kensington.*)
Llandaff Cathedral. (*Do.*)
The Round Temple. (*Do.*)
Landscape, with Dray and Figures. (*Do.*)
Chepstow Castle. (*Do.*)
Warwick Castle, with Bridge and Weir. (*Do.*)
Village Street. (*Do.*)

SANDBY, THOMAS, brother of the aquarellist, Paul Sandby, was pre-eminently an architect, but claims mention as a clever draughtsman, of great artistic feeling. He was born at Nottingham in 1721, and was, like his brother, first employed as a military draughtsman. In this capacity he held an appointment under the chief engineer in Scotland, and rendered the Government the service of giving the first intelligence of Prince Charles Edward's landing in 1745. He was subsequently appointed draughtsman to the Duke of Cumberland, whom he accompanied to Flanders, and Deputy-Ranger of Windsor Park. He published eight drawings illustrating improvements made by him in the park, and many other drawings by him are in the royal collection at Windsor, in the British Museum, and in the Sloane Museum. He died at the Ranger's House at Windsor, on the 25th June, 1798.

SANDE-BACKHUIZEN. See BACKHUIZEN, HENDRIK.

SANDER, JOHANN HEINRICH, painter, born at Hamburg in 1810, painted sea-pieces and landscapes, and made a hit with a 'View of Heligoland.' He died in 1865.

SANDERAT, ÉTIENNE, a French miniaturist of the 15th century, known as having produced in 1447, for Jean de Chalon, Seigneur de Vitteau, the 'Proprietez des Choses,' illustrated with fifty miniatures.

SANDERS, CATHARINA, called VAN HEMESSEN, or HEEMSEN, was the daughter and pupil of Jan Sanders. She married Christian de Morien, the organist of the church of Notre Dame at Antwerp. He was a musician of repute in the Low Countries, and known generally as Christinano. He resigned his post in 1556, and the pair accompanied Mary of Hungary to Spain. Catharina painted portraits of small size. A fine example of these is to be seen in the London National Gallery. It represents a fair-haired man dressed in black. In 1868, there was in the possession of M. Lescart, lawyer at Mons, a 'Virgin and Child,' with a background of snowy landscape, painted on panel, and signed, *Caterina de Hemissen pingebat.* The dates of her birth and death are unknown.

SANDERS, (or SANDRES,) FRANS, a Flemish painter of the 16th century, who, in 1526, painted a 'Last Judgment' for the 'Salle des Plaids' of the Grand Council of Mechlin. In Margaret of Austria's Collection there was a 'Little Madonna' by him, which Albrecht Dürer greatly commended.

SANDERS, GEORGE L., miniaturist, was born at Kinghorn, in Fifeshire, in 1774. He studied under Smeaton, a well-known coach-painter in Edinburgh, and then devoted himself to miniature painting and giving drawing lessons. He also produced a Panorama of Edinburgh. In 1807 he went to London and painted numerous miniatures, among them the Princess Charlotte, the Duke of Cumberland, Prince George, Lady Clementina Villiers, and Lord Byron. About 1812 he turned his attention to life-size portraits in oil, in which also he had great success from the commercial point of view. He frequently visited the continent, whence he brought home many excellent drawings from the Old Masters, twenty-six of which now hang in the Scottish National Gallery. His portraits are common in English country-houses, but few have yet found their way into public collections. He died in London in 1846.

SANDERS, GERARD, painter, born at Wesel, in Holland, in 1702, was the pupil of his father-in-law, Tobias van Nymegen, whom he accompanied to Düsseldorf, and there continued his studies. He afterwards was associated with his uncle, Elias van Nymegen, at Rotterdam, in producing designs for tapestries. He died in 1767.

SANDERS, JAN, called VAN HEMESSEN, or HEEMSEN, a Flemish painter of the 16th century, was born at Hemixem, near Antwerp. He was a member of an artist family of some repute, as to whom little

was known until the researches of recent writers threw some light upon their history. It is now established that Jan Sanders was a pupil of Hendrik van Cleef, the elder, in 1519, at Antwerp, and that in 1535—1537 he had himself set up an *atelier* for pupils in that city. In 1547—1548 he was Dean of the Society of Saint Luke. By his wife, Barbe de Fèvre, he had two daughters, Christina and the Catharina mentioned above. Towards the close of his career he migrated to Haarlem, where he settled. A certain similarity between his style and that of Quentin Matsys has caused it to be surmised that he was a pupil of that artist. His dates of birth and death are unknown, but Guicciardini, in his work published in 1666, speaks of him amongst deceased artists. The following works by him are known:

Antwerp.	*Museum.*	The Calling of St. Matthew.
Munich.	*Pinakothek.*	A Holy Family. 1541.
,,	,,	Isaac blessing Jacob.
,,	,,	The Calling of St. Matthew.
Paris.	*Louvre.*	Tobias curing his Father's Blindness. (*Dated* 1555.)
Vienna.	*Gallery.*	The Calling of St. Matthew. (*Three versions.*)
,,	,,	St. William.
,,	,,	St. Jerome.

SANDERS, John. It is not possible to state with absolute certainty who this artist was, but he is believed to have been the son of a pastel painter named John Saunders, who lived at Stourbridge, and to have adopted a different spelling for his name to that used by his father. He appears at the Royal Academy Schools in 1769, winning a silver medal in the following year, and in 1771 sending in pictures for exhibition. Even those that are accredited to him may possibly have been the work of his father, as in 1775 one edition of the catalogue of the Royal Academy describes him as "John Saunders, Junior." In 1778 he was living at Norwich, and in 1790 at Bath, and during those years his name was certainly spelt without the "u." Fanny Burney refers to his portrait of Princess Charlotte of Wales, and in the houses about Bath there are several clever portraits attributed to his hand. If he was the son of John Saunders he was probably born in 1750; he certainly died near Bristol in 1825, and he left one son.

SANDERS, John, painter, practised in London, and exhibited at the Academy a picture of St. Sebastian in 1772, and a 'Jael and Sisera' in 1773.

SANDERS, John, probably the son of the last-named John Sanders, exhibited at the Academy from 1775 till 1820.

SANDERS, John Arnold. This man was the son of John Sanders, and was born at Bath about 1801. He executed a few clever water-colours of landscapes, and some admirable portraits in pencil, tinted with colour. He also tried miniature painting, but when about thirty years old got into some difficulty with regard to one of his pupils, emigrated to Canada, and was afterwards lost sight of.

SANDFORD, Francis, an Irish heraldic artist, born in County Wicklow in 1630 of a father who was an architect and builder of fortifications. He became a pursuivant at Heralds' College in 1661, and a Herald in 1676, but after the flight of James II. he sold his office at the College of Arms to the next person on the roll, and retired to a small house in London, much dissatisfied with political events. Four years afterwards he died in Newgate Prison, where he had been confined for debt in January 1694, and all memory of his beautiful drawings, his copper-plate engravings, and his genealogical works, seems by that time to have been forgotten, so that he was buried as a poor man, and under somewhat distressing circumstances. His great work is the 'Genealogical History of the Kings of England,' which he illustrated with very remarkable armorial engravings, and besides that he produced half-a-dozen other important heraldic works. He was strongly attached to the Stuart monarchs, carrying his enthusiasm for them almost to the extent of a cult. He was an earnest Catholic, and had the greatest hatred of the rebellion that brought over William III., and it was probably owing to his religion and his politics that he was neglected in so scandalous a manner.

SANDHAAS, Karl, painter, born at Haslach, in Baden, in 1801. After some preliminary study at Carlsruhe, he went in 1820 to Munich, where he was for a time the pupil of Cornelius, and completed his art education at Milan. In 1822 he settled in Frankfort, painting chiefly devotional works from the New Testament history. He also etched a set of four fanciful plates in 1844, published under the name of 'Träume und Schäume des Lebens.'

SANDORS, Thomas, Dutch engraver, who settled in London soon after the middle of the 18th century. Joining the St. Martin's Lane Academy, he exhibited there till 1775. There are some views of Worcestershire engraved by him (1777-81).

SANDRART, Jakob von, a nephew of Joachim Sandrart, was born at Frankfort in 1630, and was instructed in engraving by Cornelius Danckerts and Willem Hondius, under whom he worked first at the Hague and afterwards at Dantzic. He engraved a great number of plates, which are executed with the graver in a clear, neat style. His best prints are his portraits, among which are the following:

The Emperor Rudolph II.
——————— Ferdinand II.
——————— Ferdinand III.
Frederick, Prince of Norway.
Sophia, Electoral Princess of Saxony.
Ferdinand Maria, Duke of Bavaria.
Joachim Sandrart; inscribed *Seculi nostri Apelles.*
Joannes Paulus Auer, Painter.

Nagler has given a full list of his plates. He died at Nuremberg in 1708.

SANDRART, Joachim von, painter and writer on art, was born at Frankfort in 1606, and was instructed in the rudiments of design by Matthäus Merian and Theodorus de Bry. At the age of fifteen he went to Prague, where he worked for a time at engraving under Gillis Sadeler, who recommended him to exchange the graver for the brush. Sandrart then went to Utrecht, where he became a disciple of Gerard Honthorst. It is said that when Honthorst was invited to England by Charles I., he engaged Sandrart to accompany him, that the king bespoke many pictures of him, that he copied the portraits of Henry VIII., Sir Thomas More, Erasmus, and others, by Holbein, for the Earl of Arundel, and that he remained in England till 1627, when he went to Venice. This however appears rather doubtful, though it is certain that he passed several years in Italy, and at Venice copied the finest pictures of Titian and Paolo Veronese. From Venice he went to Rome, where he resided some years, and was much employed by the Cardinal Barberini and the Prince Giustiniani, and was

intrusted by the latter with the superintendence of the engravings from statues in his gallery. From Rome he visited Southern Italy, returning to Germany in 1637. Afterwards he spent some time in Amsterdam, but in 1649 went to Nuremberg to paint a picture of the Peace Congress, which contained fifty portraits. In 1672 he went to Augsburg, where he was employed in several considerable works for the Emperor Ferdinand, and for Maximilian, Duke of Bavaria. In his last years he resided at Nuremberg, where he established an academy, and composed several works on art. These were, 'Academia Tedesca della Architettura, Scultura, e Pittura;' &c., 4 vols. in 2, folio, Nürnberg, 1675-79; 'Iconologia Deorum, 1680;' 'Admiranda Sculpturæ Veteris Vestigia, 1680;' 'Romæ antiquæ et novæ Theatrum, 1684;' and 'Academia Artis Pictoriæ, 1683,' collected from Vasari, Ridolfi, and Van Mander. But this is a Latin translation of what had already been published in the 'Academia Tedesca.' A uniform edition (in German) of all his works was published at Nürnberg, 1769-75, in 8 vols. folio. He died at Nuremberg in 1688. Works:

Augsburg. *Ch. of S. Anna.* Christ in the Temple.
Munich. *Pinakothek.* Portrait of a Woman in Black.
Wurzburg. *Cathedral.* Descent from the Cross.

SANDRART, Johann Jakob von, the son of Jakob von Sandrart, was born at Ratisbon in 1655. He learned the first rudiments of design from his father, and profited by the lessons of Joachim von Sandrart, his great uncle. He was an able designer as well as an engraver, and possessed a ready and inventive genius. We have some neatly executed portraits by him, and the publications of Joachim von Sandrart are embellished with his spirited etchings. He also engraved several plates for a work entitled 'Suecia Antiqua et Hodierna.' He died at Nuremberg in 1698. The following are his principal independent prints:

Elizabeth, Princess of Brandenburg; *after A. Le Clerc.*
Silvius Jacob von Dunkelmann; *after the same.*
The Holy Family; *after Joachim von Sandrart.*
The Origin of Painting; two plates, *after the same.*
The Customs of the ancient Germans; two plates, *after the same.*
Æneas saving Anchises; *from his own design.*

SANDRART, Lorenz von, was probably of the same family as the other artists of the same name. His name is affixed to the frontispiece for a set of prints from Ovid's 'Metamorphoses,' by Engelbrecht, published in 1700. It is also believed that he was a painter in enamel, and was still living in 1710.

SANDRART, Susanna Maria von, the daughter of Jakob von Sandrart, was born at Nuremberg in 1658, and instructed in design and engraving by her father. She executed several plates for the publications of Joachim von Sandrart. She married the painter Hans Paul Auer, in 1683, and after his death the bookseller W. M. Endter of Nuremberg. She died at Nuremberg in 1716. We have the following independent prints by her:

The Feast of the Gods; *after Raphael.*
The Nozze Aldobrandini; *after a design by Bartoli.*
A Bacchanalian subject; inscribed *Immoderatum dulce Amorum.*

SANDREUTER, Hans, Swiss painter; born at Bâle in 1850. His works show the influence of Böcklin, whom he has been accused of imitating. Of this we have evidence in his 'Rebecca,' 'An der Himmelspforte,' 'Dolce far niente,' &c. His 'Landscape near Bâle' is now in the Dresden Gallery. He died at Rieken, near Bâle, June 1, 1901.

SANDRINO, Tommaso, born at Brescia in 1575, excelled in perspective and architectural views, and was not unsuccessful in history. His principal works are the ceilings of the churches of St. Faustino, S. Domenico, and the cathedral, at Brescia. There are also several of his works in the public buildings of Milan and Ferrara. He died in 1630.

SANDWYK, Frans van, painter, born at the Hague in 1641 or 1642. He was a pupil of Nicholas Wieling, and a member of the Pictura Society. Later, he became a military engineer in the service of the States, and was killed in battle.

SANDYS, Antony Frederick, A.N., generally called Frederick Sandys, sometimes F. K. Sandys from his habit of signing the name Frederick thus, "Fk. Sandys." This clever artist was born at Norwich in 1832, and educated at the Norwich Grammar School, applying himself at a very early age with earnestness to drawing and painting. He never attended the Royal Academy Schools as has been stated, and was not a pupil either of Richmond or Lawrence. Lawrence he never met but for a few minutes, and his acquaintance with Richmond was only as that of a family friend, and never the relationship of pupil and teacher. His early life is said to have been influenced by the work of Menzel, but this also is an error, as never but once did he see illustrations of the work of this artist, and he himself stated that they made no impression whatever upon him. His education in art was entirely the work of local Norfolk art teachers and his own strenuous industry when he came to London and worked on his own account, copying pictures in the National Gallery. His earliest exhibit at the Royal Academy was in 1851, before he was twenty-one years old, when he sent in a crayon portrait of Lord Henry Loftus, following it in 1854 by a smaller one of the Rev. Thomas Freeman, of Norwich. In 1856 he sent in two crayon portraits, one an anonymous one, and the other representing the Rev. Thomas Randolph. His first exhibits in oil were two pictures sent in 1861, one called 'Oriana,' and the other a portrait of Mrs. W. H. Clabburn, of Thorpe, Norwich. It was about this time that he commenced to do some illustrations for periodicals, and his first drawing was entitled 'Portent,' done for the 'Cornhill Magazine' in 1860. In 1861 he commenced to work for 'Once a Week,' and during that and the following year produced eleven important illustrations as follows:—'Yet once more on the Organ Play,' 'The Three Statues of Argina,' 'From my Window,' 'Rosamond, Queen of the Lombards,' 'The Sailor's Bride,' 'The King at the Gate,' 'Jacques de Caumont,' 'The Old Chartist,' 'Harald Harfagr,' 'The Death of King Warwulf,' and 'The Boy Martyr.' In the same year he did 'Manoli' for the 'Cornhill Magazine,' and 'Until Her Death' for 'Good Words.' His exhibits in the Royal Academy in 1862 were various. There were two pictures in oil, Mrs. Clabburn, senior, and 'King Pelles' Daughter bearing the Vessel of the Holy Grail,' one in crayons of Mrs. Doulton, a pen-and-ink drawing of 'Autumn,' and another of Mrs. Anderson Rose. In 1863 his drawing for 'Sleep' appeared in 'Good Words,' and 'The Waiting Time' in the 'Churchman's Magazine,' while to the Academy he sent in three oil portraits, one representing Mrs. Anderson Rose,

the same lady whom he had exhibited in pen-and-ink in the previous year, a picture of most marvellous execution, and two fancy portraits called 'Vivien' and 'La Belle Ysonde.' The oil portrait that was perhaps his greatest achievement was seen at the Academy in 1864. It was called 'A Portrait,' but represented Mrs. Jane Lewis, of Roehampton, and was a most wonderful example of elaborate miniature manipulation, almost perfect in its execution. With it he sent an oil picture called 'Morgan Le Fay,' and a pen-and-ink drawing of 'Judith.' Two oil pictures appeared in 1865, 'Cassandra,' and 'Gentle Spring,' and a grand illustration in the 'Shilling Magazine,' called 'Amor Mundi.' In 1866 his notable oil painting of 'Lady Rose' was exhibited, and his work appeared in the 'Argosy,' 'Quiver,' 'Once a Week,' and the 'Cornhill Magazine,' the following being the titles of the pictures respectively:—'If,' 'The Advent of Winter,' 'Cassandra and Helen,' and 'Cleopatra.' In 1868 he returned in his Royal Academy exhibits to his earlier medium of crayons, sending in the 'Study of a Head,' and a portrait of Mr. George Critchett. With them was sent in his great picture of 'Medea,' which was accepted, but rejected at the last moment. This procedure drew forth from his friends an indignant protest, and started a severe correspondence in the 'Times,' with a characteristic eulogy of the picture from Mr. Swinburne, with the result that in the following year the picture was hung on the line, and with it was accepted a crayon portrait of Mrs. Barstow. In 1871 another oil portrait was sent in, representing Mr. W. H. Clabburn, a crayon portrait of the same person, and a group in crayons of the children of Mr. J. J. Colman. Four crayon portraits appeared in 1873, representing Mrs. William Brand, Mr. Leopold de Rothschild, Mr. Frederick A. Millbank, and Mrs. Millbank. His exhibits in 1875 were a crayon portrait of Father Rossi, another of Miss Ellis, one without a name, and an oil painting of Mrs. William Brand. In 1876 he exhibited one crayon portrait only, Mrs. Charles Augustus Howell, in 1878 a similar one of Mr. Cyril Flower (now Lord Battersea), and in 1879 an oil portrait of Mrs. Temple Soanes. His exhibits in 1880, 1882, and 1883 were all in crayons, the two portraits in 1880 representing James Brand, Esq., and 'Ethel and Mabel'; those in 1882, Mr. Robert Browning, His Excellency the Hon. J. Russell Lowell, Mr. Matthew Arnold, and Professor Goldwin Smith. In that year he had an important illustration in 'Dalziel's Family Bible,' entitled 'Jacob hears the Voice of the Lord.' In 1883 he sent into the Academy a crayon portrait of Mrs. H. Chinnery, and in 1886 his last exhibit was an oil portrait of Mr. William Gillilan.

The important work of Sandys was, however, by no means confined to his exhibits at the Royal Academy and his book illustrations. He first of all came before the public in connection with a clever satire of the pictures exhibited by Millais at the Royal Academy in 1857, called 'Sir Isumbras at the Ford.' Sandys' parody of the picture was a very brilliant drawing, representing Millais, Rossetti, and Holman Hunt riding upon a donkey, inscribed "J. R. Oxon," and intended to represent Ruskin. The joke was directed against the Oxford Professor on account of his over-vehement championship of Rossetti and Holman Hunt. It was the occasion of the first meeting between Rossetti and Sandys, and as the former artist had sufficient sense of humour to take the satire in good part, it was the beginning of a warm friendship which sprang up between the two men, and lasted uninterruptedly until Rossetti's death. A little later on Sandys took up his abode in Kensington, and became associated with that wonderful circle which included Swinburne and George Meredith, Tennyson and the Brownings, Burne-Jones, Madox Brown, William Morris, and others. It was from that time that his illustrative work commenced, as previous to then in book illustration he had only executed some pictures for the 'Birds of Norfolk' and the 'Antiquities of Norwich.' There are many works by him which were never exhibited at the Royal Academy, but that must be mentioned. In 1862 he painted three notable oil pictures, 'Fair Rosamond,' 'A Vestal offering her Hair on a Rose-crowned Altar,' and 'Mary Magdalene.' In 1868 his wonderful crayon drawing called 'Proud Maisie' appeared, perhaps the most vivid and dramatic work he ever executed, while in the same year he produced several symbolic figures, notable amongst which were 'Lethe,' 'Proserpine,' 'Fate,' 'Penelope,' and 'Miranda.' Amongst his crayon portraits should also be mentioned Bishop Denison, of Salisbury, the Misses Clabburn, Lady Buxton, 1875; Lady Lawrence, Mrs. Samuel Hoare and her children, 1884; Mrs. George Meredith and Miss Meredith, Mrs. Cyril Flower (now Lady Battersea), and Miss Clara Flower, 1872; Miss Christabel Gillilan, 1887; Mrs. H. P. Sturgis, 1894; Mrs. Palmer, 1896; St. George, 1880, and others. About the year 1880 Sandys received a commission from Messrs. Macmillan & Co. to execute a series of crayon portraits of well-known literary persons, and he devoted many years to this work. The series, which remains in the possession of Messrs. Macmillan, includes portraits of Robert Browning, Matthew Arnold, John Morley, J. H. Shorthouse, Lord Tennyson, Dean Church, Dr. Westcott, J. R. Green, Lord Wolseley, and Mrs. Oliphant, while in 1891 he produced a delightful portrait of the children of Mr. Alexander Macmillan, and in the following year, portraits of the same persons, two girls, entitled 'A Christmas Carol.'

Rossetti pronounced Sandys to be the greatest of living draughtsmen, and his exquisite skill in drawing is well represented in the wonderful picture of 'Proud Maisie,' now belonging to Dr. Todhunter, and in the studies of foliage, tree-trunks, branches and figures in which the artist delighted. He was never a member of the pre-Raphaelite Brotherhood, nor in fact was he associated with any society of artists at all. He lived in constant revolt against the Academy and all its works, and was in frequent conflict with every other artistic society, pursuing a resolute and life-long independence of all schools, teachers and societies, and a warfare more or less with most artists. The methods and ideals, however, of the pre-Raphaelite Brotherhood were his, and his picture of 'Autumn,' exhibited in 1862, is a wonderful example of the work of this school of artists, carried out to a logical issue, and with marvellous perfection. It is probable, however, that the reputation of Sandys will rest mainly upon his portraits of Mrs. Anderson Rose, 1863, Mrs. Jane Lewis, 1864, and 'Medea,' 1869. These are luminous and forcible works, brilliant in colouring, full of detail, and exquisitely finished. They partake strongly of a sympathy with early Flemish work,

especially being reminiscent of such masters as Van Eyck, Van der Weyden, and Memlinc. From these men he learned "that real regard for truthful expression in subject and detail which the pre-Raphaelites found blended with more spiritual qualities in fourteenth-century Florentine art." Towards the latter part of his life Sandys devoted himself to crayon studies, which exhibit his remarkable technical dexterity and his decorative feeling for minute details. As a draughtsman, his line in the modelling of the beauty of a head was full of exquisite sensitiveness and nervous musical quality. He had a marvellous sense of form, but he was curiously lacking in the power of felicitous indication and in imaginative understanding. His crayon studies, exquisitely beautiful though they were, did not enhance his reputation, and it is for his handling of the primitive Flemish technique of oil painting, and for the certainty of his work in his half-dozen great pictures that he will be praised. Of his personal life it is hardly safe to say anything, so completely did he ruin his chances of a great reputation by his blameworthy and pitiable career. As recently as March 1894 there was an exhibition of his works at the Leicester Gallery, London, arranged by his stalwart supporter Mr. Ernest Brown, and the catalogue had a judicious preface by Mr. F. G. Stephens, who is now almost the last of the little band who worked with such earnestness and devotion under the influence of the pre-Raphaelite Movement. One of the finest of his works then exhibited was a full-length study of a girl called 'My Lady Greensleeves,' now in the possession of Mr. J. S. Budgett of Stoke Park, Guildford. Sandys has frequently been the subject of magazine and other articles, but the only thoroughly reliable notice of his life and works appeared as the winter number of 'The Artist,' Nov. 18, 1896. It was written by Esther Wood, and was issued with extra illustrations in specially choice form, quarto, 150 copies only, and folio, twenty copies only. From this memoir and from personal acquaintance most of the above information is taken. There were articles upon him in the 'Art Journal,' 1884, by Mr. J. M. Gray, and others by the same author in the 'Hobby Horse' of 1888 and 1892, while Mr. Pennell wrote respecting Sandys in 'Pan,' a German publication, in 1895, and later on in the 'Savoy,' 1896, and the 'Quarto,' 1896. His engraved works are alluded to by Gleeson White in his 'English Illustration,' and they are illustrated in 'The Art Journal,' 1894, 'Cornhill Gallery,' 1865, 'Savoy,' 1896, 'Quarto,' 1896, 'Hobby Horse,' 1888, 'Pan,' 1895, Thornbury's 'Historical Ballads,' 1876, Pennell's 'Modern Illustration, Pictures of Society,' 1866, 'Idyllic Pictures,' 1867, and Pennell's 'Pen Drawing and Pen Draughtsmen,' 1894. Some of his works were exhibited at Mr. Gambart's Gallery, and nine were hung at the Grosvenor Gallery. G. C. W.

SANDYS, Edwyn, is mentioned by Strutt as the engraver of a portrait of Sir William Petty.

SANÉ, J. P., a French painter, born about the middle of the 18th century. He worked for some time at Rome, and returning to his native country, died in 1780 in Paris. His works are little known. A 'Death of Socrates' is spoken of as showing considerable talent; there are further two genre pictures by him in the Museum of Angers; and his 'Lame Man at the Beautiful Gate of the Temple,' is in the church of St. Peter at Douai.

SANESE, Maestro Riccio. See Neroni.

SAN-FELICE, Ferdinando, born at Naples in 1675, was at once the patron and the scholar of Francesco Solimena. He attained a name among historical painters, and with the assistance of Solimena painted altar-pieces for several churches. He also painted fruit, landscapes, and perspective views, in which he particularly excelled; and he had the reputation of being an excellent architect. Solimena painted a gallery in his house, which afterwards became an academy for young artists.

SAN FRIANO, Maso da. See Manzuoli.

SANGALLO, Sebastiano da, painter, born at Rome in 1482, son of Giuliano Giamberti, was called Aristotile for his knowledge of perspective and anatomy. He was a pupil of Perugino, but, as a painter, worked in the style of Michelangelo. He copied the 'Cartoon of Pisa' in oil, in grisaille, and was one of the painters summoned to Rome by Buonarroti when he began the Sistine ceiling. He afterwards became the friend of Raphael, after whose designs he built the Palazzo Pandolfini, at Florence. As a painter most of his activity was given to ephemeral work in theatres, and on the façades of houses. See Milanesi's 'Vasari,' vol. vi. pp. 433-456. He died in 1551.

SAN GIMIGNANO, Sebastiano da. See Mainardi.

SAN GIMIGNANO, Vicenzio da. See Tamagni.

SAN GIORGIO, Eusebio di, brought up in Perugia, was a fellow-worker with Fiorenzo di Lorenzo and Berto di Giovanni in 1501. He was induced to join Pinturicchio at Siena, and painted the altar-piece of the Epiphany at S. Agostino, in Perugia. In S. Francesco at Matelica, near Fabriano, is a 'Holy Family' painted by him in 1512, perhaps his best work. Other works of his may be seen at Orvieto, Assisi, and Perugia. In the cloister of the Capuchin Convent of S. Damian at Assisi are two frescoes. Lermolieff ascribes the Standard preserved at Città di Castello as an early Raphael to Eusebio di San Giorgio. He died in 1550.

SAN GIOVANNI, Cavaliere Ercole, called Ercolino di Guido. This painter was a native of Bologna, and a favourite of Guido Reni. He imitated and copied the works of his instructor with such precision, that he is said to have deceived the master himself. Malvasia reports, that Guido having left a picture in a half-finished state, Ercole copied it, and placed his work on the easel of his master, who proceeded to finish it, without discovering the deception. Ercole was patronized by Urban VIII., who conferred on him the honour of knighthood. He died young at Rome, about the year 1640.

SAN GIOVANNI, Gerardo da. See Haarlem.

SAN GIOVANNI, Giovanni da, called Manozzi, born at San Giovanni in 1590, was a pupil of Matteo Roselli, and executed a great number of frescoes at Rome and at Florence, representing biblical, historical, and mythological scenes. He had much facility, and in his colour and chiaroscuro followed Caravaggio and Spagnoletto. He died in 1636. His best works are—

Fiesole.	*Refectory of the Badia.*	Temptation of Christ.
Florence.	*Pitti Palace.*	Scenes from the Life of St. Lawrence.
"	"	A Hunting Party.
"	*The Academy.*	A Flight to Egypt.
"	*Ognissanti.*	In the Cloister; five scenes from the life of S. Francesco.
Rome.	*Quattro Coronati.*	Frescoes in Semi-dome.

SAN GIOVANNI, Maso da. See Guidi, Tommaso.

SANGSTER, Samuel, an engraver, born in 1804, was a pupil of Finden. He engraved for the annuals and for the 'Art Journal.' His best plates are—'Neapolitan Peasants on their way to a Festa,' after Uwins; 'The Gentle Student' and 'The Forsaken,' after Newton. He died in London in 1872.

SANGUINETO, Rafael, a Spanish noble of the 17th century, who practised painting as an amateur, and was the intimate friend of Alonzo Cano.

SANGUINETTI, Francesco. This clever Italian sculptor passed the early part of his life as a painter, only taking up with sculpture in 1831. He was born, it is believed, about 1800 at Carrara, and he died in 1870 at Munich, where for many years he had been residing. For the first few years of his artistic career he was a very careful, even parsimonious man, saving up all his money in order to acquire property, but having obtained it he lost it all at once owing to the fraudulent behaviour of a friend. He had a favourite daughter, a very lovely girl, who in the prime of her beauty when about nineteen was assassinated by a jealous lover, and this was a cause of the deepest sorrow to him. He formed a valuable collection of paintings by old masters, spending his money upon them rather than upon real estate, but was swindled out of all of them by a rascal of a dealer, and finally, through the bursting of a bubble company with which he was concerned, he had to sell the very house in which he lived, and saw all his savings of every kind swept away. He will be remembered by his sculpture, the best of which is at Milan, but his landscapes were not of a very high order. He died in a state of great depression, overwhelmed by worries which had attended him throughout the whole of his life.

SAN MARTINO, Marco, (or Sammarchi,) an Italian landscape painter and engraver, who flourished about 1680. It is in dispute as to whether he was a native of Venice or Naples. Lanzi says he resided at Rimini, where his pictures are more generally to be met with. He ornamented his landscapes with very beautiful small figures, in which he excelled. He also attempted works of a higher order, such as the 'Baptism of Constantine,' in the cathedral of Rimini, and the 'Saint preaching in the Desert,' in the college of S. Vincenzio, at Venice. Bartsch (P. gr. tom. xxi.) has described 33 prints by him, many of which have his name in full, *Marco San Martino.*

SANNI, Domingo Maria, a Spanish painter who flourished in the 18th century. In the Madrid Museum there are two pictures by him, but the dates of his birth and death are unknown.

SANO, E. B., a Belgian painter of ruins and interiors. He died at Antwerp in 1878.

SANO DI PIETRO DI MENICO, (or Ansano,) painter, was born at Siena in 1406, and principally instructed by Stefano di Giovanni Sassetta. Sano di Pietro was a most prolific artist. The Library at Siena possesses a Codex of the University Statutes, and a Breviary of the Nuns of St. Clara, with his miniatures, while the Academy possesses no fewer than 46 pictures by him. In 1428 he furnished the model for the font in the Baptistery of S. Giovanni in Siena. In 1433 he acted as valuator for Sassetta. He died in 1481. Most of the churches near Siena possess frescoes by him, and many of the chief European collections paintings. An 'Ascension of the Virgin' in the Academy at Siena, a 'Coronation of the Virgin' in the Townhall, and a 'Virgin and Saints' in the church of S. Girolamo, in Siena, are among his best works. His other chief pictures are—

Paris.	*Louvre.*	Five Scenes from the Life of St. Jerome.
Rome.	*Vatican Museum.*	Scenes from the Life of the Virgin. *A Predella.*
Siena.	*Cathedral Library.*	Several Antiphonaries with miniatures.

SAN SEVERINO, Jacopo di, brother of the elder Lorenzo di San Severino, whom he assisted in the fresco in San Giovanni Battista, at Urbino, dated 1416.

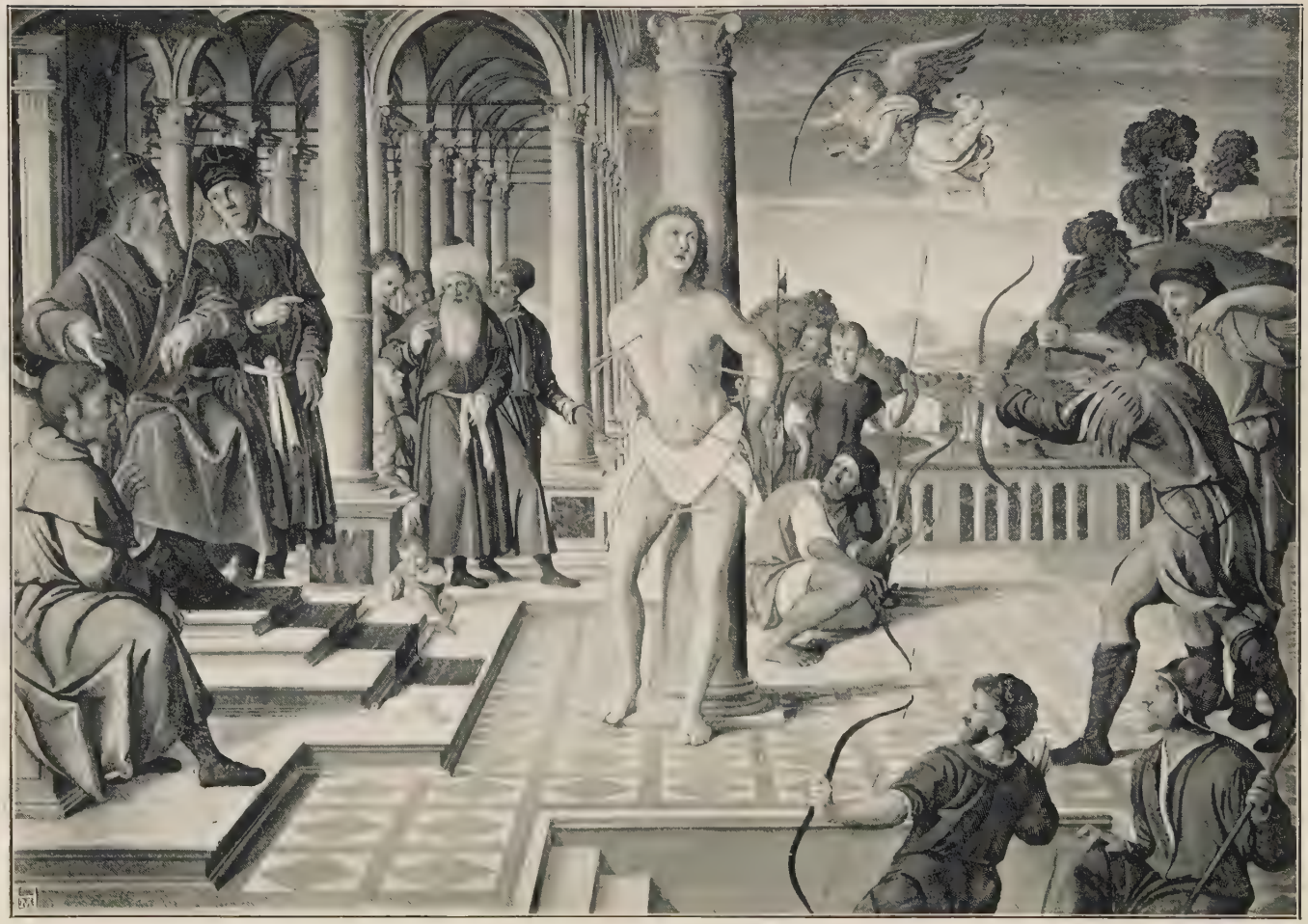
SAN SEVERINO, Lorenzo di, was born in 1374. In 1416 he and his brother Jacopo decorated the oratory of San Giovanni Battista at Urbino with frescoes, (which still remain, though much defaced by time,) representing scenes from the life of St. John the Baptist, and the Crucifixion. The latter is inscribed, "M.C.C.C.C.X.V.I. die xvii. Julii. Laurentius. de. Santo. Severino. et. Jacobus. frater. ejus. hoc. opus. fecerunt."

SAN SEVERINO, Lorenzo di, another artist of the same name, and supposed to be a son of Lorenzo. Three works by him exist, dated from 1481 to 1483; the first is in the sacristy of a church at Pansola near Macerata; the second is a fresco in the collegiate church of Sarnano; and the third is a panel in the National Gallery, representing the Marriage of St. Catharine, with four saints. The last picture is signed *Laurentius II Severinas pisit.*

SANSONE, Il. See Marchesi, Giuseppe.

SANTA CROCE, Francesco di Simone da, sometimes called Rizo, was born in the village of Santa Croce in the latter part of the 15th century. In his youth he went to Venice, and is thought to have been a pupil of Carpaccio or Previtali, both of whose styles he greatly affects, though in a picture of the 'Madonna and Saints' now in the church of S. Pietro Martire, Murano, he signs himself a pupil of Bellini. His earliest known work is the 'Annunciation,' painted in 1504 for the church of S. Spino, near Croce, and his latest the altar-piece of the Madonna and six Saints in the church of Chirignano, near Mestre. Pictures by him may be found in the Lochis Carrara Gallery, Bergamo, which possesses three examples, and in the Berlin Gallery. An 'Epiphany' and 'Noli Me Tangere' are in the Venice Academy. The date 1541 occurs upon one of his pictures (an altar-piece in a village church near Mestre), but its authenticity is not beyond dispute. The latest year anterior to it is 1529.

SANTA CROCE, Girolamo da, a relative of Francesco da Santa Croce, was born in the early part of the 16th century. He is said to have been a pupil of Bellini, and to have painted at Venice from 1520 (which is the date of the altar-piece in the church of San Silvestro, an enthroned St. Thomas à Becket between St. John the Baptist and St. Thomas) to 1549, when he completed the 'Last Supper' at San Martino. In 1527 he painted the 'Charity of S. Martin' for the church of Luvigliano, near Padua; and in 1532 he executed fourteen frescoes representing scenes in the life of St. Francis of Assisi, in the Scuola di Francesco della Vigna, Venice, which have now vanished. The convent church still contains a fresco of the



Hanfstängl photo] [*Berlin Gallery*

THE MARTYRDOM OF ST. SEBASTIAN

GIROLAMO DA SANTA CROCE.

[Mansell's photo] [National Gallery

TWO SAINTS.

'Christ in Benediction,' and a small picture of the 'Martyrdom of St. Lawrence.' Other works by this Santa Croce are:

Berlin.	*Museum.*	The Epiphany.
„	„	Christ carrying His Cross.
„	„	The Crucifixion.
„	„	Martyrdom of St. Sebastian.
Dresden.	*Gallery.*	The Nativity.
„	„	The Martyrdom of S. Lawrence.
London.	*Nat. Gallery.*	Two figures of Saints.

SANTAFEDE, FABRIZIO, the son of Francesco Santafede, was born at Naples in 1560. He was first instructed by his father, but he afterwards became a scholar of Francesco Curia, and at length visited Rome, where he remained two years, studying the principal objects of art in that capital. On his return to Naples he was employed in several considerable works for the public edifices. For the church of the Nunciata he painted a 'Nativity,' and an 'Annunciation to the Shepherds;' for S. Maria de Constantinopoli, an 'Adoration of the Magi,' and for S. Maria Nuova a ceiling. He died at Naples in 1634.

SANTAFEDE, FRANCESCO, born about 1519, was a Neapolitan, and a scholar of Andrea Sabbatini, called da Salerno. There are many of his works in the churches at Naples, of which the best, perhaps, is the 'Coronation of the Virgin,' in S. Maria Nuova.

SANT AGNESE, STEFANO DA, otherwise known as "the Pievan of Sant Agnese," is the author of an enthroned Madonna, signed, and dated 1369, now in the Correr Museum, Venice. The Academy of that city possesses a 'Coronation of the Virgin,' signed by Stefano in 1381. Nothing further is known of him.

SANTAGOSTINI, GIACINTO and AGOSTINO, the sons of Giacomo Santagostino, painted in the 17th century. Among their joint works were large pictures for S. Fedele in Milan. They also painted many works independently of each other, and Agostino was the author of a little treatise on the pictures in Milan, called 'L'Immortalità et Glorie del Pennello,' published in 1671.

SANTAGOSTINO, GIACOMO ANTONIO, born at Milan in 1588, was a scholar of Giulio Cesare Procaccini, under whom he became a very reputable artist. He painted several pictures for the churches of Milan, particularly for S. Lorenzo Maggiore, S. Maria del Lantasio, and S. Vittore. He died in 1648.

SANTARELLI, GAETANO, painter, a noble of Pescia, was a pupil of O. Dandini. He died young.

SANTELLI, FELICE, a Roman painter of the 16th century. He painted for the church of the P. P. Spagnuoli del Riscatti Scalzi, in competition with Baglione. Lanzi mentions a signed picture by him in the church of Santa Rosa, at Viterbo.

SANTEN, GERARD VAN, a Dutch painter of battle-pieces, who was much patronized by Prince Frederick Henry of Orange. In 1629 he was received into the Guild of St. Luke, at the Hague, and in 1650 he was still at work.

SANTERRE, JEAN BAPTISTE, a French painter, born at Magny, near Pontoise, in 1658, was a pupil first of François Lemaire, and then of Bon Boulogne. He was very careful as to his processes, making many experiments in pigments, and finally restricting himself to five, on which he could, as he thought, depend, and delaying the varnishing of his pictures for ten years. His works are few. The best are 'Susanna and the Elders,' and a female portrait, in the Louvre; a 'Mary Magdalene penitent,' and a 'Saint Theresa,' at Versailles. Santerre formed an academy for female students, from which he drew many of his models. His portraits and domestic subjects are carefully designed and harmonious in colour. Many of his works have been engraved. He died in Paris in 1717.

SANTI, ANTONIO, a native of Rimini and a pupil of Cignani, died in 1700. The great promise shown in his early works was robbed of fruition by a premature death.

SANTI, BARTOLOMMEO, a native of Lucca, who studied at Bologna, and practised as a scene-painter and decorator in the 18th century.

SANTI, DOMENICO, called MENGAZZINO, (MINGACCINO,) was born at Bologna in 1621, and was one of the ablest disciples of Agostino Metelli. He nearly equalled his instructor in painting perspective and architectural views. The churches and palaces at Bologna, particularly S. Colombano, the Servi, and the Palazzo Ratta, possess many of his works, which are embellished with figures by Giuseppe Metelli, Gio. Antonio Burrini, and especially by Domenico Maria Canuti. He also painted pictures of a small size, which are frequently mistaken for the works of Agostino Metelli. He died in 1694.

SANTI, GIOVANNI, the son of a general dealer and the father of Raphael, was born at Castello di Colbordolo, in the territory of Urbino, about 1435. He himself was brought up to his father's trade, and was probably induced to study art through his acquaintance with Melozzo da Forli and Pietro della Francesca. His earliest known works are the frescoes in the church of S. Domenico, at Cagli, representing the Resurrection and a Madonna Enthroned among four Saints. In 1483 his son Raphael was born in the Contrada del Monte, Urbino, in a house purchased by Santi in 1464. In 1484 Santi painted an altar-piece for the church of Gradara, near Pesaro, representing the Virgin and Child, with Saints. In 1491 his wife, Magia Ciarla, died, leaving her son eight years old. The fresco still extant in Santi's house, a Virgin with the Sleeping Infant pressed to her bosom, is said to have been painted from his first wife and her little son Raphael. In 1492 Santi married Bernardina, the daughter of a jeweller named Piero di Parte. Giovanni Santi was one of the best Umbrian painters of his time. His style is simple and unaffected, but there is an unpleasant coldness about his colouring. His best works are considered to be a 'Madonna with Saints,' in the church of San Francesco in Urbino; a 'Madonna with Saints,' in the convent of Montefiorentino, near Urbino; a 'Visitation of the Virgin,' in Santa Maria Nuovo, and a 'Madonna with Saints' in the Hospital Church of Santa Croce, the two last being both at Fano, and an 'Enthroned Madonna' in fresco, in the Dominican Church at Cagli (dated 1492). He was a poet as well as a painter, and left a Chronicle in rhyme, still preserved in the Vatican, entitled 'Gesta gloriosa del Duca Federigo d'Urbino.' He died at Urbino in 1494. Additional works:

Berlin.	*Gallery.*	Two altar-pieces.
Milan.	*Brera.*	An Annunciation.
Rome.	*Lateran.*	An enthroned St. Jerome.
Urbino.	*Brotherhood of S. Sebastian.*	Martyrdom of St. Sebastian.
„	*Gallery.*	Madonna with four Saints.

SANTI, PIETRO, commonly called PIETRO BARTOLI, and sometimes IL PERUGINO, from his birthplace, was born at Perugia, about the year 1635. In the early part of his life he studied under Le Maire and N. Poussin, and practised painting, but abandoned it, to devote himself entirely to engraving, in which he greatly distinguished himself by the merit and number of his plates. He died at Rome in 1700. His plates are chiefly etched, and his point is extremely free and masterly. He sometimes marked his works *P. B. F.*, but more frequently *Petr. Ss. Bart., sc. Romæ.* The number of his prints is very considerable; the following list comprises the best:

Admiranda Romanorum Antiquitatum ac veteris Sculpturæ Vestigia; eighty-one plates.
Romanæ magnitudinis Monumenta; one hundred and thirty-eight plates.
Veteres arcus Augustorum triumphis insignes; fifty-two plates.
Colonna di Marco Aurelio, &c., the Antonine Column; seventy-eight plates.
Colonna Trajana, di Alfonso Ciacconi; one hundred and twenty-eight plates.
Sepolcri antichi Romani ed Etruschi trovati in Roma; one hundred and twenty-three plates.
The Nozze Aldobrandini; two sheets.
Le Pitture antiche delle grotte di Roma, &c.; assisted by F. Bartoli; ninety-four plates, 1680 and 1706.
Le antiche Lucerne sepolcrali in Roma, 1691 and 1704; one hundred and nineteen plates.
Antiquissimi Virgiliani Codicis fragmenta et picturæ, ex Bibl. Vaticana; fifty-five plates.
Scenes from the Life of St. Peter; *after Lanfranco.*
Subjects from 'Raphael's Bible'; forty-two plates.
Grottesques; *after Raphael;* inscribed *Parerga atque ornamenta in Vaticano, &c.;* forty-three plates.
Jupiter hurling thunderbolts at the Giants; *after Giulio Romano.*
The Birth of the Virgin; *after Albani.*
The Virgin and Child in the Clouds; *after L. Carracci.*
Coriolanus and his Family; *after An. Carracci.*
S. Carlo Borromeo led by an Angel; *after the same.*
Daniel in the Lions' Den; *after Pietro da Cortona.*
St. John preaching; *after P. F. Mola.*
The Adoration of the Magi; *after Raphael;* in three sheets.
Jupiter nursed by Amalthea; *after Giulio Romano.*
Hylas carried off by Nymphs; *after the same.*
Sophonisba before Masinissa; *after the same.*
The Continence of Scipio; *after the same.*
St. Stephen; *from his own design.*
St. Bernard enchaining the Devil; *do.*
Theatre erected in St. Peter's for a Canonization; *do.*
The sepulchral Monument of Pope Urban VIII; *do.*

SANTI, RAPHAEL. See SANZIO.

SANTI, SEBASTIANO, a painter, born at Venice in 1788, was first a restorer of pictures, and then a painter in fresco. His works are to be found in the Venetian churches. He died in 1866.

SANTI DI TITO. See TITO.

SANTIAGO PALOMARES, FRANCISCO XAVIER DE, born at Toledo in 1728, was a learned writer, an ingenious emblazoner of state documents, and a skilful designer. He held an office as receiver of crown rents, and was also much employed in copying manuscripts for the royal libraries. In these, and in literary pursuits, he was occupied for upwards of thirty years. He assisted Bayer in the formation of the Index to the ancient Hebrew, Greek, Latin, and Spanish manuscripts in the Escurial; wrote on the topography of Spain, of her geographical position in America, and of matters ecclesiastical and political. But he is noticed here mainly for his artistic talents, as a painter of landscapes, and an ornamental designer of frontispieces for books in Indian ink and with the pen. He painted in oil four views of Toledo, several portraits of distinguished persons, and a number of landscapes. He had a peculiar aptitude for the designing of frontispieces, and his talent was in great request by authors and publishers for that purpose. These will be found prefixed to many of the books printed in Spain during the second half of the last century. He died at Madrid the 13th of January, 1796.

SANTILLANA, JUAN DE, a skilful glass painter of Burgos, practising towards the close of the 15th century. Jointly with Juan de Valdivieso he worked in the cathedral of Avila, where he painted (in 1497) four windows by the 'Altar de Gracia,' one of which, representing St. John, still exists. He also painted scenes from the life of Christ for the windows of the Cloister Library, and a 'Resurrection,' for the cathedral.

SANTINI. Two painters of this name were living at Arezzo in the 17th century. They were distinguished as 'the Elder' and 'the Younger.' Lanzi mentions a 'St. Catharine' by Santini the Elder in the cloister of the Conventual Friars of Arezzo.

SANTINO DE' RITRATTI. See VANDI, SANTE.

SANTIS, ORAZIO DI, an engraver, probably a native of Aquila, flourished from 1568 to 1577, according to the dates on his prints, which are chiefly after the designs of Pompeo Aquilano. Bartsch has described seventeen prints by Santis, and supposes that there are others which have not come to his knowledge. Nagler has added 74 plates of antique statues at Rome, the joint work of Santis and Cherubino Alberti, published in 1584.

SANTISIMO SACRAMENTO, FRAY JUAN DEL. See GUZMAN, JUAN DE.

SANTO-DOMINGO, FRAY VICENTE DE. This Spanish monk is entitled to notice as being the first instructor of Navarrete, called *el Mudo,* and for his discernment of his pupil's talents at a very early age. He taught him all that he himself knew, and then very honestly advised his friends to send him to Italy for improvement. Four pictures in the church at Estrella were attributed to Santo-Domingo, but it is now ascertained that they were painted in 1659 by Navarrete, when, for the benefit of his health, he had permission from Philip II. to reside at Logroño. But Santo-Domingo painted the grisailles on the walls of the cloister, and other pictures which are in the convent of S. Catalina de Talavera de la Reyna.

SANTO, GIROLAMO, (SORDO,) called GIROLAMO DI PADOVA, an artist of the 16th century, who painted the façade of the Cornaro Palace, several frescoes in S. Francesco, and, with Parentino, scenes from the life of St. Benedict in S. Giustina, all at Padua. A curious picture of a genealogical tree in the Santo is also ascribed to him. Of his life little is known, but his existence can be traced as late as 1546.

SANTO PERANDA, was born at Venice in 1566. According to Ridolfi, he was first a scholar of Palma Giovine, and afterwards of Leonardo Corona, of Murano. He executed several considerable works for the Ducal palace at Venice and for the Dukes of Mirandola and Modena. There is a picture by him in the Ducal palace representing the defeat of the Turks by the Venetians. His 'Descent from the Cross' is in the church of S. Procolo. He died in 1638.

SANTO RINALDI, called IL TROMBA, a painter of battles, landscapes, and architecture, born at

GIOVANNI SANTI

Hanfstängl photo] [*Berlin Gallery*

THE MADONNA AND CHILD WITH SAINTS

Woodbury Co. photo] [*National Gallery*

MADONNA AND CHILD

Florence about 1620, was a pupil of Furini. Though eminent in his day, little is known of his history; he is supposed to have died in 1676.

SANTOS CRUZ, a Spanish painter, who worked on the high altar of Avila cathedral, with Pedro Berruguete, from 1475 to 1499.

SANTOS, JUAN, a fresco painter, flourished at Cadiz in 1662. He was much employed in painting standards for the Spanish navy. It is also recorded that he painted little pictures to please certain ladies of Andalusia, which may occasionally be found in very private cabinets.

SANTO ZAGO, or ZASO. See ZAGO.

SANTVOORT, DIRK VAN, supposed to be the son of Anthonis Santvoort, an obscure engraver, painted history portraits somewhat in the manner of Rembrandt. He was practising in 1635; there are prints after him by Jonas Suyderhoef and Theodore Matham. A picture by him in the Louvre represents 'Christ and the Two Disciples at Emmaus;' but his chief excellence was in portraiture, as is shown in the group of four ladies in the Workhouse at Amsterdam. The date of his death is unknown. Füssli mentions a certain S. van Santvoort as practising in Holland in the 18th century.

SANTVOORT, PIETER, a painter of Haarlem. The only record of him now extant is the registration of his death in 1681, but a landscape in the manner of J. Van Aken has been attributed to him, and has been engraved.

SANUTO, or SANNUTUS, GIULIO, an Italian engraver, was born at Venice about the year 1530. His prints are executed in a coarse, heavy style, with single strokes, without any hatching, and have a certain resemblance to wood-cuts: among them we may name:

Venus and Adonis; *after Titian.*
The Marriage of the Virgin; *after Raphael;* with the engraver's mark.
The monstrous Child, signed *Jul. Sannutus Venet Fac.* The birth of this monstrous child took place at Venice in 1540: the mother was a German.
Two winged Genii in the air supporting a globe, on which stands Cupid discharging an arrow to the left of the print; no name of engraver.
Dance of Bacchanals in a wood; signed JULIUS SANNUTUS. F.
Apollo and Marsyas, *after Correggio,* with the Parnassus, *after Raphael,* in three sheets.

SAN VITO. See AMALTEO, POMPONIO.

SARABIA, FRANCISCO ANTOLINES, nephew of Josef de Sarabia, born at Seville in 1644, studied for the law, but afterwards took to art, and went to Madrid to study in the school of Murillo. He received a judgeship at Seville, but eventually returned to Madrid, where he took orders, and died in 1700.

SARABIA, JOSEF DE, a Spanish painter, born at Seville in 1608, was first placed with Agustin del Castillo, and after that master's death in 1626, with Francisco Zurbaran. He chiefly resided at Cordova, where he painted many pictures and altar-pieces for the churches. He was not deficient in merit, but he took his subjects from prints by Sadeler, some of which were after Rubens, and imposed them on the ignorant as his own inventions. The best original work of Sarabia is the 'Flight into Egypt,' which is entirely his own composition. He died at Cordova in 1669.

SARACENI, (or SARACINO, SARACINI,) CARLO, called VENEZIANO, a painter, born in Venice in 1585. According to Baglione, he visited Rome during the pontificate of Clement VIII., and was for some time under the tuition of Camillo Mariani, but afterwards studied and imitated the manner of Caravaggio. He returned to Venice, whither he had been invited to paint a picture for the council-chamber, but did not live to finish it. He died in 1625. Saraceni engraved a few plates from his own designs, which he signed usually *Carolus Saracenus invent.* Pictures:

Munich.	*Pinakothek.*	The Death of the Virgin.
"	"	St. Francis of Assisi.
"	"	St. Jerome.
Rome.	*S. Maria in Trastevere.*	Death of the Virgin.
"	*S. Simone.*	Virgin enthroned.
"	*Quirinal.*	Several Frescoes.
"	*Doria Palace.*	Repose in Egypt.
"	*Borghese Palace.*	Joseph interpreting Dreams.
"	*Sciarra Palace.*	Beheading of the Baptist.
Venice.	*Manfrini Palace.*	Scene from the Deluge.

SARAZANA. See FIASELLA.

SARAZIN DE BELMONT LOUISE JOSÉPHINE, painter and lithographer, was born at Versailles in 1790. She was a pupil of Valenciennes, and was several times premiated. From 1812 till 1868 she exhibited a very large number of works at the Salon, her subjects being principally landscape views, with various effects of light. Of her essays in another manner we may mention 'Gil Blas' and 'Don Alphonso' (1822); 'Herminia and Tancred' (1824). Examples of her work are to be seen in the galleries of Angers, Nantes, and Toulouse. She died in 1871.

SARBOT. By an artist of this name, who flourished about 1675, we have a print of 'Christ praying in the Garden,' supported by an angel. It is probably from his own design, as he adds the word *fecit* to his name.

SARBRÜCK, BARTHOLOME VON, painter, born at Trèves about 1590, and called TREVIRENSIS, worked in Basle and in Bern, and painted several portraits in the style of Vandyck.

SARGENT, FREDERICK, painter, exhibited portraits at the Royal Academy from 1854 to 1874. Among them may be mentioned 'The Duchess of Buccleuch' (1871), and 'The Countess Spencer' (1874). He also painted scenes in the House of Commons, the Royal Garden Party, &c. He died after a short illness in 1899. M. H.

SARGENT, HENRY, painter, was born at Gloucester, Massachusetts, on November 25, 1770. He studied in London under Copley and West. Returning to America, he settled at Boston, and painted genre and historical pictures. Several portraits by him are in the possession of historical and other societies at Boston. He died on February 21, 1845. M. H.

SARMIENTO, TERESA, Duchess of Bejar, an amateur historical painter of much talent, who painted pictures for various churches in Madrid, where she was living towards the middle of the 17th century.

SARRABAT, DANIEL, painter, born at Paris in 1666. Three prize pictures by him are recorded: 'Noah entering the Ark' (1686), 'The Deluge' (1687), 'Noah leaving the Ark' (1688); but he never took part in any public exhibitions, and though received by the Academy in 1702, did not become a full member. He died at Lyons, June 22nd, 1748.

SARRABAT, ISAAC, a French mezzotint engraver, born at Les Andelys about 1660. He was one of the earliest artists of his country who practised that mode of engraving, and his plates are

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very indifferently executed. Among others, we have the following prints by him:

J. B. Bossuet, Bishop of Meaux; *after Rigaud.*
Antoine Coypel, Painter to the King; *after Netscher.*
Étienne Gantrel, Engraver to the King; *after Largillière.*
The Confessor; in two plates; *after N. van Haeften.*
Heraclitus, half-length; *after M. Corneille.*

SARRAGON, JOHN, an engraver and publisher, who flourished about the year 1645. His plates were mostly portraits.

SARRAZIN, BÉNIGNE, painter, the son and pupil of Jacques Sarrazin, was granted a pension by Louis XIV. to enable him to complete his studies at Rome, and after his father's death was allowed to retain the latter's lodging in the Louvre. His only recorded work was a series of paintings, which he executed in 1674, in the chapel of the Hôtel de Ville at Marseilles, but these were some years ago destroyed during an alteration of the building. He died in Paris in 1692.

SARRAZIN, JACQUES, the elder, the famous French sculptor, born at Noyon in 1588, painted a few pictures. D'Argenville speaks of a 'Holy Family' and four medallions at the 'Minimes' in Paris, so beautiful that they might be taken for the work of Lesueur. In the Rennes Museum there is a pencil drawing by him, and Duret engraved some of his Madonnas. He died in Paris in 1660.

SARRAZIN, JEAN BAPTISTE, professor at the Academy of St. Luke at Paris, held an appointment as decorative painter at the court of Louis XVI. He exhibited a few landscape and marine views between 1762 and 1793.

SARTAIN, EMILY, born in Philadelphia in 1841, daughter of John Sartain, and a pupil in Paris under Evariste Luminais. She worked for some time in Parma, and then returned to the United States and exhibited largely, her chief picture, 'The Reproof,' being shown at the Centennial Exhibition in Philadelphia in 1876, and very highly commended. She is said to have died in 1891, but the date is uncertain.

SARTAIN, JOHN, painter and engraver, was born in London in 1808. After studying engraving in London he went to America in 1830, and in 1842 became proprietor of 'Campbell's Magazine,' and editor of 'Sartain's Union Magazine,' in both of which his work appeared. His reputation was made by his mezzotint engravings, among which may be mentioned his 'Christ Rejected,' after Benjamin West; 'The Iron-Worker and King Solomon,' after C. Schussele; 'The Battle of Gettysburg,' after P. F. Rothermel; 'Eugenie, Empress of France, and the Ladies of her Court,' after Winterhalter; and 'William Penn,' after H. Inman. He made designs for several monuments, among them those of Lafayette and Washington at Philadelphia, and also engraved several book-plates. He was a member of the Philadelphia Academy of Fine Arts. He died at Philadelphia on October 25, 1897. M. H.

SARTAIN, WILLIAM, American painter and etcher; born at Philadelphia in 1843, where he became a student of the Art School, and subsequently worked under Bonnat and Yvon in Paris. After residence at Rome, England, Algiers, Seville, and the Netherlands, he settled in New York as professor. Of his works we may mention his 'Street in Algiers,' 'Arab Graveyard,' and 'Canal in Venice.' He died in 1891.

SARTARELLI. See SALTARELLO.

SARTI, ANTONIO, an Italian painter, practising about 1600, mentioned by Baldassini in his 'Storia di Jesi,' where he highly commends a 'Circumcision' in the collegiate church of Massaccio.

SARTI, ERCOLE, called IL MUTO DI FICAROLO, was born at Ficarolo, a town in the duchy of Ferrara, in 1593, of a respectable family, and was deaf and dumb from his birth. Before he was sixteen years of age, on the occasion of a solemn procession, he placed on the front of his father's house a picture he had painted in secret, representing the 'Adoration of the Magi.' This unexpected production was the object of general astonishment, and its author was placed under Carlo Bononi, at Ferrara. He afterwards imitated the style of Ippolito Scarsellino, his contemporary. The principal pictures of Sarti are in the church of the Benedictines, in his native town. He also painted a portrait of Pope Sylvester, now in the Costabili Gallery. He died about 1637.

SARTO, ANDREA DEL. See ANDREA D'AGNOLO.

SARTORI, ENRICO, Italian painter; born at Parma in 1831, where he received his first instruction; made his name as a landscape painter, and six of his works, mostly views of Parma, are now to be seen in the Art Gallery of that city. He died in 1889.

SARTORIUS, JAKOB CHRISTOPHER, an engraver of Nüremberg, whose portraits and book-illustrations bear dates from 1694 to 1737.

SARTORIUS, J. F., the elder son of John N. Sartorius, born about 1775, and dying about 1830. He was, like his father and grandfather, a painter of sporting subjects, but it is not very easy to distinguish his works from those of his father, as he frequently signed them with his surname only. There is a large collection of works by the family at Elsenham Hall, and Sir Walter Gilbey wrote articles on the Sartorius family in 'Baily's Magazine' for January and February 1897, and these are almost the only sources of information respecting him and his father. He exhibited at the Royal Academy in 1802, and was then resident at Holborn. His best picture is a portrait of the Marchioness of Salisbury riding at Hatfield, which appeared at the Academy in 1806.

SARTORIUS, JOHN N. This artist is believed to have been born about 1755, and is said to have died in 1828. He exhibited at the Royal Academy from 1781 to 1824, and his pictures are of sporting subjects, most of them horses and dogs and hunting-scenes. Very many of them were engraved in mezzotint and aquatint by such engravers as Walker, Webb, and Peltro. His best-known picture, perhaps, represents the famous horse 'Eclipse,' but this was executed from a pencil drawing done by his father, Francis Sartorius. Many of his best pictures belong to Sir Walter Gilbey, whose articles in 'Baily's Magazine,' January and February 1897, contain all the information that is known respecting him.

SARZANA. See FIASELLI.

SARZETTI, ANGIOLO, an artist of the Bolognese school, born at Rimini. For the church of the Angioli, in his native town, he executed some paintings in oil and in fresco. He was a pupil of Cignani, and flourished about 1700.

SAS, CHRISTIAN, a German engraver, who flourished from about 1630 to 1660. He engraved several plates, among which are forty-five scenes from the life of St. Philip Neri, after Stella. There are some other plates by him, after Il Pomerancio, and other masters.

SASC, JULIE DE, (*née* LISIEWSKA,) painter, born

in Saxony, 1724. She was the pupil of her father, Georg Lisiewski, and lived for some time at the Hague, where she became a member of the Pictura Society in 1767. She died at Berlin in 1794.

SASONOFF, Wassily Kondratiewitsch, Russian painter; born in 1789 at Gomel (Mohileff), and studied at the St. Petersburg Academy under Ougrumoff. His picture of 'The Grand Duke Dmitri Donskoi after Koulikovo' is in the Hermitage at St. Petersburg. He died in 1870.

SASS, Henry, portrait painter, son of an artist, was born in London in 1788. His first work was the 'Descent of Ulysses into Hell,' and in 1816 he went to Rome. He never, however, obtained much reputation as an artist, though he was very successful as an elementary teacher. Many of the chief English painters of the 19th century passed through his school. He died in 1844. (See 'Reminiscences,' by W. P. Frith; London, 1887.)

SASSE, Richard, a water-colour painter, born in 1774, exhibited landscapes at the Academy from 1791 to 1813. In 1811 he was appointed teacher to the Princess Charlotte, and landscape painter to the Prince Regent. In 1815 he travelled on the Continent, and eventually settled in Paris, where he died in 1849. He was a cousin of Henry Sass, but lengthened his name by an *e*. There are examples of his work at South Kensington.

SASSETTA. See Stefano.

SASSI, Giovanni Battista, flourished at Milan in the 18th century, was a pupil of Solimena, in Naples, but returned in 1715 to Milan, where he painted several altar-pictures, and completed some pictures left unfinished by Pietro Giraldi.

SASSOFERATO. See Salvi.

SASSOLI, Fabiano, a painter upon glass, who flourished at Arezzo in the 15th century. His son, Stagio, excelled his father in the same art, and was a collaborateur with Domenico Pecori, and later with the famous Guillaume de Marseilles.

SASSONE, Il. See Mengs, Anton Rafael.

SATTLER, Johann Michael, born at Neuberg, in Austria, in 1786, was a pupil at the Vienna Academy, but settled at Salzburg. He painted panoramas, which he exhibited in the chief German towns. He died at Mattern, near Salzburg, in 1847.

SAUBERLICH, Lorenz, a German engraver on wood, who, according to Professor Christ, published some wood-cuts at Wittemberg in the year 1599. He used a cipher composed of an L. and an S. He is supposed to have died in 1613.

SAUERWEID, Alexander, Russian painter and etcher; born at Kurland in 1783; studied at the Dresden Academy; in 1814 the Emperor Alexander summoned him to St. Petersburg. He painted battle-pieces somewhat in the style of Horace Vernet, and he also published several effective etchings of cavalry and cavalry skirmishes, the war scenes dealing with the campaigns of 1813 and 1814. He died at St. Petersburg in 1844.

SAUNDERS, George. The artistic work that brings this eminent architect within the scope of 'Bryan's Dictionary' was chiefly a series of drawings he made of the bridges of Middlesex in 1825 and 1826, when with other magistrates he had to inspect them. He also produced a fine elevation for the extension of the British Museum, designed in 1804. His architectural work no longer appears at the Museum, as the building he erected was removed in 1852. He was a great authority on brick architecture, and made several drawings of the brick churches at Verona. He was born in 1762, spent most of his life in London, and died in 1839.

SAUNDERS, Joseph, an English miniature painter, working in London towards the end of the 18th century. He had an extensive practice, and was employed principally as a painter of ladies' portraits. From 1778 to 1797 he exhibited occasionally at the Academy. His son, R. Saunders, practised the same art.

SAUNIER, Noel, studied under Pils and his father, and was a frequent exhibitor at the Salon. He painted genre subjects. He died in 1890, at the age of forty-two.

SAURA, Mosen Domingo, a Spanish painter of the 17th century, born at Lucena, in Valencia. On the death of his wife he became a priest, and devoted himself with much success to the art of painting. His works are numerous at Valencia.

SAUTAI, Paul Emile, French painter; born at Amiens, January 29, 1842; came to Paris in 1860 and entered the École des Beaux Arts; studied with Robert-Fleury and Jules Lefebvre, and from 1865 to 1870 lived and worked in Italy. His works exhibited at the Salon dealt mainly with scenes of monastic life, such as: 'Couvent de San Benedetto,' 'Pélerins devant la Chapelle de San Pietro,' 'Interieur de Couvent,' &c. He obtained a medal in 1870, a second-class medal in 1870, a third-class medal at the Exhibition of 1878, and a gold medal in 1889. In 1885 he received the Legion of Honour. He died in 1901.

SAUTERLEUTHE, Joseph, a celebrated painter upon glass, born at Weingarten in 1796. He was a pupil of Isopi, and began his career in the china factory of Ludwigsburg, but in 1812 went to Nuremberg to perfect himself in the art of glass-painting. In 1837 he painted twelve windows for Prince Thurn-and-Taxis at Ratisbon, and, jointly with Vörtel of Munich, he executed the windows in the hall of the Minnesänger in the Landsberg Schloss at Meiningen. Fine examples of his art are preserved in the Hertel Collection at Nuremberg, consisting of paintings on glass after Albrecht Dürer's 'Life of the Virgin.' He died at Nuremberg in 1843.

SAUTOY, Jacques Léon du, French painter; born in Paris, October 18, 1817; for a long time he held the Directorship of the Art School at Fontainebleau; and here he died on September 22, 1849.

SAUVAGE, Antoine, called Lemire the younger, to distinguish him from his father, Gabriel Charles Sauvage, called Lemire. He was a French painter of history and portraits. He was born at Lunéville, and died in the last quarter of the 18th century. His wife, *née* Sophie Brinisholtz, was also a painter.

SAUVAGE, Jean Baptiste, a French painter of the 17th century. In the museum at Valenciennes there is by him a portrait of Jean Baptiste Rousseau.

SAUVAGE, Joseph Grégoire, a Flemish miniature painter and enameller of the 18th century, who was painter to Duke Charles of Lorraine for seventeen years. On the death of his patron he was reduced to great poverty, and is said to have died in the hospital of St. Peter at Brussels.

SAUVAGE, Piat Joseph, was born at Tournai in 1744, and studied at the Academy at Antwerp. He essayed several styles of painting, and finally adopted that of *bas-relief*, in which he became eminent. He settled for a considerable time in Paris, where his works were in high estimation.

In 1808 he returned to his own city, where he taught in the Drawing School. His paintings in *bas relief* are to be seen in the museums of Tournai, Antwerp, Montargis, Montpellier, Montauban, Lille, and Toulouse. He imitated marbles and ancient *terra-cottas* with great success, and painted porcelain in enamel. Van Spaendonck occasionally added flowers in his pictures. He died at Tournai in 1818.

SAUVAGEOT, CHARLES THÉODORE, painter, born in Paris in 1826, was a pupil of Isabey. He exhibited landscape views of French scenery at the Salon from 1863 onwards, and died at Fontainebleau in 1883.

SAUVAGEOT, DENIS FRANÇOIS, painter, born in Paris in 1793, was a pupil of C. Bourgeois. He painted landscapes and interiors, and was an occasional exhibitor at the Salon from 1822 to 1831.

SAUVAGEOT, DÉSIRÉE CHARLOTTE (*née* GALLIOT), born in Paris in 1800, was a pupil of Bouchet. From 1819 to 1848 she exhibited portraits and genre pictures.

SAUVAIGNE, LOUIS PAUL, a French marine painter, and pupil of Corot and Daubigny, was born at Lille in 1827. He exhibited at the Salon from 1870 onwards, practising chiefly at Lille. He died at Trouville in 1885.

SAUVAN, PHILIPPE, painter and engraver, born at Arles in 1695, studied under Parocel and in Italy. He painted several altar-pieces in Arles, Aix, and Avignon; also portraits. His son PIERRE and his daughter GABRIELLE also painted. He died at Avignon in 1789. There are examples of his work in the Museum of Avignon.

SAUVÉ, JEAN, a French engraver of little note, who, according to Basan, flourished about the end of the 17th century. He engraved after Guido, P. da Cortona, &c., also some portraits.

SAUVÉ, JEAN JACQUES THÉODORE, a French engraver and lithographer, was born in Paris in 1792. He was a pupil of David, and has left some lithographs after heads by Raphael in the Vatican frescoes. He died in 1869.

SAVAGE, JOHN, an English engraver, who resided in the Old Bailey about 1680. He engraved the portraits of many convicted malefactors, also those of some who fell in a better cause, as Walpole puts it. Among his portraits we may name those of:

William III. and Queen Mary.
Bishop Latimer.
John Alasco.
Algernon Sidney.
Archibald Campbell, Earl of Argyle.
Henry Cornish, Sheriff of London.
Sir Edmundbury Godfrey.
John Gadbury, Astrologer.
James Fitzroy, Duke of Monmouth.
Sir Thomas Armstrong.
Sir Henry Chauncey, Antiquary.
Chief Justice Sir Henry Pollexfen.
Arthur, Earl of Torrington.
Charles Leigh, M.D.

He also engraved some of the plates for Tempest's 'Cries of London,' and Evelyn's 'Numismata.'

SAVAGE, WILLIAM, painter and engraver, was born about 1785. He studied in the Academy Schools, and published 'Practical Hints on Decorative Painting, with Illustrations engraved on wood and printed in colours by the type press.' London, 1822.

SAVALO, ——, a skilful illuminator of the 12th century, practising at Arras about 1180. In the Library at Valenciennes there is a Gospel finely illuminated by him.

SAVART, PIERRE, French engraver, born in Paris in 1750. He produced several plates in the neat, finished style of Ficquet; among them the following portraits of illustrious Frenchmen:

Louis XIV.; *after Rigaud.* 1771.
Louis de Bourbon, Prince de Condé; *after Le Juste.* 1776.
Jean Baptiste Colbert; *after P. de Champagne.* 1773.
J. B. La Bruyère; *after St. Jean.* 1778.
Pierre Bayle; *after the same.* 1774.
Jean Racine; *after Santerre.* 1772.
Nicholas Boileau Despréaux; *after Rigaud;* an oval, 1769.
Rabelais; *after Sarrabat.* 1767.
Cardinal Richelieu; *after P. de Champagne.*
Nicholas de Catinat, Maréchal de France.
Comte de Buffon; *after Drouais.* 1776.
Bossuet; *after Rigaud.* 1773.
D'Alembert; *after Catherine Lusurier.* 1780.
Montesquieu. 1779.

SAVARY, AUGUSTE, painter, born at Nantes in 1799, a pupil of Boissier. He exhibited many French landscapes at the Salon from 1824 to 1859.

SAVERY, JAKOB, the elder, born at Courtrai, practised at Amsterdam about 1550. He was the father of Jakob Savery the younger, and the master of Willem van Nieulant. He excelled in painting animals, birds, and fishes.

SAVERY, JAKOB, the younger, painter, was born at Courtrai about the year 1545, and was a disciple of Hans Bol. He painted landscapes and animals, which he finished with great labour and patience, though in a hard, dry style. He died of the plague at Amsterdam in 1602. At the Hague there is a 'Kermesse of St. Sebastian' by him.

SAVERY, JAN, a Flemish painter and engraver, born at Courtrai in 1597. According to Huber, he was the nephew of Roelandt Savery, and was probably his scholar, as he painted landscapes in a similar style. He died in 1655. We have several etchings by this artist, from his own designs, among which are the following:

A set of six mountainous Landscapes, with figures, inscribed *J. Savery, fec. Nic. de Clerc. exc.*
A Landscape, with a Stag-hunt; *J. Savery, fec. H. Hondius.*
A Landscape, with Samson killing a Lion; *J. C. Visscher, exc.*

SAVERY, ROELANDT, the son of Jakob Savery the elder, was born at Courtrai in 1576, and instructed by his brother, Jakob the younger. It has been supposed that he was afterwards a disciple of Paul Brill; but this cannot be reconciled with chronology, as that artist had left Flanders for Italy, where he passed the remainder of his life, before Savery was of an age to profit by his instruction. The resemblance of his style to that of Brill is not more apparent than to that of Brueghel, and other Flemish landscape painters of the time. Savery visited France in the reign of Henry IV., by whom he was employed in the royal palaces. Soon after his return to the Low Countries, he was invited to the court of Prague, by Rudolph II., in whose service he passed a great part of his life. By the direction of the Emperor he travelled through the Tyrol, where the scenery was entirely to his taste. The studies he made there were of great use in his later works. After the death of the Emperor, he settled at Utrecht, and died there in 1639. Works:

Amsterdam. *R. Museum.* Orpheus.
" " Landscape with Hunt.
Dresden. *Gallery.* Hunting a Boar.

GIOVANNI GIROLAMO SAVOLDO

Hanfstängl photo] [*Berlin Gallery*

THE VENETIAN

Woodbury Co. photo] [*National Gallery*

THE ADORATION OF THE SHEPHERDS

Dresden.	*Gallery.*	A Mountain Torrent.
„	„	The Ark of Noah.
„	„	Five other Landscapes.
London.	*Nat. Gallery.*	Orpheus charming the Beasts.
Munich.	*Pinakothek.*	A Boar-hunt.

SAVERY, SOLOMON, (SAVRY,) a Dutch engraver, born at Amsterdam in 1594. From his having engraved a few English portraits, he is said to have visited this country, but it is not certain that he did so. The following are his principal plates:

Charles I. with a high-crowned hat, a view of Westminster in the background.
Oliver Cromwell. 1649.
John Speed, the Historian.
Thomas, Lord Fairfax.
Christ driving the Money-changers out of the Temple; *after Rembrandt.*

SAVILL, —, was a painter living in London at the time of the Restoration. He painted portraits of Samuel Pepys and his wife, and also a miniature portrait of the former, for which he was paid £3.

SAVILLE, DOROTHEA, an English portrait painter. She practised in London in the first part of the 17th century. Some of her works were engraved by Hollar and Thomas Cross.

SAVOLDO, GIOVANNI GIROLAMO, was a native of Brescia, born about 1480—possibly as late as 1484–1485. Brescia at that time gave birth to many of the best artists of the Venetian School—notably to Girolamo Romanino, who was born, like Savoldo, at Brescia about 1485, to Bonvicino or Moretto, Romanino's fellow-worker at Brescia in 1521, and to Moretto's own pupil Moroni, born about 1525. All these artists happen to be well represented in the National Gallery.

Moroni's 'Brescian Nobleman' and 'Tailor' (*Tagliapanni*) are masterpieces of his silvery manner; and Savoldo's 'St. Mary Magdalen approaching the Sepulchre' is, in its own way, no less attractive. This figure, with its mysterious charm (which is repeated in the Berlin Gallery), is characteristic of the artist, in his love of twilight effects and the gleam of reflected light. She seems less the devoted woman of the Bible story than some fair Venetian, stepping down to her gondola for the evening's rendezvous—this figure with the lovely face peeping archly out beneath the veil of white shimmering satin. Here too appears just that romantic element which Savoldo's art might have drawn from Giorgione; just as he shares the love of dim light, which appears again in his 'Adoration of Shepherds' in the same (National Gallery) collection, with the later Bassani. Savoldo's treatment of this subject ('Adoration of Shepherds'), set in a beautiful Giorgionesque landscape, is peculiarly impressive in his painting in the Turin Gallery. The colouring here—as in the beautiful painting mentioned next—is cold and rather Brescian than Venetian in character. To be noted next in the same collection is his 'Holy Family'; while the grave sweetness of the Virgin's type reappears in a signed and dated (1527) picture at Hampton Court. The attendant Saints in the above painting of the Turin Gallery are SS. Francis and Jerome; and the present Director of that Gallery is of opinion that both are by the same master, and that both—as Lermolieff was the first to notice, though neither of these interesting paintings are signed—are by the Brescian artist, Savoldo. The Louvre Gallery contains two male portraits (Nos. 1518, 1519) attributed to Savoldo: (1) Portrait of armed man against a glass, who is said to be Gaston de Foix—a very clever portrait study; (2) Grand portrait of unknown man, black cap, grey-green robe, clean-shaved face, holds a letter in his gloved right hand. More important is the fine signed altar-piece of the Brera Gallery at Milan. The 'Virgin and Child' are represented with SS. Peter, Dominic, and Jerome; this work comes from the church of St. Dominic at Pesaro. A study in black chalk, for the head of the fine 'St. Jerome in the Desert,' in the late Sir Henry Layard's Collection, is also in the Louvre Gallery. In S. Maria del Organo at Verona, in a side chapel on left, is a 'Virgin and Child in the Clouds,' with SS. Peter, Benedict, Zeno, and Paul. Aretino, in a letter dated December 1548, mentions Savoldo as one of the famous Venetian artists of that time, though already touching the decline of his powers; and Cav. A. Venturi adds that the Aretine calls him a fanciful (*capriccioso*) painter, alluding in this connection especially to that 'Magdalen' already mentioned. Had "Romanticism" been invented in Titian's age, the later epithet might have been preferred. The 'Head of a Youth,' in the Borghese Gallery at Rome,—a half-figure, Venetian in feeling, with full hair and hand extended—might be, according to Cav. Venturi, a study for the St. John of the Berlin Gallery 'Deposition.' In any case this painting is a most interesting study—superb in colour and strong in drawing, the rich flesh tones contrasting effectively with the white linen and dark-coloured jerkin.

Savoldo was long resident at Venice, and his 'Adoration of the Shepherds' in S. Giobbe of that city is of especial beauty. A replica of this picture is in the Tosio Gallery of Brescia. His name occurs twice in the pages of the 'Anonimo,' where I find—in the excellent version edited by Dr. Williamson—at Venice, in the house of Messer Andrea di Odoni, 1532, "the large figure of a woman, nude, lying down, painted on the back of the bed by Gerolamo Savoldo of Brescia"; and again, in the house of Messer Francesco Zio at Venice, 1512—"The canvas, representing Christ washing the disciples' feet, is by Giovanni Gerolamo of Brescia." These two paintings have in neither case, to my knowledge, hitherto been traced, although one is said to be in Bucharest. Coming to Florence, we find among the Venetians in the second "Sala," the 'Transfiguration of Christ' in the presence of SS. Peter, John, and James—a painting on wood. Both this, and the same subject in the Ambrosian Library at Milan, may be replicas of some original work by the artist on this subject; but the visitor to Milan must on no account overlook the grand Brera altar-piece mentioned above. Aretino's verdict we have already seen, and it must be added that both Giorgio Vasari and Ridolfi (Delle Meraviglie dell' Arte) alike have a good word for this Brescian artist.

If he is less distinctively Brescian, in his technique and feeling, than his fellow-countrymen, Romanino, Moretto, or Moroni, if he comes nearer to Giorgione and Titian in their glow of living colour, he yet marks a transition from the purely Venetian tradition. It is through his scenes of twilight mystery and light imprisoned in the folds of silk that we are a little later to reach those cool silvery flesh tints of the great Brescian portraitist, Gian Battista Moroni.

S. B.

SAVOLINI, CRISTOFORO, painter, of the Bolognese school, a native of Cento, and a pupil of Cristoforo Serra. He painted a good picture of the patron saint for the church of S. Colombia, at Rimini. He was still living in 1678.

SAVONA, IL PRETE DI. See GUIDOBONO.

SAVONANZI, EMILIO, a nobleman of Bologna, born in 1580, who attached himself to painting when nearly arrived at manhood. He had many masters; among them Lodovico Carracci, Guido, Guercino, and Algardi, the sculptor. He resided at Ancona, and at Camerino, where he died in 1660. His principal work is 'The Marriage of St. Catharine' at Camerino.

SAVORELLI, GAETANO, painter and draughtsman, flourished at Rome from 1750 to 1775. He is chiefly known as having made drawings from Giovanni da Udine's *grotteschi* in the Loggia of the Vatican, from which Giovanni Ottaviani engraved.

SAVORELLI, SEBASTIANO, a priest of Forli and pupil of Cignani. He was practising in 1690, and painted for the churches of Forli and its neighbourhood.

SAVOYE, DANIEL, portrait painter and etcher, was born at Grenoble in 1644, and is said to have been a pupil of Sebastien Bourdon. His signature, D. S. *sc.*, is found on a *riposo*, in which the Virgin is seated near a fountain attended by three angels. Some small etchings of soldiers, and of costumes of the time of Louis XIII., bear the same initials. In the Dresden Gallery there is a portrait of the artist's wife by himself. He died at Erlangen in 1716.

SAVOYEN, CAREL VAN, was born at Antwerp in 1619, and painted many subjects from Ovid in a small size; he was fond of painting the nude, but his drawing was not equal to his colour. He died at Antwerp in 1669 (? 1680).

SAXON, JAMES, portrait painter, a native of Manchester, exhibited at the Academy, 1795, and then went to Edinburgh; he returned in 1805 to London, but afterwards spent some prolific years in St. Petersburg. On his return he took up his residence at Glasgow, but finally came to London, where he died in 1816 or 1817. His portrait of Sir W. Scott, holding a large dog, has been engraved.

SAXTON, CHRISTOPHER, a native of Yorkshire and a domestic in the service of Thomas Sekeford, Esq., Master of Requests, is remembered for his complete set of maps of the counties of England and Wales, many of which he engraved himself, while in others he was assisted by R. Hogenberg, Augustine Ryther, and other engravers. Master Ryther bore the expense of the series, which was published in 1579, and dedicated to Queen Elizabeth.

SAY, FREDERICK RICHARD, a popular portrait painter of the time of George IV., and a constant exhibitor at the Royal Academy. He was the son of William Say the engraver, and his sister Mary Anne was the wife of J. B. Papworth, the eminent architect. He is believed to have been born in 1827, and to have died in 1860, but neither of these dates can be given with authority. His best portrait is considered to be that of Sir E. Bulwer Lytton, and many of his portraits were engraved by Samuel Cousins. His work is to be seen at Drayton Manor and at Althorpe. It has been confused with the early work of Lawrence, to which it certainly bears some resemblance.

SAY, WILLIAM, an eminent engraver in mezzotint, was born at Lakenham, near Norwich, in 1768. He was left an orphan at the age of five years, and was brought up by a maternal aunt. Although he showed an early inclination for art, he did not practise it as a profession till his arrival in London, when he had attained his twenty-first year, and was married. He put himself under the direction of James Ward, at that time chiefly an engraver, and under his instruction produced his first plate. He was indefatigable in the art, and in 1807 he was appointed engraver to the Duke of Gloucester. He engraved about 330 plates, a few after the old masters, but the majority after modern painters. Among them we may name the Dilettanti Society, after Sir J. Reynolds (2); several for Turner's River Scenery; sixteen plates for the 'Liber Studiorum'; two of 'Brigands,' after Eastlake; 'Joseph and his Brethren,' after Northcote; and Hilton's 'Raising of Lazarus.' Many of his plates remained unpublished at the time of his death, which occurred on the 24th of August, 1834. The British Museum possesses a complete set of his works.

SAYER, JAMES, a political caricaturist, was born at Yarmouth in 1748. He commenced life as a clerk in an attorney's office, but came to London in 1780. His works, which are about a hundred in number, were in favour of Pitt and against Fox, and it is said that the latter declared Sayer's pencil had done him more harm than all the attacks he had had to face in Parliament. Pitt gave him a clerkship in the Court of Exchequer, and in time he became Marshal of the Court, Receiver of the Sixpenny duties, and one of the Cursitors. On Pitt's death he published his 'Elijah's Mantle,' which was at one time ascribed to Canning. He died in London in 1823.

SAYERS, REUBEN W., was born in 1815. He made his *début* at the Academy in 1846, and continued to be an occasional exhibitor until 1867. He also exhibited at the British Institution and the Society of British Artists, usually domestic genre. His exhibited works number thirty-four. Some churches possess large paintings of religious subjects which he presented to them. He died in 1888.

SAYTER. See SEUTER.

SAYVE, (or SAIVE,) JEAN BAPTISTE DE, called JEAN DE NAMUR, from his birthplace. The earliest known works by him dated from the year 1576. He was for a time painter to the Municipality of his native town, which he left for Brussels, where, in 1590, he was painter to the Duke of Parma. Shortly afterwards he returned to Namur, and finally settled at Mechlin, where he was largely employed by the Guilds, and where he died in 1624. Works:

Mechlin.	*Church of Notre Dame.*	Martyrdom of S. Catharine.
"	*Church of S. Rombaut.*	David and Goliath.
"	"	Baptism of Christ.
Namur.	*Cercle Archéologique.*	The Judgment of Cambyses.
"	"	Portraits of the 'Echevins' (*Diptych*).

His son, JEAN BAPTISTE, also practised painting.

SAZJEPIN, NICOLAI KONSTANTINOWITCH, a Russian amateur of great promise, whose 'Nun in the Choir of a Church' excited much attention at Petersburg in 1853. He was the colonel of a Russian Engineer Battalion, and fell at the taking of Sebastopol, in 1855.

SBARBI, ANTONIO, a Cremonese painter, was

[*From the mezzotint after Devis*

QUEEN CAROLINE

first a scholar of Bernasconi at Milan, and afterwards studied at Bologna under Lorenzo Pasinelli. He was invited to Piacenza by the Duke Ranucci Farnese, for whom he painted many pictures. He distinguished himself by his representation of animals. He died at Milan early in the 18th century.

SBINKO DA TROTINA, a miniaturist of Prague in the 14th century.

SCABARI, NICCOLO, painter, born at Vicenza in 1735, painted in the style of the Bassani. His works are to be found in the churches of Vicenza, Padua, and Verona. He died in 1802.

SCACCIANI, CAMILLO, called CARBONE, an Italian painter of the Roman school, who flourished towards the close of the 18th century. He was a native of Pesaro, where there is a 'S. Andrea Avellino' by him in the Duomo.

SCACCIATI, ANDREA, an Italian designer and engraver, born at Florence about the year 1726, was a pupil of Schweykhard. In 1766 he published, jointly with Stefano Mulinari, a set of forty-one plates in aquatint, from drawings by distinguished masters in the collection of the Uffizi.

SCACCIATI, ANDREA, was born at Florence in 1642, and was first a scholar of Mario Balassi, but he afterwards studied under Lorenzo Lippi. He painted animals, flowers, and fruit, and was patronized by the Grand Duke of Tuscany. He was still living at Florence in 1704.

SCAGLIA, GIROLAMO, a native of Lucca and painter of the Florentine school, was sometimes called Il Parmigianino. In 1672 he was at work in Pisa.

SCAIARIO, ANTONIO, a painter of Bassano, one of the later disciples of the school of the Bassani, was the pupil and son-in-law of Giambatista da Ponte. In allusion to his birth and training, he occasionally signed his works *Antonio da Ponte*, and *Antonio Bassano*. He died in 1640.

SCALABRINO, Lo, a scholar of Sodoma, showed great poetical invention in painting *grottesche*. As a disciple of Bazzi he would rank among the Sienese painters; but he was accustomed to sign himself *Scalabrinus Pistoriensis*, so that Pistoja seems to have been his birthplace.

SCALBERG, PIERRE, a French painter and engraver, who resided in Paris about the year 1638. Of his work as a painter little is known, but he has left a few etchings, some from his own designs, others from well-known pictures, *e. g.*:

Venus and Cupid; signed and dated. 1638.
The Entombment of Christ; *after Raphael.*
The Battle of Constantine; *after the same.*
Diana and her Nymphs; *after Domenichino.*

Robert-Dumesnil, tom. iii., has ascribed forty-seven prints to Scalberg, who is said to have worked as late as 1650.

SCALBERGE, (or SCALLE BERGE,) FREDERIC, a Flemish engraver, who flourished from 1623 to 1636, as appears by the dates on his plates. This engraver, who signed his name sometimes *Scalberge*, and sometimes *Scalle Berge*, must not be confounded with *Pierre Scalberg*.

SCALIGERI, BARTOLO, a native of Padua, was born about 1605, but settled at Venice, and was a scholar of Alessandro Varotari. Several altar-pieces by him are still preserved in Venice, among which that in the church of Corpus Domini is perhaps the best. The date of his decease is not recorded.

SCALIGERI, LUCIA, niece of Bartolo Scaligeri, was born at Venice in 1637. She distinguished herself by literary and linguistic powers, and was an excellent musician. In art she was a pupil of Alessandro Varotari, and painted several pictures for the churches of Venice. She died in 1700.

SCALVATI, ANTONIO, painter, was born at Bologna in 1599, and was a scholar of Tommaso Lauretti. He accompanied his master to Rome, and assisted him in the Sala di Constantino. Scalvati was employed by Sixtus V. in the library of the Vatican, and excelled in portraiture, painting Pope Clement VIII., and many personages of his time. He died in 1622.

SCAMINOSSI, (SCHIAMONOSSI, SCIAMINOSSI,) RAPHAEL, a native of Borgo S. Sepolcro, born about 1570, was a scholar of Raffaellino dal Colle. He painted history with success, but is more known as an engraver than as a painter. He sometimes used a monogram composed of the letters R. A. S. F. thus . He was still living in 1620. Among his plates we may name:

The Virgin and Child; inscribed *Raphael Schaminossius Pictor, &c.* 1613.
St. Francis preaching in the Desert; also *from his own design.* 1604.
A set of fourteen plates entitled *Mysteria rosarii Beatæ Mariæ Virginis.* 1609.
The Sibyls; a set of upright plates; *from his own designs.*
The Stoning of Stephen; *after Luca Cambiaso.*
A Riposo; *after Federigo Baroccio.*

SCANDRETT, THOMAS, architectural draughtsman, born at Worcester in 1797. In 1825 he exhibited two portraits at the Academy, and was an occasional exhibitor of architectural drawings. He died in 1870.

SCANNABECCHI, FILIPPO, called LIPPO DI DALMASIO, and also LIPPO DALLE MADONNE, from the numerous pictures he painted of the Virgin and Child, was one of the earliest painters of the Bolognese school. He was the son of DALMASIO SCANNABECCHI, who painted at Bologna early in the 14th century. There is an example of his art in the gallery at Bologna. Lippo is said to have been a pupil of Vitale da Bologna, and to have practised from 1376 to 1410. His pictures are now exceedingly scarce, though Malvasia says that a family used not to be considered wealthy at Bologna unless it possessed one of his Madonnas. The dates of his birth and death are alike unknown, but he made his will in 1410. In the National Gallery, London, there is a 'Madonna and Child in Glory,' signed *Lippus Dalmasii pinxit.* It is a very poor production.

SCANNABECCHI, TERESA. See MURATORI.

SCANNARDI D'AVERARA, a painter practising at Bergamo towards the close of the 15th century. No record of his life and works has survived, but we learn from an ancient deed preserved at Bergamo, that in 1477 he was working as partner with Troso da Monza. Messrs. Crowe and Cavalcaselle suggest that the fragments of frescoes detached from the ruins of Santa Maria delle Grazie, and deposited in the Bishop's palace at Bergamo, may have been a product of this collaboration.

SCANNAVINI, M. AURELIS, (SCANNAVESI,) was born at Ferrara in 1655. He was first a scholar of Francesco Ferrari but afterwards visited Bologna, where he studied for some time under Carlo Cignani, of whom he became one of the most distinguished disciples. His most considerable work is in the refectory of the Dominicans, at Ferrara. It represents the Life of St. Dominic, in

fourteen pictures. There are many pictures by Scannavini in the churches at Ferrara, among others the 'Annunciation,' in the church of S. Stefano; 'S. Tommaso di Villanova distributing Alms to the Poor,' at the Agostiniani Scalzi; and 'S. Brigida fainting before a Crucifix, supported by an Angel,' in S. Maria della Grazie. He died at Ferrara in 1698.

SCARAMUCCIA, Giovanni Antonio, a painter of Perugia, born 1580, was a pupil of Roncalli, but imitated the manner of the Carracci, and painted a large number of pictures for churches in Perugia, where they still exist. They are now very dark.

SCARAMUCCIA, Luigi Pellegrini, called Il Perugino, was born at Perugia in 1616. He was the son of Giovanni Antonio Scaramuccia, by whom he was instructed in the elements of design; but he afterwards frequented the school of Guido, and is said to have also studied under Guercino. He painted several pictures for the public edifices of Perugia, Milan, and Bologna. He died at Milan in 1680. Works:

Bologna. *Pal. Pubblico.* Coronation of Charles V.
Milan. *Ch. of San Marco.* St. Barbara.

We have a few etchings by this artist, in which he seems to have imitated Guido. They are:

Christ crowned with Thorns; *after Titian.*
St. Benedict praying; *after Lod. Carracci.*
Venus and Adonis; *after An. Carracci.*
The Virgin; *after the same.*

SCARAMUZZA, Francesco, Italian painter; born July 15, 1803, at Sissa, near Parma, where he studied, being greatly influenced by the work of Correggio. He subsequently went to Rome, where he found wider scope for his talent as an illustrator, and his pen-drawings served to familiarize the public with his name, notably his illustrations of Dante, though he seemed to copy the manner of Cham and of Doré in many of these. The Parma Gallery possesses not a few examples of his work. He died in 1886.

SCARPACCIA. See Carpaccio, Vittore.

SCARSELLA, Ippolito, called Lo Scarsellino, painter, was born at Ferrara in the year 1551. He was the son of Sigismondo Scarsella, from whom he received his first instruction, but he afterwards visited Venice, where he became the scholar of Giacomo Bassano, and studied the works of Paolo Veronese. From Venice he went to Bologna, and afterwards to Parma. On his return to Ferrara, he was employed in painting pictures for the churches, and there is scarcely a public building in the city which does not possess some of his works. Scarsellino died at Ferrara in 1620. Pictures:

Dresden.	*Gallery.*	Flight into Egypt.
„	„	The Virgin and Child.
Ferrara.	*S. Maria Nuova.*	The Annunciation.
„	„	The Visitation.
„	„	The Assumption.
„	„	Marriage at Cana.
„	*Costabili Gallery.*	Virgin and Child.
„	*Count Mazza.*	The Last Supper.
„	*Pinacoteca.*	The Marriage at Cana.
„	*S. Benedetto.*	The Assumption.
„	*S. Paolo.*	Frescoes.
„	*Benedictine Monastery.*	Adoration of the Kings.
Florence.	*Uffizi.*	Judgment of Paris.
„	„	Virgin and Child.
Madrid.	*Museum.*	Virgin and Child.

SCARSELLA, Sigismondo, called Mondino, painter, was born at Ferrara in 1530, and was educated for three years in the school of Paolo Veronese, of whose style he was a constant, though not a very successful, follower. There are many works by him in the public edifices at Ferrara, in which city he died in 1614. His chief picture is the 'Martyrdom of St. Catharine' in the Costabili.

SCARSELLO, Girolamo, painter and engraver, a Bolognese, and pupil of Gessi, was practising about 1660. He worked for a time at Milan, and subsequently at Turin, about 1670.

SCHAAL, Louis Jacques Nicolas, painter and engraver, was born in Paris, February 13, 1800. He was a pupil of Daguerre and of Lethière, and entered the École des Beaux Arts in 1816. He exhibited frequently at the Salon between 1824 and 1853, and was also the author of various treatises on industrial art and design, of a 'Treatise on Landscape,' illustrated with twenty-four lithographs (1824), and of a 'Project for the Regeneration of the Western Empire by means of the Fine Arts,' with eight engravings (1859).

SCHAARSCHMIDT, Friedrich, was born at Bonn in 1863, and studied at the Düsseldorf Academy and under Wilhelm Sohn. He painted landscapes, the scene of which was often laid in Italy, but is best known by his writings on artistic subjects. He was Conservator of the Düsseldorf Academy, and died in 1902.

SCHACHMANN, Karl Adolph Gottlieb, (Gottlob, Gottfried,) Freiherr von, painter and etcher, was born at the Schloss Hermsdorf in Saxony, and travelled much in Norway and Sweden. His pictures are to be found in Saxony. He died on the estate of Königshayn in 1789.

SCHADE, Rudolph Christian, draughtsman and painter, born at Hamburg about 1760, studied successively under Tischbein, Ehrenreich, and Juel of Copenhagen, and practised portrait-painting at Berlin, Dresden, and Hamburg. Many of his portraits have been engraved. He died at Hamburg on May 16, 1811.

SCHADOW, Wilhelm Friedrich von, son of Johann Gottfried Schadow, the architect, was born at Berlin in 1789. He studied under his father and Weitsch, and later under Schirm. In 1810 he went with his brother Rudolph to Rome, and joined the 'Nazarenes,' and in 1814 became a Roman Catholic. In 1819 he became a Professor in the Academy at Berlin, and acquired great reputation as a teacher. In 1826 he was appointed to succeed Peter von Cornelius as Director of the Düsseldorf Academy, whither his pupils, J. Hübner, Hildebrandt, Sohn, and K. F. Lessing, accompanied him. He successfully reorganized the Academy, and in 1829 founded the Art Union of Westphalia. From 1836 onwards he was the object of many attacks, being accused of professional intolerance, and of favouring religious art to the exclusion of other *genres*. In 1840 he revisited Rome on account of his health, and in 1859 he resigned his position. Gifted with more taste than originality, and with more technical power than poetic sentiment, he paid great attention to the finish of his pictures. His portraits are among his best works. In 1842 he was created honorary Doctor of Philosophy of the University of Bonn, and in 1843 he was ennobled. He was a Member of the Berlin Academy, and of the Institute of France. While engaged on his last work he was attacked by amaurosis and became blind. In spite of a successful operation he painted no more. He died at Düsseldorf in 1862. His principal works are:

Ansbach.	*Cathedral.*	A Christ.
Berlin.	*Nat. Gallery.*	Christ on the Road to Emmaus.
"	"	Half-length portrait of a Woman.
"	"	Portrait group of Thorwaldsen, Wilhelm, and Rudolf Schadow.
"	*Theatre.*	A Bacchanal.
"	*The Werder Church.*	The Four Evangelists.
Dülmen, Westphalia.	*Parish Church.*	Mater Dolorosa.
Frankfort.	*Museum.*	The Wise and Foolish Virgins.
Hanover.	*Market Church.*	Christ on the Mount of Olives.
Munich.	*Pinakothek.*	The Holy Family.
Rome.	*Casa Bartoldi.*	Joseph's Bloody Coat. (*Fresco.*)
"	"	Joseph in Prison. (*Do.*)

Heaven, Purgatory, and Hell, an allegory; his last work.

SCHAEKEN, WILHELMUS, painter, born at Weerd in 1754, was a pupil of Borrekens, and the master of van Bree. He spent two years in Italy after a previous sojourn of twelve years in Antwerp. His principal pictures are a 'Virgin,' and a 'Dead Christ lying in the Grave.' He died at Antwerp in 1830.

SCHAERER, H. L., engraved several small landscapes, which he marked either with this cypher, JsL., or with his name, thus, *H. L. Schaerer sculp.* On a few plates he gives the initials of his Christian names as *A. L.* His chief prints are copies of Sachtleven and J. Saenredam.

SCHÄFFER, ADALBERT, painter, born at Gross Karoly in Hungary in 1815, received his education in Vienna, and painted still-life, silver-plate, wine-glasses, &c. He died at Düsseldorf in 1871.

SCHÄFFER, EUGEN EDUARD, engraver, born at Frankfort in 1802, entered the Städel Institute, where he studied under Ulmer. He afterwards worked at Munich and Düsseldorf. Under Cornelius, he engraved his Dante's 'Paradise,' and the portrait of Niebuhr. In 1826 he returned to Munich, and in 1839 was appointed teacher of engraving at the Städel Institute. In 1844 he went to Florence and engraved the 'Madonna della Sedia.' Between 1852 and 1856 he was in Rome, but returned to Frankfort, where he died in 1871. Of his plates we may name:

The Madonna della Sedia; *after Raphael.*
The Madonna del' Gran Duca; *after the same.*
The Lower World; *after Cornelius.*
The Judgment of Paris; *after the same.*
Romeo and Juliet; *after the same.*
The Rape of Helen; *after the same.*
Two scenes from Shakespeare's 'Tempest'; *after Kaulbach.*
Euphrosyne; *after Steinle.*
Geneviève; *after Steinbrück.*
The Erl König; *after Neher.*
The Introduction of Christianity; *after Veit.*
Poetry; *after Raphael* (*left unfinished*).
Madonna di Terranuova; *after the same* (*ditto*).
Sacred and Profane Love; *after Titian* (*ditto*).

SCHAFFNABURGENSIS, MATTHÄUS, an engraver on wood, who executed the cuts for a Bible, printed at Wittemberg in 1545. He marked his prints with the initials M. S. on a tablet. By some he has been supposed to be identical with MATTHÄUS GRÜNEWALD.

SCHAFFNER, MARTIN, a painter of Ulm, who flourished in that city, as appears by the records from 1508 to 1535. He painted historical subjects and portraits, and ranks among the good German masters of the period. Some of his best pictures are in the gallery at Schleissheim. His figures are noble, yet delicate, full of feeling and expression in the heads, but somewhat defective in colour. Several of his marks and dates are given by Brulliot. His monogram is an M with an S imposed on it, or the letters MSMZV, interpreted *Martin Schaffner Mahler zu Ulm*, as on the 'Adoration of the Magi,' formerly in the Wallerstein collection, but now in that of the King of Bavaria. His dates are said to range from 1490 to 1521 Schaffner's works were formerly attributed to Martin Schongauer, on account of the monogram MS. Chief works:

Augsburg, Schleissheim.		Scenes from the Passion.
London.	*Buckingham Palace.*	Child Christ learning to walk.
Munich.	*Gallery.*	The Annunciation.
"	"	The Presentation in the Temple.
"	"	The Descent of the Holy Ghost.
"	"	The Death of the Virgin. (These pictures, which form Schaffner's masterpiece, were originally organ doors in the convent of Wettenhausen, near Ulm.)
"	"	Two Portraits.
Nuremberg.	*Germanic Museum.*	Altar-piece.
"	*Moritz-Capelle.*	Adoration of the Magi.
Stüttgart.	*Mus. of Antiquities.*	Four large pictures, dated 1510 to 1519.
Ulm.	*Great Church.*	Saints and the families of Christ's ancestry.
Vienna.	*Gallery.*	Several Pictures.

SCHÄFLER, (SCHÄFFLER, SCHEFFLER,) CHRISTOPH THOMAS, painter, was born at Augsburg about 1700. He was of the Roman Catholic faith, and became for a time a lay-brother of the Order of Jesus, but returned to a secular life. He painted in oil and in fresco many pictures for churches, amongst which we may mention his 'Death of St. Benedict,' in the church formerly belonging to the Convent at Ettal; and works in the monastery of S. Ulrich at Augsburg, in the Capuchin church at Eichstädt, in the old chapel at Ratisbon, and in the "Congregations-Saal" at Ingolstadt. He made many designs for book illustrations. He died at Augsburg in 1756.

SCHAGEN, GILLIS VAN, a Dutch painter, born at Alkmaar in 1616. He was first instructed in art by Solomon van Ravestein, but was afterwards a scholar of Pieter Verbeek. When he was twenty-one years of age he went to Dantzic, where he resided some time, and painted pictures of Dutch kitchens and conversations, in imitation of the style of Ostade. He also painted portraits with success, both at Dantzic and Elbing; among them was a portrait of Stanislaus, King of Poland. After an absence of three years, he returned to Holland, but his restless disposition led him to visit France, where he was employed in copying the works of the best Italian and Flemish painters, for which he possessed a particular talent. On his return to Alkmaar he painted a picture of Admiral van Tromp's victory over the Spanish fleet. He has left one etching, a cottage scene, with an old man. There is a picture ascribed to him in the Bridgewater Gallery. Hedied at Alkmaar in 1668.

SCHÄUFELIN, HANS, the son of Hans Leonhard Schäufelin, left Nördlingen in 1542, and settled in Freiburg. To Hans are now attributed many of the weaker works formerly assigned to the father He died in 1582.

SCHÄUFELIN, HANS LEONHARD, (SCHEUFFELIN, SCHAUFFELEIN, SCHEYFFELIN,) born at Nuremberg

in 1490, was the pupil of Albrecht Dürer, of whose style he caught many of the beauties. He had a rich imagination, much true feeling, an intelligent appreciation of drapery, and much taste in execution. In 1507 he designed two wood-engravings for Ulrich Pindter's 'Speculum passionis.' He also drew the illustrations to the 'Theuerdanck' of the Emperor Maximilian, and made twenty designs for a 'Hochzeittanz.' In 1515 he was made burgher of the town of Nördlingen, and, on visiting Nuremberg, was recalled to Nördlingen by the magistrates. He died at Nuremberg in 1540. Of his works we may name:

The Siege of Bethulia; *a fresco in the Town-hall of Nördlingen.*
A Last Supper; *in Ulm Cathedral.*
The Dead Christ; *in the Cathedral at Nuremberg.*
A Descent from the Cross; *in St. George's Church, Nuremberg.*
Coronation of the Virgin (in 16 panels, with 291 figures); *in the Church at Anhausen.*
Death of the Virgin; *in Munich Pinakothek.*
The Virgin dying receives a Palm of Victory from an Angel; *in the same.*
The Coronation of the Virgin; *in the same.*
Christ on the Sea of Galilee saving St. Peter; *in the same.*
Christ crowned with Thorns; *in the same.*
Christ on the Cross; *in the same.*
Christ on the Mount of Olives; *in the same.*
The Visitation; *National Gallery, Dublin.*
The Last Supper; *Berlin Museum.*
Noli me Tangere; *Cassel Gallery.*
Portrait in the possession of the Duke of Northumberland.

Schäufelin did not etch himself. He frequently marked his works with a monogram composed of his initials and a shovel, a rebus on his name.

SCHALCH, JOHANN JACOB, a landscape painter, was born at Schaffhausen in 1723, and was a scholar of Schnaezler, and of an artist of the name of Hamilton, at Augsburg. He visited Holland and England, and died in 1770.

SCHALCKE. See VAN DER SCHALCKE.

SCHALCKEN, GODFRIED, was born at Dordrecht in 1643. His father was rector of the college at Dordrecht, and desired to bring him up to literary pursuits, but becoming alive to the boy's disposition for painting, he placed him in the studio of Samuel van Hoogstraten, whence he migrated to that of Gerard Douw, under whom he acquired delicacy of finish and some skill in light and shade. He remained with Douw until he had established a certain reputation by painting small pictures of domestic scenes, chiefly candle-lights. He afterwards attempted to expand his style by the study of Rembrandt, but soon returned to his early manner.

To give the most natural effect to his candle-light pieces, he is said to have adopted the following system: he placed the object he intended to paint in a dark room, with a candle, and looking through a small hole, painted by day what he saw by candle-light. His small portraits were very popular, and he had painted the principal families at Dordrecht, when he was encouraged, by the extraordinary success of Kneller, to visit England. Here, however, his success was small. There was no room for him. His manners, too, were against him, and many stories of his boorishness are told by the old writers. On his return to Holland he settled at the Hague, where he continued to practise his art with success, until his death in 1706. The chief merit of Schalcken consists in the neatness of his finishing, and the perfect intelligence of his chiaro-scuro. His touch is mellow, but too fused, and his colour warm and golden. Works:

Amsterdam.	*R. Museum.*	Portrait of William III. of England.
"	"	Every one to his Fancy.
"	"	The Smoker. (*And four more.*)
Antwerp.	*Museum.*	The Two Ages. 1673.
Berlin.	*Museum.*	Child Angling.
Brussels.	*Museum.*	Children melting wax.
Dresden.	*Gallery.*	Artist examining a bust of Venus by candle-light.
"	"	Old Woman reading; *life-size.*
"	"	Three Pictures of Girls with candles.
Glasgow.	*Gallery.*	Woman in Bed, putting out the candle.
Hague.	*Museum.*	A Lady at her Toilet by candle-light.
"	"	Portrait of William III. (*And three others.*)
London.	*Nat. Gallery.*	Lesbia weighing Jewels against her Sparrow.
"	"	Old Woman scouring a pan.
"	"	The Duet.
"	"	Soldier giving Money to a Woman (candle-light).
"	*Dulwich Gal.*	Ceres at the Peasant's Cottage.
"	*Buckingham Pal.*	Interior with Figures. (*A masterpiece.*)
Madrid.	*Museum.*	Man reading by candle-light.
Munich.	*Gallery.*	The Five Wise and Five Foolish Virgins. 1700.
"	"	A Holy Family.
"	"	The Penitent Magdalen.
"	"	One Girl trying to blow out the candle of another.
Paris.	*Louvre.*	A Holy Family.
"	"	Ceres in search of Proserpine. (*And two more.*)
Petersburg.	*Hermitage.*	The Barber.
Vienna.	*Gallery.*	Old Man reading.

His sister and pupil, MARIA, practised at Dordrecht.

SCHALCKEN, JAKOB, nephew and pupil of Godfried Schalcken, painted in the same style, so that his works have been mistaken for those of his uncle.

SCHALK, HEINRICH, a miniature painter of some repute, born at Frankfort in 1792, died at Carlsruhe in 1834.

SCHALL, JOSEPH, draughtsman and miniaturist, was practising at Breslau from 1810 to 1820. He worked principally in Indian ink, chalk, and pen and ink.

SCHALLER, ANTON, an elder brother of Johann Nepomuk Schaller, the sculptor, was born at Vienna in 1772. He was for some time a painter on porcelain, but afterwards took to oil, and became professor of anatomy in the Academy at Vienna. He painted good miniature portraits. He died at Vienna in 1844.

SCHALLER, EDUARD, painter, son of Anton Schaller, was born at Vienna in 1802, and attended the Academy in that city. He travelled much, but was domiciled at Vienna, where he died in 1848.

SCHALLER, ERNST JOHANNES, German painter; born at Wasungen (Meiningen) in 1841; at the age of sixteen went to Weimar and became a pupil of Preller. As a painter of animals he showed special talent, which led him to make careful and exhaustive studies in the Zoological Gardens of Dresden and Berlin. He subsequently became professor at the Technical High School and the Art School at Berlin. His works include 'Tiger im Kampf,' 'Löwin mit ihren Jungen,' 'Bacchus-

zug,' and 'Psyche.' He also had a share in the decoration of several of the public buildings at Berlin and Breslau, notably illustrating the legend of Prometheus in the cupola of the Silesian Museum at Breslau. He died at Coburg, June 25, 1887.

SCHALLHAS, Carl Philipp, landscape painter and engraver, born at Presburg in 1767, was a pupil at the Vienna Academy, of which, in 1792, he was appointed professor of landscape painting. He died at Vienna in 1797.

SCHALTZ, Daniel, a German painter and engraver, born at Dantzic, died in 1686. He excelled in portraits, and in the painting of animals.

SCHAMPHELEER, Edmond de, Belgian painter; born at Brussels in 1824; became a pupil of E. de Block. He was for many years established at Munich, where he painted landscapes and produced several etchings. Of his works we may make mention of the following: 'Der alte Rhein bei Gouda,' now in the Brussels Museum; 'Abendlandschaft,' in the Hamburg Kunst-Halle; and 'Ernte,' in the Stettin Museum. He obtained the Dunkerque gold medal in 1864, the Brussels gold medal in 1866, the Berlin gold medal in 1872, and that of Paris in 1877. He died at Molenbeek, March 12, 1899.

SCHAPFF, Jorg, according to Heineken, executed the cuts for a block-book on Chiromancy by Hartlieb, with the date 1448 upon it. In his 'Idea for a complete Collection of Prints,' Heineken has given a copy of one of these cuts, and nothing could be more rude. The name of the engraver was inscribed on one of the leaves, at the bottom, Jorg Schapff in Augsbourg. Zani says he was still at work in 1473.

SHAPPER, (or Shaper,) Johann, a German painter, native of Harburg, who settled in 1640 at Nuremberg, where he devoted himself principally to painting upon glass, ornamenting goblets, jugs, and bowls with small landscapes, battle-scenes, or coats-of-arms, which he executed with much delicacy and finish. Examples are to be seen in the collections of Berlin and Dresden. He died at Nuremberg in 1670.

SCHARER, Johann Jakob, born at Schaffhausen in 1676, was a portrait painter, who practised also as an architect and modeller. He died in 1746.

SCHARF, George, senior, was born in 1788 at Mainburg, near Munich, and was the first successful practitioner of lithography in England. He studied in Paris and Antwerp. In 1815 he was attached to the British army throughout the Waterloo campaign, and in 1816 came to London. There he was soon largely engaged in making drawings for scientific works, and for the Transactions of the Geological Society. His travels in Belgium and France also afforded subjects for several drawings, and he painted pictures of a 'Sitting of Parliament' and 'The Lord Mayor's Banquet.' Scharf became a member of the Institute of Painters in Water-Colours in 1834, but resigned two years later. There is a drawing of the Society's gallery in Bond Street, by him, at South Kensington. He was the father of Sir George Scharf, at one time Director of the National Portrait Gallery. Scharf died in London in 1860.

SCHARF, Sir George, son of the above, was born on December 16, 1820. He was educated at University College School, and after studying under his father and gaining medals at the Society of Arts, was admitted as a student of the Royal Academy in 1838. His first published work was a series of etchings entitled 'Recollections of Scenic Effects,' illustrating the Shakesperian and classical revivals by Macready at Covent Garden in 1838–9. In 1840 he accompanied Sir C. Fellows through Lycia and Asia Minor, and was draughtsman to the Government expedition of 1843. His drawings of Lycian views are in the British Museum. After his return he exhibited in 1845 and 1846 six pictures at the Royal Academy, and two at the British Institution, but his chief work was in illustrating books. Among these may be mentioned: Fellows' 'Lycia,' 1847; Murray's 'Illustrated Prayer-Book'; Macaulay's 'Lays of Ancient Rome,' 1847; Milman's 'Horace,' 1849; Kugler's 'Handbook of Italian and German Painting,' 1851; Bray's 'Life of Stothard,' 1851; Layard's works on Nineveh; Dr. Smith's Classical Dictionaries; Keats's Poems, 1854; and Pollock's 'Dante,' 1854. He was elected a Fellow of the Society of Antiquaries in 1852, and at the Society's meetings frequently read papers, seventeen of which, chiefly on portraits, were printed in 'Archæologia.' He was appointed Art Secretary to the Manchester Exhibition in 1857, and on the foundation of the National Portrait Gallery in the same year was appointed its first Secretary, becoming Director in 1882. His profound study of portraiture, and his shrewdness and diligence in archæological research, combined with his technical knowledge, enabled him to do most valuable service in identifying portraits and in correcting false titles. Among his published writings, in addition to the essays mentioned, were his 'Characteristics of Greek Art,' prefixed to Wordsworth's 'Greece'; a 'Catalogue of Pictures at Blenheim Palace,' 1860; and a 'Catalogue Raisonné of the Pictures belonging to the Society of Antiquaries of London,' 1865. On being compelled by illness to resign his appointment at the National Portrait Gallery in 1895, Scharf was made a K.C.B., and was appointed a trustee of the Gallery, but he enjoyed his honours for only a short period, and died on April 19, 1895. M. H.

SCHARF, Johann, born at Vienna, July 13th, 1722, was a botanical draughtsman and painter of great talent, who began life as a scullery boy in a convent. His taste for design manifesting itself, he managed to obtain work as a painter of wall-papers. In this position he attracted the attention of the botanist Jacquin, who took him into his service as a flower-painter. His unceasing application so injured his health that he fell into a consumption, of which he died at Vienna, October 5th, 1794.

SCHARNAGEL, Franz Sebastian, painter, born at Bamberg in 1791, was a pupil of Sensburg, and afterward of Geibel and Dorn. In 1811 he painted at the Academy of Munich, but returned to Bamberg in 1815, and died there in 1831. His chief work is the 'Martyrdom of St. Bartholomew.'

SCHATEN, Hubert, an engraver who resided at Copenhagen, and engraved several portraits during the latter half of the 17th century, between 1675 and 1694.

SCHATTENHOFER, Amalie von, *née* Baader, born at Erding, in Bavaria, in 1763, was a pupil of Dorner, at Munich, where she settled as a painter in crayons. She also etched. She died at Munich in 1840.

SCHAUBROEK, Pieter, (Schoebroek,) painter, born at Antwerp in 1542, was a pupil and imitator of Jan Brueghel. He died at Antwerp in 1605.

Brunswick.	*Gallery.*	John the Baptist preaching.
Cassel.	*Gallery.*	Burning of Troy.

Copenhagen. *Gallery.* View in a Village.
Vienna. *Gallery.* Æneas and Anchises.

SCHAUFUS, a German painter and etcher, who flourished at Dresden in the 18th century. He was a pupil of J. E. Schönau, and painted miniatures, He also engraved some plates after Vandyck, Mengs, and Solimena.

SCHAUR, PHILIP. This name is appended to an etching of a bearded old man in spectacles, mending a pen, with an hour-glass and books before him.

SCHAW, WILLIAM. There are some important drawings of Holyrood Palace preserved in Scotland amongst the Crown property believed to be the work of William Schaw, who was Master of Works in the household of James VI. He was born in 1550, and when about forty years of age was employed in connection with some alterations to Holyrood, and some repairs at Dunfermline. He accompanied King James to Denmark, and some sketches of Danish scenery, his work, are preserved at Fredensborg Palace. He attracted the attention of Queen Anne of Denmark when in her own country, and became her chamberlain in Scotland, and the Queen erected a tomb at Dunfermline Abbey to his memory. He died in April 1602, and was a [man who appears to have been greatly esteemed by all who knew him.

SCHEBOUYEFF, WASSILYI KOUSMITSCH, painter, born at Cronstadt, in 1777, was a pupil of the St. Petersburg Academy. In 1803 he went to Rome, where he painted a 'Decapitation of John the Baptist.' In 1807 he returned to St. Petersburg, and became Professor of Historical Painting, and afterwards Director, of the St. Petersburg Academy. His 'St. Basil the Great,' 'St. Gregory,' and 'St. John Chrysostom,' are in the cathedral at Kasan; his 'St. John in the Wilderness,' 'Assumption of the Virgin,' and 'The Patriot Igolkine,' in the Hermitage. He died in 1855.

SCHEDLER, JOHANN GEORG, (SCHAEDLER,) painter and etcher, was born at Constance in 1777. He devoted himself first to miniature painting, but afterwards took to landscapes in *gouache*. He settled at Innsbruck, where he died in 1845.

SCHEDONE. See SCHIDONE.

SCHEDRIN. See SCHTSCHEDRIN.

SCHEELE NEEL. See MOLENAER, CORNELIS.

SCHEERES, HENDRIK JAN, an obscure Dutch painter, the pupil of Van Hove, was born at the Hague in 1829, and died in 1864.

SCHEFFER, ARNOLD, the son of Henri Scheffer, was born in Paris, and studied under his father and Picot. From 1859 to 1870 he exhibited occasionally at the Salon, chiefly scenes from French history. In the Museum at Besançon there is a 'Funeral Procession in honour of the Duke of Guise,' by him. He died during a visit to Venice, in 1873, while still young.

SCHEFFER, ARY, painter, born at Dordrecht on the 12th February, 1795, was the son of Johann Baptist Scheffer, an artist of German extraction, settled in Holland, and practising as court-painter at Amsterdam; and of his wife, CORNELIA LAMME, of Dordrecht, also an artist. Ary and his brother Hendrik received their first instruction from their father, and Ary is said to have shown a precocious talent, and to have exhibited a picture when only twelve years old. In 1810 he sent a portrait to the Amsterdam Exhibition. In the following year his father died, and Cornelia Scheffer, a woman of much energy and strength of character, resolved to take her three sons to Paris to complete their education. Settling in the French capital, she placed both Ary and Hendrik with Pierre Guérin as pupils; and in 1816 Ary gained the chief prize for painting at Antwerp, the subject of his picture being 'Abraham and the Three Angels.' Ary soon began to be favourably known in Paris as an industrious painter of small genre pictures, of which his 'Soldier's Widow,' 'Sailor's Family,' 'Sister of Mercy,' 'Orphans in the Churchyard,' are examples. These became widely popular by means of lithographs. A few more ambitious works dating from this early period are: 'Death of St. Louis' (1817), 'Socrates and Alcibiades' (1818), 'The Surrender of the Burghers of Calais' (1819). The year 1822 was a marked one in his career, his reputation being greatly enhanced by a picture then exhibited, 'The Shades of Francesca da Rimini and her Lover appearing to Dante and Virgil;' and in this same year he painted the 'St. Louis visiting his plague-stricken Soldiers,' for the church of St. François d'Assise, in Paris.

His early works, though painted in the French manner, show a strong leaning towards the pathetic and emotional vein which was the characteristic note of his mature art. In his second period Ary Scheffer sought inspiration from the greater poets and from the Scriptures. Typical examples in both styles are the 'Beatrice' and 'Francesca da Rimini,' exhibited at the Salon of 1835; and the 'Christ bearing His Cross,' 'Christ the Consoler,' and 'Ruth and Naomi.' Like David, Scheffer combined with his artistic pursuits an enthusiastic interest in politics, and was a warm partisan of the Orleans family. Introduced to them by Gérard in 1826, he became drawing-master to the children of Louis Philippe, and his professional relations with them soon developed into an affectionate intimacy, the Princess Marie in particular being greatly attached to him. In 1830, when the events of the Revolution placed Louis Philippe on the throne, Scheffer rode to Neuilly in company with Thiers to tell the Prince he was king. Faithful to him in misfortune, Scheffer was also with him when the outbreak of 1848 forced him from the Tuileries.

A journey through the Netherlands in 1829 to study Rembrandt and the Flemish masters had a certain influence upon Scheffer's later manner. To this belong the works suggested by Goethe's 'Faust,' and many others inspired by the poems of Byron, Bürger, Schiller, Dante, &c. For the historical gallery at Versailles he painted several pictures, which will be found mentioned below. At the death, in 1839, of his mother, to whom he was greatly attached, he made his first and only essay in sculpture. Desiring that no other than himself should undertake the monument to her memory, he designed and carried out in marble a full-length figure for her tomb, but the result is interesting only as evidence of filial affection.

Scheffer, who was an officer of the Legion of Honour, commanded a battalion of the National Guard during the disturbances of June, 1848, and his services were recognized by an offer of the cross of a commander, which, however, he declined. His political activity brought him into contact with all opinions and classes, and he is said to have been a man of much culture and intelligence, and of great kindliness and benevolence of disposition. His open-handed generosity prevented him from amassing a fortune, and in spite of the large sums which he received for some of his pictures, at his death he left no savings. In his

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ST. AUGUSTINE AND ST. MONICA

political career he was singularly sincere and upright in conviction and aims. As an artist he cannot be said to take a high rank, though few modern painters have enjoyed a greater degree of present popularity. His drawing is correct, and his taste refined and elevated, but his merit lies rather in poetry of sentiment and in a certain devotional fervour, than in individuality of treatment or artistic handling, while as a colourist his shortcomings are very marked. He died at Argenteuil, near Paris, on the 15th June, 1858. The following are among the better examples of his work:

F. S.

Lille.	*Museum.*	'The Dead ride fast.'
London.	*Nat. Gallery.*	SS. Augustine and Monica.
„	„	Portrait of Mrs. Robert Holland.
„	*Nat. Port. Gall.*	Portrait of Charles Dickens.
Marseilles.	*Museum.*	Mary Magdalen.
Montpellier.	„	A Philosopher.
Nantes.	„	The Charitable Child.
Paris.	*Louvre.*	Eberhard of Würtemberg.
„	„	The Death of Géricault.
„	„	The Vow of the Suliot Women.
Rotterdam.	*Gallery.*	Eberhard of Würtemberg cutting the cloth.
„	„	Eberhard mourning his son Ulrich.
„	„	Three sketches.
Versailles.	*Gallery.*	Gaston de Foix found dead after Ravenna. 1824.
„	„	The Battle of Tolbiac.
„	„	Charlemagne dictating his Ordinances. 1829.
„	„	Charlemagne receiving the submission of Wittekind. 1836.
„	„	Philip Augustus entering Paris.
„	„	St. Louis entrusts the Regency to the Queen.
„	„	The Entry of Charles VII. into Rheims.
„	„	Entry of Louis XII. into Genoa.
„	„	Louis Philippe receiving the 1st Regiment of Hussars.

Faust's Vision of Margaret.
Margaret in the Church.
Portraits of Lamartine; Lamennais; Madame Guizot, senr.; his Mother; Charles Gounod; Franklin; Madame Taglioni; Himself.

SCHEFFER, HENDRIK, painter, brother of Ary Scheffer, born at the Hague in 1798, was also a pupil of Guérin. He was not without merit, though far behind his brother. His drawing was incorrect, and his colour cold. His principal work was a 'Charlotte Corday,' and we may also mention:

An Inundation in Rome. | Joan of Arc.
Hermann and Dorothea. | Madame Roland.
Preaching after the Revocation of the Edict of Nantes.
The Battle of Monte Cassel. (*Versailles.*)

He died in Paris in 1861.

SCHEFFER, JOHANN BAPTIST, painter and etcher, born at Cassel in 1773, a pupil of Tischbein, went early to Holland, where at Dort he married Cornelia Lamme and became the father of Ary Scheffer. He produced several large historical works, and some portraits; among the latter that of King Louis of Holland. He died at Amsterdam in 1809.

SCHEFFER VON LEONHARDSHOFF, JOHANN EVANGELIST, painter, born at Vienna in 1795, became a pupil of the Academy. His talents, however, attracted the attention of the Graf Franz von Salm-Reifferscheidt, prince-bishop of Gurk, who supplied him with the means to go to Italy. In 1817 he painted the portrait of Pope Pius VII., who created him a Knight of the Order of Christ. On his return to Vienna he painted a 'St. Cecilia' for Prince Albert of Sachsen-Teschen, and then returned to Rome. There he produced his masterpiece, 'The Dying Cecilia, supported by two Angels,' now in the Vienna Gallery. He died at Vienna in 1822.

SCHEFFER, JEAN GABRIEL, painter, born at Geneva in 1797, was a pupil of Regnault, and practised for many years in Paris, exhibiting occasionally at the Salon. Among his works there shown were: 'The Good Samaritan,' 'Woman of Albano,' 'Conjugating the Verb to Love' (in ten *tableaux*). He also published a number of lithographs, forming various series, under the following names: 'Les Grisettes,' 'Ce qu'on dit et ce qu'on pense,' 'Le Diable Boiteux à Paris.' He last appeared at the Salon in 1846.

SCHEFFER, PAUL, a German painter, who is mentioned by De' Domenici as having painted pictures for the church of San Severino at Naples, in 1560.

SCHEFFERS, N., a Dutch historical painter, born at Utrecht. He came to England when still young to practise his art, and had at first to submit to much disappointment and hardship. Later he gained the notice of the painter Verrio, who employed him as his assistant.

SCHEFFLER. See SCHÄFLER.

SCHEGA, FRANZ ANDREAS, die-cutter and engraver, is better known by his medals and portraits in relief than by his pictures. He was born at Neustädt in Carniola in 1710. The son of a gunmaker, he for a time followed his father's trade, in which he gave evidence of artistic talent by the skill with which he engraved his guns. Late in life he painted portraits in pastel, some of which he himself engraved. He became blind in 1780, and died at Munich on Dec. 6, 1787.

SCHEGGIA. See GUIDI, TOMMASO.

SCHEIB, CHRISTIAN FRIEDRICH, painter, born at Worms in 1737, was a pupil of Seekatz, whose style he copied. After travelling through France, he settled at Hamburg. He painted small pictures in oils and water-colours, principally fire effects. He died in the workhouse at Hamburg in 1810.

SCHEINDEL. See SCHEYNDEL.

SCHEINS, KARL LUDWIG, painter, was born at Aix-la-Chapelle in 1808. He studied at Düsseldorf under Schirmer, and painted mostly woodland and mountain scenes. He died at Düsseldorf in 1879.

SCHEITZ, ANDREAS, (SCHEUTZ,) son of Matthias Scheitz, painter and etcher, was born at Hamburg in 1665. He followed the style of his father. He was painter to the Court of Hanover, where he died.

SCHEITZ, MATTHIAS, was born at Hamburg about the year 1645, and was a follower of Philips Wouwerman, whose style he afterwards abandoned for that of David Teniers. He designed a series of Scriptural illustrations, which were engraved by J. de Visscher and others, and published at Luneburg in 1672. He died about 1700. He etched fourteen plates from his own designs, in a bold, free style, among which the following may be named:

The Four Seasons, symbolized by the Sports of Children; in four plates; *M. Scheitz, fec.* 1671.
Two Landscapes, with figures dancing.
An old Man playing on the Violin, and a Woman singing before the door of a Cottage.
The Spectacle Merchant.

There are pictures by him at Pommersfeld, Schwerin, Brunswick, and Cassel.

SCHEL, SEBASTIAN, a German painter, of the

school of Dürer. Amongst his works was the decoration of the 'Paradise Hall,' in the royal palace at Innspruck. An altar-piece by him in the same city bears the following inscription: "Sebastian Schel, painter of Innspruck, made this picture by the help of God." He died in 1554.

SCHELBER. See SCHELVER.

SCHELDE. See VAN DER SCHELDE.

SCHELFHOUT, ANDREAS, landscape painter, born at the Hague in 1787, received his first instruction from the scene painter Breckenheymer, and in 1815, with his 'Winter Landscape' now in the Amsterdam Museum, first made himself a name. He painted the natural scenery of Holland, and his works are numerous. He was a Member of the Academies of Amsterdam, Brussels, Ghent, and the Hague. He died at the Hague in 1870. The Amsterdam Museum possesses a large collection of his works.

SCHELLENBERG, JOHANN RUDOLPH, a Swiss designer and engraver, born at Basle in 1740. He was the son of J. U. Schellenberg. Among other plates, he engraved several for Lavater, and from the designs of Chodowiecki; also some of the portraits and ornamental prints for the 'Lives of the Swiss Painters,' by J. C. Fuessli. He also engraved a large number of plates for works on entomology. He died at Töss near Winterthur in 1806.

SCHELLENBERG, JOHANN ULRICH, born at Winterthur in 1709, was a pupil first of a house-painter and then of Huber in Berne. He superintended a Drawing-school in Winterthur and painted portraits and landscapes. He was the master of Anton Graff. He died at Winterthur in 1770.

SCHELLENBERGER, JOHANN JACOB, a German engraver, who flourished about the year 1660. He engraved some of the plates for Priorato's 'History of the Emperor Leopold.' He was living in 1674.

SCHELLINCKS, DANIEL, the brother of Willem Schellincks, was born at Amsterdam in 1638 (?), and painted landscapes and seaports with some success. He died in 1701. Several good chalk drawings by him are to be seen in the Albertina Collection, Vienna.

SCHELLINCKS, WILLEM, (SCHELLINGS, SCHELLINKS,) was born at Amsterdam in 1632, and, from the style of his pictures, is supposed to have been a scholar of Jan Lingelbach. He travelled through France, Switzerland, Italy, and it is said England. He painted landscapes and sea-ports, with figures. The sunny effect in some reminds us of Karel du Jardin; his animals are well drawn, and his groups well composed. On the embarkation of Charles II. for England, at the Restoration, Schellincks painted a large picture of the scene for the family of Witsen. It contained a vast number of well-grouped figures. He painted the burning of the English Fleet in the Medway, and was also much employed in inserting figures in the pictures of Wynants and Heusch. The works of Schellincks are to be found at St. Petersburg, Copenhagen, Frankfort, and Augsburg. He made drawings of Stonehenge, as it then existed, and of several other objects that would attract a stranger in England; there is, therefore, little doubt as to his having been here. He died in 1678.

SCHELTEMA, TACO, born at Harlingen in 1760, distinguished himself as a portrait painter. He formed himself on Van Dyck. After visiting Düsseldorf he went to Saxony, where he painted many portraits, but afterwards returned to his own country, and resided alternately at Amsterdam and Rotterdam. He painted the portraits of the founders and directors of the Batavian Society, and numerous family pictures. He died in 1837.

SCHELVER, AUGUST FRANZ, genre and battle painter, born at Osnaburg in 1805, was first a pupil of Neelmeyer, and then, with assistance from his native town, went to Munich for improvement. In 1833 he produced his picture of the Battle of Hanau, but hunting scenes, horse-market scenes, and battles constitute the principal part of his works. He died at Munich in 1844. In the Munich Pinakothek is a picture by him of a Tyrolese wagon coming up a rocky pass.

SCHENAU, (SCHÖNAU,) JOHANN ELEAZAR. See ZEISIG.

SCHENCK, AUGUST FRIEDRICH ALBRECHT, Danish painter; born at Glückstadt (Holstein), April 23, 1828; became a pupil of L. Cogniet; and, after working in England and Portugal, he went through a further course of study at the École des Beaux Arts. He settled at Ecouen, near Paris, and soon made his mark at the Salon by several vigorous and soundly-painted compositions. Besides animals, he painted effective landscapes, notably snow-scenes with horses, sheep and dogs. Of his works we may mention: 'Paysans polonais attaqués par des loups,' 'Troupeau de chèvres en detresse,' 'Moutons Montagnards,' 'Les Survivants du Troupeau,' &c. He obtained a Salon medal in 1865, and, in 1885, the Legion of Honour. He died at Ecouen, January 1, 1901.

SCHENCK, PIETER, was born at Elberfeld in 1645, but studied drawing at Amsterdam. As an engraver he commenced with some topographical works, in which he was assisted by Gerard Valcke, who afterwards taught him mezzotint, in which process he engraved a large number of portraits. In 1683-4 they became partners, and it is difficult thenceforward to distinguish their numerous publications from their actual performances. Augustus II., Elector of Saxony and King of Poland, named Schenck engraver to his court. Schenck died at Amsterdam about 1715. A long list of his prints is given by Nagler. There is a good collection in the British Museum.

SCHENDEL, BERNARD, born at Haarlem in 1634, was a scholar of Hendrik Mommers. He painted conversations and merry-makings, and was a good draughtsman and colourist. The probable date of his death was about 1693.

SCHENDEL, PETRUS VAN, painter, born at Terheyden, near Breda, in North Brabant, in 1806, worked at the Antwerp Academy from 1822 to 1828, under Van Bree. Wiertz, Leys, and Geerts were his fellow-pupils. He then returned to Holland, living successively in Amsterdam, Rotterdam, where he painted portraits, and the Hague. Thence he went to Brussels in 1845. He produced several Market Scenes, with effects of light, as 'Evening Market at Antwerp,' and 'The Fishmarket,' both in the National Gallery at Berlin; 'Market by Moonlight,' in the Pinakothek at Munich. He also painted a few subjects from sacred and profane history and portraits. He died at Brussels in 1870.

SCHENK, C. WILHELM, engraver, born at Leipsic about 1785, worked at the Academy, and engraved portraits and historical subjects for books. He went afterwards to Brunswick. He has left a small plate from Leonardo da Vinci's 'Last Supper.'

SCHENK, S. P. See TILLEMANS.

SCHENKER, S. NIKOLAUS, engraver, born at Geneva in 1760, went in 1779 to Paris, and began

his independent work with some plates after Schall. His principal work was the 'Madonna di Foligno,' after Raphael. Other plates are a portrait of Henry IV. of France, at the age of fifteen, and one of Wieland, after Kügelgen. He died in 1822.

SCHERENBERG, Hermann, German painter; born January 20, 1826, at Swinemünde; became a pupil at the Berlin Academy in 1842, and also studied at Düsseldorf under Theodor Hildebrandt. After residence at Antwerp he returned to his home, and some years later entered Couture's studio in Paris. His first picture exhibited at Berlin was 'Die Ungleichen Schwestern,' and he also helped Bürger to complete the decoration of the Berlin Rathshaus. As an illustrator Scherenberg stood with the first, and for years was a constant contributor to the 'Illustrirte Zeitung,' 'Kladderadatsch,' and 'Fliegende Blätter.' He died at Gross Lichterfelde, near Berlin, August 21, 1897.

SCHERM, Lorenz, engraver, born in the Rhine provinces about 1690, went to Amsterdam, and worked there from 1720 to 1735. His works are mainly architectural, but he also engraved a few landscapes with figures.

SCHERMIER, Cornelis, a Flemish decorative painter, who in the 16th century worked for the church of S. Gudule at Brussels.

SCHERTL, Joseph, landscape painter, was born at Augsburg in 1810. He began his studies with a lithographer in his own city, and then, in 1832, went to Munich, and studied landscape under Fohr and Morgenstern. He is principally known by his pictures of the neighbourhood of Munich. He died at Munich in 1869.

SCHETKY, John Alexander, a brother of John Christian Schetky, was born at Edinburgh in 1785. He was educated for the medical profession, and was appointed Assistant-Surgeon to the 3rd Dragoon Guards, and with his regiment joined the army in the Peninsula. He was attached to the 7th Division under Lord Dalhousie, and served till the end of the war. During this time all his spare moments were taken up with drawing from nature, and he sent home a number of sketches illustrative of the scenery in the Pyrenees, which showed a decided originality and much imagination. His artistic power was afterwards devoted principally to the delineation of external and internal pathology, and after his appointment to the General Hospital at Fort Pitt, Chatham, he contributed many valuable drawings to the Museum of Morbid Anatomy established by Sir James M'Grigor. He was promoted to the post of Deputy Inspector of Hospitals on the coast of Africa, and died off Cape Coast Castle in 1824.

SCHETKY, John Christian, born at Edinburgh in 1778, was a pupil of Nasmyth, and devoted himself to marine painting in the style of Vandevelde. He held the appointment of Professor of Civil Drawing at the Royal Military College at Great Marlow, the Royal Naval College at Portsmouth, and the East India College at Addiscombe, successively, during a period of forty-seven years. He was appointed painter in water-colours to William, Duke of Clarence, and was marine painter to George IV., William IV., and Queen Victoria respectively. His painting of marine subjects is respectable, and his accuracy in minute details of naval architecture unsurpassed. His principal works are: 'The Battle off Cape La Hogue;' 'The Endymion Frigate, Admiral Sir Charles Paget, relieving a French Man-of-War ashore on a rock-bound coast;' 'The Battle of Trafalgar;' and 'The Sinking of the Royal George.' The last-named is now in the National Gallery. Schetky died in London in 1874.

SCHEUBEL, Johann Joseph (I), painter, born at Ratisbon about 1675, was painter to the Prince Bishop, at whose expense he was sent to Venice. On his return he painted altar-pictures for the church of St. Stephen at Bamberg, (a 'Stoning of Stephen,' a 'Descent from the Cross,' &c.) an altar-piece for the Jakobskirche, and a ceiling for the Gangolfskirche. He died at Ratisbon in 1778.

SCHEUBEL, Johann Joseph (II), painter, son of Johann Scheubel, born at Bamberg about 1720, was pupil of Georg Desmarées, and travelled at the Bishop's expense through France and Italy. On his return he was appointed court painter. The Bishop sent him to Paris in 1776, where he painted four allegorical scenes in the Hôtel de Ville. In 1778 he returned to Bamberg, and died there in 1783.

SCHEUCHZER, Wilhelm, painter, born at Zurich in 1803, was a pupil of Heinrich Maurer. He travelled in Switzerland, and then from 1826 to 1829 worked in the Black Forest on pictures for the Prince of Fürstenberg. His landscapes were much valued for their truthfulness to nature and the freshness of their colouring. He died at Munich in 1866.

SCHEUFFELIN. See Schäufelin.

SCHEUREN, Kaspar Johann Nepomuk, German painter and engraver; born at Aachen, August 22, 1810; studied at the Düsseldorf Academy under Lessing and Schirmer. He painted landscapes not devoid of delicate poetry, and executed numerous charming water-colour drawings which certainly will make his name remembered. In the Galleries of Berlin, Hamburg, Hanover, Cologne, Leipzig, and Munich, examples of his work will be found; he obtained the Red Eagle Order of the second class, the Swedish gold medal for art and science, as well as other decorations. The scenery of the Rhine provided him with some of the most effective motives for his pictures. He became Professor at Düsseldorf in 1855, and died there June 12, 1887.

SCHEVENHUYSEN, Anthony, a Dutch engraver, who flourished about the year 1695. He engraved the trades of Holland in a set of one hundred small plates.

SCHEYNDEL, (Scheindel,) George van, a Dutch engraver, who resided at Rotterdam about the year 1635. He engraved several plates in a style resembling that of Callot. His landscapes are filled with figures correctly drawn, and touched with spirit. He was a contemporary of William van Buytenweg, after whom he engraved some plates. We have, among others, the following prints by him:

The Funeral Procession of William the Silent; in four plates.
A pair of Landscapes, with Peasants amusing themselves.
The Tooth-drawer.
A Village Festival, with Boors fighting.
Ditto, with a Quack-Doctor.
A Winter-piece, with Skaters on the ice.
A Landscape, with a Waterfall.
A Landscape, with a Bridge.
A set of four Views of a Castle, one with a Windmill.
A set of twelve Landscapes, with Dutch inscriptions.
A set of twelve plates of European costumes.
Twelve plates of Dutch costumes.

Scheyndel was at work as late as 1660.

SCHIANTESCHI, Domenico, an Italian painter of the 18th century. He was a pupil of the Bibieni,

and practised at Borgo San Sepolcro, where he painted decorative perspectives in *palazzi*.

SCHIAVO, Paolo, was a pupil of Masolino da Panicale, whose style he is said to have imitated. His 'Madonna and Child with a St. John the Baptist and another Saint,' now much damaged, may still be seen on the wall of the Canto di Nelli, at Florence.

SCHIAVONE, Andrea. See Meldolla.

SCHIAVONE, Gregorio, a Dalmatian living in the 15th century, was a pupil of Squarcione. He was employed in the decorations of the Eremitani Chapel, Padua, and painted the 'Enthroned Virgin and Child,' now in the Berlin Gallery, while the side panels of this altar-piece, with the figures of St. Louis and St. Anthony of Padua, are in the Canons' sacristy at Padua. The National Gallery, London, has two pictures by him, a 'Madonna and Child, enthroned, with Saints,' and a 'Madonna and Infant Christ.' Schiavone was fond of proclaiming himself the disciple of Squarcione in his signatures. He flourished from about 1440 to 1470.

SCHIAVONE, Luca, a decorative painter, who flourished at Milan about 1450. He excelled in designing embroidery for ecclesiastics.

SCHIAVONETTI, Luigi, engraver, born at Bassano in 1765, was the son of a stationer, and from his infancy displayed a taste for drawing. Before he was thirteen he had made some progress without the help of a master, when he was placed under the tuition of Giulio Golini, by whom he was taught for three years, at the end of which his master died. He now turned his thoughts to engraving. A copy of a 'Holy Family,' in line, from a print engraved by Barto Corri, after Carlo Maratti, gained him immediate employment from Count Remaudini. The works of Bartolozzi were then in vogue at Bassano, and Schiavonetti imitated several with great success. Some of his copies were shown to Bartolozzi by one Testoloni, as his own, but when Schiavonetti himself came to England, the deception was exposed, and Bartolozzi received him into his house. After working for some time under Bartolozzi, he set up for himself, and practised with much success until his death, which happened in June, 1810, in London.

The following are among Schiavonetti's principal works:

Events in the life of Louis XVI.; four plates; *after Benazech.*
The cartoon of Pisa; *after Michel-Angelo Buonarroti.*
Portrait of Vandyck, in the character of Paris.
The Mater Dolorosa; *after Vandyck.*
The Landing of the British Troops in Egypt; *after Loutherbourg.*
A set of etchings for Blair's Grave; *after Blake.*
The Canterbury Pilgrimage; *after Stothard.*
Dead Christ; *after Vandyck.*
Portrait of Berchem; *after Rembrandt.*
The Death of General Wolfe, engraved from a gem by *Marchant*, in the original unpublished Museum Worsleyanum. There is a copy in the smaller edition.
Death of Virginia; *after Tresham.*
Marriage at Cana; *after Pellegrini.*
Death of Tippo Sahib; *after Singleton.*
Queen Elizabeth; *after Westall.*
Portrait of the Duke of York; *after Boydell.*
Queen of Prussia and her sister; *after Tischbein.*
Portrait of W. Blake; *after T. Philips.*
Plates in 'The Italian School of Design,' published by *Ottley.* Also, in *Chamberlaine's* collection of reproductions of Italian drawings; and 'Specimens of Ancient Sculpture,' published by the Society of Dilettanti.
'Sweet China Oranges' and 'Milk Below, Maids,' for Wheatley's 'Cries of London.'

SCHIAVONETTI, Niccolò, was the younger brother of Luigi Schiavonetti, and executed some plates in the style of that artist, though he worked chiefly in conjunction with him, helping him especially in the 'Tippo Sahib' and the 'Canterbury Pilgrims.' He engraved in stipple 'New Mackrel' (published 1795) for Wheatley's 'Cries of London.' He did not long survive his brother, but died in London in 1813.

SCHIAVONI, Felice, a painter, born at Trieste in 1803, was a son and pupil of Natale Schiavoni, whom he followed to Vienna and Milan. He settled at Venice in 1830, where he painted historical and mythological subjects. His best works are his 'Descent from the Cross' and 'Raphael painting the Fornarina.' He died in 1868.

SCHIAVONI, Natale, an eminent painter and distinguished engraver, was born at Chioggia in 1777. He studied engraving under Raffael Morghen, at Florence, but in 1797 went to Venice, and studied under Maggioto. His first important work was a 'St. Francis' for the church of that saint in Chioggia; he then for a time painted miniature portraits. From 1802 to 1816 he lived in Trieste, and in which latter year he painted portraits of the Emperor and Empress of Austria. In 1825 he went to Milan, and divided his attention pretty evenly between painting and engraving. In 1841 he painted a large altar-piece for St. Antonio in Trieste, and afterwards a fine 'Magdalene,' now in the Belvedere, at Vienna. He painted many 'Bathing Venuses,' in which he could display his skill in the nude; he made a copy of Titian's 'Assumption,' now in Russia; and produced with the help of his sons a large 'Adoration of the Magi.' His celebrity as an engraver is chiefly owing to his splendid plates after Titian's 'Assumption of the Virgin,' and 'The Entombment.' There is also a portrait of the Marquis Manfredini, which is considered a *chef-d'œuvre.* About 1840 he became a Professor of the Venetian Academy. He died in Venice in 1858.

SCHICK, Gottlieb, an historical portrait and landscape painter, was born at Stüttgart in 1779. In 1798 he went to Paris, and commenced his artistic studies in the atelier of David. In 1802 he returned to Stüttgart, but soon went on to Rome. He had some imagination, and his pictures are in many instances distinguished by simplicity and purity of sentiment. 'The Sacrifice of Noah,' 'David playing before Saul,' and 'Apollo with the Shepherds,' the last in the palace at Stüttgart, are among his best works. There is a fine 'Eve at the Fountain,' by him in the Wallraf-Richartz Museum, Cologne. He excelled in portraiture, and painted several members of the Humboldt family, and other distinguished persons. His landscapes are of the heroic kind, enriched with subjects from the poets. Schick was one of the founders of modern German art. He died at Stüttgart in 1812.

SCHIDONE, (Schedone,) Bartolommeo, painter, was born at Modena in 1560. Although he is generally allowed to have been brought up under the Carracci, his works exhibit little resemblance to their style. He rather appears to have formed himself on the study of Raphael and Correggio, but his style has a sharpness, severity, and dryness which is peculiar to him. Schidone had already gained some reputation at Modena, when Duke Ranuccio took him under his protection. He painted several pictures for his patron, and these,

with many other works of art in the possession of the Duke of Modena, afterwards came into the collection of the King of Naples. In the Palazzo Pubblico, at Modena, he painted the history of Coriolanus, and seven emblematical figures, in which he emulated Correggio; and in the cathedral a 'St. Geminiano resuscitating a dead Child,' which used often to be taken for a production of that master. His works are extremely rare; in consequence, it is said, of his propensity for gaming, in which he wasted his substance and time. His death is said to have been occasioned by distress of mind, caused by losing in one night more than he was able to pay. It took place in 1616, at Parma.

Darmstadt.	*Gallery.*	St. John.
Dresden.	*Gallery.*	Flight into Egypt.
Florence.	*Pitti Palace.*	Holy Family.
„	*Uffizi.*	Holy Family.
Glasgow.	*Gallery.*	Cupid with an Hour-glass.
Modena.	*Cathedral.*	St. Gemignano.
„	*Municipio.*	Coriolanus and his mother.
„	*Gallery.*	St. Jerome.
„	„	St. John the Baptist.
„	„	The Dinner at Simon's House.
Naples.	*Museum.*	The Holy Family.
„	„	Charity.
„	„	St. Sebastian succoured by St. Irene.
„	„	The Tribute-money.
„	„	Christ presented to the People.
„	„	The Massacre of the Innocents.
„	„	Cupid.
„	„	Several Portraits.
Paris.	*Louvre.*	Holy Family.
„	„	Christ borne to the Tomb.
„	„	The Entombment.
Parma.	*Museum.*	The Last Supper.
„	„	A Pietà.
Venice.	*Academy.*	Descent from the Cross.
Vienna.	*Gallery.*	The Disciples at Emmaus.
„	„	The Entombment.

SCHIERTZ, AUGUST FERDINAND, painter, born at Leipsic in 1804, began in 1830 to study art, and painted genre, historical, and religious pictures. His best works are: 'Mortality,' in the Museum at Leipsic; an 'Adoration of the Kings,' in the church of Bosenstädt; the 'Descent of the Holy Ghost,' for the church at Podelwitz. He was much employed in the restoration of old pictures. He died at Niederfähre, near Meissen, in 1878.

SCHIESL, FERDINAND, engraver, born at Munich in 1775, was a pupil of Mettenleiter. He drew caricatures and engraved vignettes for books. He died in 1820.

SCHIEVELBEINE, F. A. H. This German artist devoted the greater part of his time to architecture and sculpture, but, in his early career, he received the Grand Prize at Berlin for painting. He was born at Berlin in 1817, and was a pupil of the local Academy, afterwards entering the studio of Professor Wichmann. His principal commission was the work he executed at St. Petersburg in the rebuilding of the Winter Palace, and in the alteration carried out to St. Isaac's Cathedral. His statuary at Königsberg, and the frieze in the National Gallery at Berlin, represent his best work in sculpture. He painted two important pictures, one called 'Winter Evening' and the other 'Summer Evening,' and he died in Russia in 1867.

SCHIFFER, ANTON, landscape painter, was born at Gratz in 1811. He was a student of the Academy at Vienna. His best works are: 'A Mountain Panorama,' and 'View of the Muhlsturzhörner, near Berchtesgaden;' 'View from the Schafberg, near Ischl;' 'View of the Schneeberg, in Lower Austria.' He died in 1876.

SCHILBACH, J— HEINRICH, landscape painter, was born at Barchfeld in 1798. He studied at Darmstadt, and in 1823 travelled in Italy, making many sketches, which furnished him with motives for finished oil-pictures. In 1828 he was appointed court scene-painter at Darmstadt. Among his best known landscapes are, a 'View of Mayence,' a 'View of Rome,' and two studies of Roman scenery in the Thorwaldsen Museum at Copenhagen. He has left a considerable number of etchings.

SCHILCHER, ANTON VON, engraver and painter, was born at Mindelheim in 1796. He studied at Munich, and entering the Bavarian army went with General Heydegger to Greece. He drew and painted military and genre pictures. He died at Paros in 1828.

SCHILDER VON BABINBERG, JOHANN, an early German painter, a native of Oppenheim. He was a contemporary of 'Master Wilhelm,' and about 1382 was engaged to paint the high altar of Frankfort cathedral.

SCHILDKRÖTE (THE TURTLE). See DANKS.

SCHILGEN, PHILIPP ANTON, painter, born at Osnaburgh in 1793, studied at Düsseldorf under Cornelius, with whom he went to Munich in 1825. He executed some scenes from the Tragedies of Æschylus, in the Palace, after drawings by Schwanthaler. In the Munich New Pinakothek hangs his 'Rape of Helen,' painted in oil after a cartoon by Cornelius. He died in Munich in 1857.

SCHILLER, JOHANN FELIX VON, landscape painter, born at Breslau in 1805, was educated for the legal profession, but afterwards devoted himself to art, which he studied at Munich, and made the beauties of the Bavarian highlands his theme. He died at Munich in 1852.

SCHILLING, GEORG, born at Unterthingau, in Suabia, in 1785. He painted ten landscapes, dealing with scenes in Greek life, in the palace at Munich. They are after drawings in water-colour by Rottmann. Schilling died at Unterthingau in 1839.

SCHILLING, HANS, a German illuminator and calligraphist of the 15th century, known by a rhymed paraphrase of the Bible in 50,000 verses, which he enriched with 515 grotesquely designed but finely coloured miniatures. He was a native of Hagenau.

SCHILT, LOUIS PIERRE, born in Paris, September 11, 1790, was one of the most celebrated of the painters upon Sèvres porcelain. His father was a vivandier of the republican army, and Schilt was brought up entirely by his mother, who apprenticed him at the age of fourteen to the china-painter Constant. His master treated him kindly, putting him into the way of earning small sums for himself by painting on common pottery, and eventually he passed into the atelier of Lefèvre. He here attracted the attention of the painter Paris, who advised him to devote himself entirely to flower-painting, and in accordance with this counsel he began to attend Jussieu's courses at the Museum, with the result that he became an accomplished botanist. In 1822 he obtained employment at the royal manufactory at Sèvres, and worked there with equal assiduity and success until his death in 1859. Nine years previously he had been made a Knight of the Legion of Honour at the solicita-

tion of Paul Delaroche. He published the following series of lithographs: 'The Months,' 'Flowers and Fruit,' 'The Porcelain Designer.'

SCHIMON, FERDINAND, painter, born at Pesth in 1797, was first a singer and actor, and then, after studying art at Munich, came out as a portrait painter. He worked at the *Loggie* of the Old Pinacothek after Cornelius' designs. Most of his works are in the Villa Rosenstein, near Stüttgart. He died at Munich in 1852.

SCHINDLER, ALBERT, born at Engelsberg, in Silesia, August 19, 1805, studied under Fendi at the Vienna Academy, and became a genre painter of much merit. His 'Dying Pilgrim' is in the possession of the Emperor of Austria. He died at Vienna in 1861.

SCHINDLER, EMIL JAKOB, German painter; born at Vienna, April 27, 1842; studied at the Vienna Academy under Zimmermann, his fellow-pupils being Jettel, Ribarz, and Russ. His work showed the influence of Corot, Daubigny, Dupré, and Rousseau in its close interpretations of nature, and his place as a landscape-painter ranks with the first. Of his works we may mention: 'Abend im Prater,' 'Alpe in Steiermark,' 'Mondlandschaft,' 'Thal des Friedens,' and the numerous delightful illustrations to Zedlitz's 'Waldfräuleins Geburt.' He was a member of the Academies of Vienna and Munich, and the holder of several distinguished decorations. He died at Westernland-am-Sylt, August 9, 1892.

SCHINDLER, JOHANN JOSEPH, painter, born at St. Pölten in 1777, studied at the Academy at Vienna, and then became professor of drawing at the Normal School of St. Anna in that city. He painted the altar-piece in St. Michael's church at Vienna, and also engraved several plates. He died at Vienna in 1836.

SCHINDLER, KARL, painter, born in 1822, was a pupil of Fendi. He died at Laab, near Vienna, in 1842.

SCHINKEL, KARL FRIEDRICH, the famous German architect, born March 13, 1781, at Neuruppin, began his career in the early years of the 19th century, as a painter. He had been trained in the Academy of Architecture at Berlin, but time and circumstance seemed peculiarly unfavourable to the art in which he was afterwards to achieve distinction. In 1803 he travelled in Italy, painting landscapes, copying historical pictures, and making drawings of costumes, and devoting much time to the study of ancient monuments. On his return to Germany he produced a number of landscapes with buildings, and *machines* such as a 'Panorama of Palermo,' and the 'Seven Wonders of the World.' Later, when his fame as an architect was established, he furnished designs for the paintings in the vestibule of the Berlin Museum, and continued from time to time to paint landscapes and historical pictures, and projects for theatrical scenery. He published a few lithographs and etchings, and numberless illustrations to books on architecture. He died at Berlin, October 9, 1841. In the National Gallery of Berlin there are seventeen of his pictures.

SCHINNAGL, MAX JOSEPH, born at Burghausen, in Bavaria, in 1694, was a pupil of his step-father, Joseph Kammerloher. He painted wild scenery, with figures by Janneck and Aigen. The galleries at Vienna and Augsburg possess pictures by him. He died at Vienna in 1761.

SCHINZ, JOHANN GEORG, painter, born at Zurich in 1794, was a pupil of Gessner, and painted Swiss landscapes. He died in 1845.

SCHINZ, JOHANN KASPAR, born at Zurich in 1798, painted biblical pictures. He died in 1832.

SCHIOPPI. See ALABARDI.

SCHIRMER, FRIEDRICH WILHELM, landscape painter, born at Berlin in 1802, was apprenticed at the age of fifteen to the Royal Porcelain Manufactory, and worked at the same time in the Berlin Academy. From 1823 he devoted himself entirely to art, travelling in Germany and visiting Italy. In 1839 he was appointed teacher, and in 1840 professor, in the Berlin Academy. In 1845 he revisited Italy, and in 1850 painted the walls of the Egyptian and Grecian divisions in the Berlin New Museum. In 1863 he again went to Italy, though he was suffering at the time from ill-health, and he died at Rome in 1865. Examples of his work are to be seen in the National Gallery, Berlin.

SCHIRMER, G., a native of Berlin, born in 1804, and educated at the local Academy, where afterwards he became a professor. His work is mainly in decorative materials and in fresco, the most notable being the decoration in the castle of Prince Albert of Prussia, and in the New Museum at Berlin. In the Berlin National Gallery are two pictures by him, one representing Sorrento, and the other Sans Souci. He died at Berlin in 1866.

SCHIRMER, JOHANN WILHELM, landscape painter, born at Jülich in 1807, learned drawing from an engineer, and became a bookbinder, which was the trade of his father. In 1826 he became a student in the Academy at Düsseldorf, and attended the studio of Schadow. In 1827 he founded a class, out of which a new school of landscape painting arose. In 1834 he began to travel, making his way successively through the Black Forest, Switzerland, Holland, and Normandy. In 1839 he visited Italy, and was made professor at the Düsseldorf Academy. In 1853 he was summoned to direct the School of Art at Karlsruhe, and there he died in 1863. The following pictures in the Berlin Gallery are by him:

Scene in a German Forest.
The Convent of S. Scholastica in the Sabine Mountains.
Abraham's Entry into the Promised Land.
The Promise in the Grove of Mamre.
Abraham's Intercession for Sodom and Gomorrah.
The Flight of Lot.
Hagar cast out.
Hagar in the Wilderness.
Hagar's Deliverance.
Abraham and Isaac going to the Sacrifice.
Offering up of Isaac.
Abraham and Isaac's lamentation for Sarah.
Eliezer and Rebekah at the Well.
Burial of Abraham.

SCHISCHKIN, IVAN, Russian painter and etcher; born at Jelabuga (Wjatka), January 13, 1831; became a pupil of the Moscow Art School; in 1863 he won the first prize at the St. Petersburg Academy, and three years later he was enrolled as a member. He was successful as a painter of sylvan scenes, but as a draughtsman he won wider fame. Some of his pen-drawings were successfully reproduced by a Düsseldorf firm; all of them deal with woodland scenery. He obtained the Stanislaus Order and other decorations. He died at St. Petersburg, March 20, 1898.

SCHITZ, JULES, landscape painter, born in Paris, February 9, 1817, was a pupil of Rémont. He exhibited frequently at the Salon between 1840 and the time of his death in 1871. He

was Director of the Municipal Drawing School at Troyes.

SCHIVENOGLIA, Lo. See RAINIERI.

SCHIZZONE, ——, an Italian painter of the 16th century, the friend and companion of Vincenzio di S. Gimignano. His career was cut short by the troubles of 1527, for after the sack of Rome he appears to have abandoned art.

SCHKUHR, CHRISTIAN, draughtsman and etcher, was born at Pegau, in Saxony, in 1741. He devoted himself early in life to botany, but later added mechanics and optics to his pursuits, and was appointed mechanician to the Wittenberg University. He published a botanical handbook, the plates for which he designed and etched himself. He died at Wittenberg in 1811.

SCHLEICH, ADRIAN, German engraver; born December 7, 1812, at Munich, where he studied under S. Amsler. He established himself at Munich, and worked exclusively at steel-engraving; his plates to Schiller's 'Glocke' and Kaulbach's 'Reinecke Fuchs,' and his reproductions of Schrandolf's frescoes for Speyer Cathedral are well known. He died at Munich, November 8, 1894.

SCHLEICH, AUGUST, painter and etcher, born at Munich in 1814, principally devoted himself to drawing animals. He died at Munich in 1865.

SCHLEICH, EDUARD, landscape painter, was born at Schloss Haarbach, near Landshut, in 1812. He was a pupil of the Munich Academy, but his real teachers were the Bavarian mountains and the Old Masters. He travelled in Upper Italy, France, and the Netherlands. In 1868 he was elected Royal Bavarian Professor at Munich, and there he died in 1874.

Berlin.	*Nat. Gall.*	Evening Landscape.
Munich.	*N. Pinakothek.*	Landscape—Isar and Bavarian Alps.
„	„	A Chalêt.

SCHLEICH, JOHANN KARL, engraver, born at Augsburg in 1759, learned his art under Jungwirth and Mettenleiter. He engraved portraits of many of his contemporaries, some topographical plates, and 'Hope nursing Love,' after Reynolds. He died at Munich in 1842.

SCHLEICH, KARL, engraver, son and pupil of Johann Karl Schleich, was born at Augsburg in 1788. There are by him:

Peasant Family; *after Potter.*
The Cathedral of Ratisbon.
A View of Munich.
Twelve Landscapes; *after Wagenbaur, Dujardin, and Ostade.*

He died at Munich in 1840.

SCHLEISNER, CHRISTIAN ANDREAS, painter, was born at Lyngby, near Copenhagen, in 1810. His early education was obtained at the Copenhagen School of Art, but afterwards he studied for a time in Munich, and between 1840 and 1842 was a travelling student of the Copenhagen Academy. Of this institution he became a member in 1852, and a professor in 1858. His pictures belong to the class of genre; many of them are comic. His death took place at Copenhagen in 1881. Works:

Copenhagen.	*Gallery.*	Sailors in a Beershop.
„	„	Tinker in his Workshop.
Munich.	*New Pinakothek.*	The Coppersmith and his Family

SCHLESINGER, ADAM, painter, born at Ebertsheim, in Rhenish Bavaria, in 1759, painted fruits. In the National Gallery, Berlin, are two examples of his art. He died in 1829.

SCHLESINGER, HENRI, was born at Frankfort in 1814, studied at Vienna, settled in Paris, and became a naturalized Frenchman and a regular exhibitor at the Salons (1840–89), where his portraits and genre subjects were well known. He gained medals, of the third class in 1840, and of the second class in 1847, and in 1866 was admitted to the Legion of Honour. His portrait of the Sultan Mahmoud II. hangs at Versailles. Among his works may be mentioned, 'Double Arrêt,' 'Les Amours d'autrefois et ceux d'aujourd'hui,' 'Jeune Fille du Maroc,' and 'Cadeaux de Noel.' He died in 1893.

SCHLESINGER, JAKOB, painter, born at Grünstadt in 1793, learned the first principles of art from his father, Johann Schlesinger, and afterwards studied in Mannheim and Munich. The brothers Boisserée employed him in restoring old pictures. In 1822 he was appointed professor at Berlin. The Sistine Madonna of Raphael, Titian's daughter, and other well-known pictures were copied by him. He also painted portraits, and fruit and flower pieces. He died at Berlin in 1855. There is a tracing by him from the Sistine Madonna in the London National Gallery.

SCHLEY, VAN DER. See VAN DER SCHLEY.

SCHLICHT, ABEL. This artist was born at Mannheim in 1754. He engraved several plates in aquatint, which are favourably mentioned by Huber. He was a painter and architect as well as an engraver; he studied perspective under L. Quaglia, and was a professor in the Academy of Düsseldorf. He died in 1826. Among his plates we may name:

A Storm and Shipwreck; *after Vernet.*
A Calm; *after the same.*
A Landscape, with cattle; *after A. Vandevelde.*
A Landscape, with figures and animals; *after Berghem.*
A Landscape; *after Pynaker.*
Several architectural Views; *after Bibiena, Pannini, and others.*

SCHLICHTEN, J. P. VAN DER. See VAN DER SCHLICHTEN.

SCHLOEPKE, THEODOR, painter, first made his name by painting genre and horse pictures, and portraits. For the Duke of Mecklenburgh he painted a series of scenes of the Schleswig-Holstein war. Between 1855 to 1857 he painted at Paris, under the auspices of H. Vernet, his one great historical picture, the 'Death of Niclot.' He died at Schwerin in 1878.

SCHLÖSSER, LEOPOLD, landscape painter, was a native of Berlin. He painted a large landscape with two wolves in the foreground, which showed considerable talent. He died at Düsseldorf in 1836.

SCHLOTTERBECK, CHRISTIAN JAKOB, a painter and engraver, but chiefly the latter, was born at Böblingen, in Würtemberg, in 1755. He was the son of a stone-cutter, and first studied medicine, which he afterwards abandoned for art. He entered the Karlsacademie at Würtemberg in 1774, and studied engraving under J. Y. Müller. In 1785 he was appointed court engraver. He painted Duke Charles and King Friedrich of Würtemberg, and engraved a number of portraits, among which are those of Schubart, Harper, Guibal, etc. Of his other plates, the principal are, 'Titian's Mistress,' after the picture once in the Orleans collection, 'Herodias with the head of John the Baptist,' the 'Laocoon,' and busts of Castor

and Pollux, Minerva, Mercury, and Diana, from the antique, also some frontispieces and vignettes. He died about 1812.

SCHLOTTERBECK, Wilhelm Friedrich, a draughtsman and engraver, born in 1777 at Härtingen in Switzerland, was a scholar of C. von Mechel of Basle. He had a great predilection for aquatint, and it may be said that his success made that art popular in Germany. He engraved many large plates after Claude, Both, P. Hackert, and his own drawings. He joined the Chalcographic Institution at Dessau in 1798, where he engraved the four fine landscapes by Claude Lorraine, then at Cassel, but now in the Hermitage at St. Petersburg; and in 1801 he went to reside at Vienna. From 1808 till the time of his death he was occupied in making drawings of the picturesque scenery in the Tyrol, at Salzburg, and in various other parts of Germany and Hungary, which he engraved for Mollo, the Viennese publisher. He died at Vienna in 1819.

SCHLOTTHAUER, Joseph, painter, born at Munich in 1789, was first a carpenter, though he devoted his leisure hours to drawing. Having finished several preparatory works, he was received as a pupil of the Academy, but a few months after the War of Deliverance in the Tyrol broke out, and Schlotthauer enlisted in a corps of volunteer sharpshooters. When the war was over he returned to his art, and attached himself in 1819 to Cornelius, who had come to Munich to commence the frescoes of the Glyptothek, painting several of the frescoes from Cornelius' Cartoons. In 1838 he painted the side-altars in Bamberg Cathedral, and about this time his mechanical and anatomical studies led him to put forward a new method of orthopœdic treatment, for the purposes of which he started an institution, of which he was for many years the manager. In 1845 he went to Pompeii to make researches into ancient methods of painting, and in the following year he invented jointly with Fuchs the kind of fresco painting known as stereochromy. It was used by Kaulbach in his frescoes for the Berlin Museum. His 'Christ crowned with Thorns' is his best known easel-picture. He was further the author of a set of fifty-three lithograph plates after Holbein's 'Dance of Death' (1832). Among his pupils were Count Pocci, E. Linder, J. Schraudolph, and J. A. Fischer. He died at Munich in 1869.

SCHLOTTHAUER, Karl, painter, was born at Munich in 1803. He was the pupil of his uncle, Joseph Schlotthauer, and painted landscapes, chiefly from the Bavarian Alps. He was a professor in the Art School of Lindau.

SCHMALZIGANG, Ferdinand, German painter; born February 15, 1847, at Friedrichshafen on the Bodensee; became a pupil of Piloty at Munich. He painted animals, and one of his works is in the Cologne Museum. He died 1902.

SCHMEIDLER, Karl Gottlob, portrait painter, born at Nimptsch in 1772, first studied theology, but became a painter from want of means. After studying in the Academy at Dresden, he settled at Breslau, and painted portraits, among which were those of General Bennigsen and his wife, and of some members of the Prussian Royal Family. He died at Breslau in 1838.

SCHMELLER, Johann Joseph, a painter, born at Gross-Obringen, near Weimar, in 1796, was a pupil of Jagemann. The Grand Duke sent him to Antwerp, in 1820, to study under Van Brée, and on his return he became master of the Drawing School at Weimar. He painted two portraits of Goethe, and was further commissioned by the poet to make an album of portrait sketches in chalk of distinguished persons and friends, which work is still in the possession of Goethe's family. He died at Wiemar in 1841.

SCHMERLING, Pauline von, flower-painter, was born at Vienna in 1806. Her father was a Freiherr J. von Koudelka in the Austrian army, and she was a pupil of Franz Petter. In the Vienna Gallery there is an excellent flower-piece by her. She died at Vienna in 1840.

SCHMETTERLING, Josef Adolf, was born at Vienna in 1758. He painted miniatures with some success. He established himself in Amsterdam, where he died in 1828. His daughter, Christiana, was a painter of flowers and fruit, in water-colour. She was born at Amsterdam in 1796, and died there in 1840. Another daughter, Elizabeth, who followed her father's profession of miniaturist, was established in Amsterdam in 1804.

SCHMID, Karl August, painter, born at Neuburg in 1807, studied at the Munich Academy from 1822 to 1825, and then turned to out-door Nature. He made drawings for works on natural history and botany. He travelled through the Tyrol, Salzburg, and Upper Italy, and in 1831 produced a series of water-colour landscapes, illustrating his travels. He died in 1834.

SCHMID, Peter, painter, born at Trèves in 1769, displayed talent for art as a boy, and was instructed in painting through the help of Count von Waltersdorf. He taught in Stettin, Berlin, and Frankfort on a new system, laying great stress on a study of nature, and published several books of instruction embodying his theories. In 1834 he became professor of drawing at Berlin.

SCHMID, Simon, born at Munich in 1760, was Court chaplain, and claims mention as one of the inventors of lithography. The first essays in Kellheim stone were made by him. In 1788 he published eighteen lithographs, some in relief, some in intaglio. He died at Munich in 1840.

SCHMIDT, Eduard, painter, a native of Berlin, was a pupil of Blechen, and painted chiefly seapieces, from the coasts of Heligoland, England, and Sweden. He died in 1862.

SCHMIDT, Georg Friedrich, born at Berlin in 1712, was instructed in design and engraving by G. P. Busch, at the Berlin Academy; but he afterwards went to Paris, where he became a pupil of Nicholas Larmessins. In 1742 he was received into the Paris Academy, and engraved, for his reception plate, his fine portrait of P. Mignard. In 1744 he returned to Berlin, and was soon afterwards appointed engraver to the King. He resided at Berlin till 1757, when he was invited to St. Petersburg by the Empress Elizabeth, and commissioned to organize a school of engraving, and to engrave the Emperor's portrait. He returned to Berlin in 1762, and etched a few plates in the manner of Rembrandt. He died at Berlin in 1775. The following is a list of his better plates; he engraved about 200 in all.

The Empress Elizabeth of Russia; *after L. Tocqué.*
Michael, Count de Woronzow; *after the same.*
Count Nicholas Esterhazi; *after the same.*
Fred. Hen. Louis, Prince of Prussia; *after A. Vanloo.*
Jean Paul Bignon, Abbé de St. Quentin; *after Rigaud.*
Constantine Scarlati, Prince of Moldavia.
Ch. Gabriel de Caylus, Bishop of Auxerre; *after Fontaine.*

Louis de la Tour d'Auvergne, Count d'Evreux; *after Rigaud.*
Ch. de St. Albin, Archbishop of Cambray; *after the same.*
Pierre Mignard; *after the same.*
Antoine Pesne; *after a picture by himself.*
Maurice Quentin de la Tour; *after the same.*
The Virgin and Child, with St. John; *after Vandyck.*
The Presentation in the Temple; *after Pietro Testa.*
Alexander and his Physician; *after Ann. Carracci.*
A Bust of the Virgin; *after Sassoferrato.*
Dutch Boors regaling; *after A. Ostade.*

ETCHINGS IN THE STYLE OF REMBRANDT.

His own Portrait, drawing.
The Portrait of Rembrandt; *after a picture by himself.*
The Raising of Jairus's Daughter; *after Rembrandt.*
The Presentation in the Temple; *after Dietricy.*
Lot and his Daughters; *after Rembrandt.*
The Mother of Rembrandt; *after the same.*

SCHMIDT, HEINRICH, painter, born at Saarbrück in 1740 (1760), painted historical works, portraits, and landscapes. He lived chiefly at Naples, and was painter to the court of Hesse Darmstadt, and died in 1818.

SCHMIDT, HEINRICH FRIEDRICH THOMAS, painter and engraver, born at Berlin in 1780. He practised first at Leipsic, and afterwards at Weimar. There are portraits by him of Wieland, Gall, Schiller, Kant, and the Czar, Alexander I.

SCHMIDT, ISAAK, born at Amsterdam in 1740, received his first lessons in painting from Jan Van Huysum, and subsequently became a scholar of J. M. Quinkhardt, with whom he remained six years. After some attempts at portrait painting, in which he did not succeed to his wishes, he applied himself to landscape, and painted several good pictures in concert with Juriaan Andriessen. His pictures are not numerous, as he devoted much of his time to teaching, and to poetry and music. He wrote some comedies, and translated a 'Life of Rubens.' He was one of the founders of the drawing academy at Amsterdam in 1759, and continued to be a director till the time of his death, which occurred in 1818. His son ISAAK practised portrait painting for a time, but eventually became a professor in the School of Artillery and Engineering at Delft. He died in 1826.

SCHMIDT, JOHANN GOTTFRIED, engraver, born at Dresden in 1764, studied under Rasp, and produced many good engravings, among them a series of fifty portraits of theologians.

SCHMIDT, JOHANN HEINRICH, painter, was born at Hildburghausen in 1749. He studied at Leipsic, and travelled through France and Italy, where he made a name by portraits in oil and pastel. In 1775 he went to Dresden as court painter, and in 1791 painted a 'Council of Princes at Pillnitz.' He executed pastel portraits of Suwarrow, Nelson, the Archduke Charles, Napoleon, &c., and one of the Princess Augusta of Saxony, now in the Dresden Gallery. He died at Dresden in 1829.

SCHMIDT, MARTIN JOACHIM, painter and engraver, was born at Grafenwörth, near Krems, in 1718. He etched a number of altar-pieces and mythological subjects, in the manner of Rembrandt and Castiglione. He died in Krems in 1801. There are some examples of his work in the Vienna Academy.

SCHMIDT, MATHIAS, painter and engraver, born at Mannheim in 1749, painted landscapes, and copied the etchings of Karel Dujardin, Adriaan van de Velde, Jan Fyt, &c. He also etched a number of plates after original drawings by Ferdinand Kobell and Rembrandt. He died at Munich in 1823.

SCHMIDT, MAXIMILIAN, German painter; born August 23, 1818, at Berlin; studied at the Berlin Academy and also with Begas, Karl Krüger, and W. Schirmer. He travelled in Turkey, Palestine, Egypt, the Ionian Islands, Italy, and England, from 1861 to 1870. In 1868 he was appointed Professor at the Weimar Art School. In 1872 he taught at the Königsberg Academy, of which later on he was made Director. He painted landscapes and architectural subjects. Works by him are to be seen at the Galleries of Berlin, Danzig, Cologne, Königsberg, Munich, Rostock, &c. He also executed frescoes. He obtained medals at Vienna and at Berlin; was the recipient of various Orders. He died 1902.

SCHMIDT, OLE JÜRGEN, draughtsman and architect, was born at Copenhagen, July 13, 1793. He studied for three years at the Copenhagen Academy, winning various honours, and then went to Italy, where he devoted himself to investigations at Pompeii and Herculaneum, and in 1830 he published a number of outline drawings of the antique frescoes, and sketches of arabesques, ornaments, &c. which had been brought to light in the buried cities. He died at Hamburg, February 27, 1848.

SCHMIDT, WILLEM HENDRIK, painter, was born at Amsterdam in 1819. At first he combined the study of art with his father's trade of mattress-making, but a tour through Germany in 1840 contributed largely to his improvement. In 1842 he was professor in the Delft Academy. The Museum at Cologne and the Munich New Pinakothek possess examples of his art. He died in 1849.

SCHMITHS, HEINRICH N., (SCHMITZ,) engraver, born at Kaiserswörth, near Düsseldorf, in 1758. His father was a fisherman, but J. L. Krahe took him up and introduced him to art. He learned copper engraving in Paris under Wille. He died at Düsseldorf in 1790. Of his plates we may name:

A group of Children; *after Rubens.*
Our Lord and St. John; *after Scarsellino.*
Christ and the Magdalene; *after Baroccio.*

SCHMITSON, TEUTWART, born at Frankfort in 1830, a self-taught artist, was the son of an Austrian officer. He painted his first large picture in Düsseldorf. Thence he went successively to Carlsruhe, Berlin, Italy, and Vienna. He was fond of animals, and often painted them. He etched one plate, 'The Return of Venus to Paphos.' He died at Vienna in 1863.

SCHMUTZ, J. JOHANN RUDOLPH, a Swiss painter, born at Regensperg, in the canton of Zurich, in 1670. He was a scholar of Mathias Fuessli, and at first applied himself to the study of historical painting, but failing in this he turned his thoughts to portraiture, to which his genius was better adapted. He visited England at a period when Sir Godfrey Kneller was in the zenith of his reputation, and imitated his style. He died in London in 1715.

SCHMUTZER, JAKOB MATTHIAS, the son of Andreas Schmutzer, was born at Vienna in 1733. After learning the rudiments of design in his native city under Donner, he went to Paris, where he studied under J. G. Wille. On his return to Vienna he was appointed director of the Academy established by the Empress, Maria Theresa. He died at Vienna in 1811. Among his plates are the following:

Mutius Scævola before Porsenna; *after Rubens.*
St. Gregory repulsing Theodosius; *after the same.*

Venus rising from the Sea; *after the same.*
Neptune and Thetis; *after the same.*
Wolf Hunt; *after Snyders.*
Portraits of Prince Kaunitz; *after Tocqué, Steiner, and Hagenauer.*
The Empress Maria Theresa; *after Du Creux.*
(*And several other Imperial portraits.*)

SCHMUTZER, JOHANN ADAM, the eldest son of Jakob Matthias Schmutzer, born about 1700 at Vienna, and died in 1739, was an engraver of little ability.

SCHMUTZER, JOSEPH and ANDREAS, brothers of the foregoing, were natives of Vienna. They are here included in one article, as they generally worked jointly on the same plate, signing it *Jos. And.* or *And. Jos.*, as one or the other had done most of it. Andreas died at Vienna in 1741, and Joseph in 1740. We have, among twenty-five given by Nagler, the following plates by them:

The Emperor Charles VI.; *after Meytens.*
The Empress Elizabeth Christian; *after Auerbach.*
Questenberg; *after Seybold.*
Two Views of a Temple; *after G. Galli Bibiena.*
Three subjects from the History of Decius; after the pictures by *Rubens* in the Liechtenstein Gallery.

SCHMUTZER, JOSEPH, a painter, born at Vienna in 1806, was a pupil of the Academy and an excellent lithographer after the works of the old German masters. He died in 1837.

SCHNAPHAN, ABRAHAM, painter, born at Leyden in 1651, painted portraits and figure subjects in the style of Mieris, but his works are only to be seen in the collections of the Anhalt-Dessau family, to which he was painter. He died in 1691.

SCHNATZLER, JOHANN ULRICH, portrait painter, was born at Schaffhausen in 1704. He was a painter of some talent, and also practised sculpture, but his life was spoilt by intemperance. He died in 1763.

SCHNEBBELIE, JACOB C., born in London in 1760, acquiring some knowledge of drawing under Paul Sandby, left his business as a confectioner, and commenced teaching drawing. He was appointed draughtsman to the Society of Antiquaries, and made drawings for the 'Gentleman's Magazine' and 'Morris's Monastic Remains.' He was chiefly employed on antiquarian and topographical subjects, which he drew and etched, or aqua-tinted. He died in London in 1792. His son, ROBERT BREMMEL SCHNEBBELIE, was engaged in drawing for the 'Gentleman's Magazine' and other periodicals. He was found in his room dead, apparently from want, about 1849.

SCHNEIDER, JOHANN KASPAR, painter, born at Mayence in 1753, was a pupil of Heideloff, and painted altar-pieces, landscapes, and portraits. In the New Pinakothek at Munich there is a landscape by him. He died in 1839.

SCHNEIDER, N. N., painter, was born in Brabant in the first half of the 18th century. In 1753 he was a member of the *Pictura* Society, at the Hague, but afterwards migrated thence to Amsterdam. He painted landscapes with birds and game.

SCHNELL, FRIEDRICH, engraver, born at Darmstadt in 1790, a pupil of Haldenwang, has left an engraving of Strassburg Cathedral, after a drawing by August von Bayer, which displays great care and attention to detail. He died in 1834.

SCHNELL, JOHANN, a portrait painter of Basle, who visited England about 1720, and died at Bristol.

SCHNELLBOTZ, GABRIEL, (SCHNELLBOLTZ, SCHNELLHOLTZ,) engraver, is said by some to have been born at Merseburg, by others at Wittenberg, in 1536. It appears that, in addition to his practice as a designer and engraver, he carried on the business of a printer and bookseller at Wittenberg, and published several works there in 1562 and 1563. The mark S on a perpendicular arrow is the *rebus* of his name.

SCHNETZ, JEAN VICTOR, painter, born at Versailles in 1787, studied under David, Regnault, Gros, and Gérard, and, in 1810, exhibited his 'Death of Colbert.' In 1825 he went to Italy, and by his study there improved greatly in style and colouring, as may be seen by the pictures he painted about that time. The 'Battle of Ascalon' was the best of these. On his return from Italy he painted for several Parisian churches, among which were Notre Dame de Lorette and St. Severin. In 1840 he became director of the French Academy at Rome; but from 1847 to 1852 he resided in Paris, but went to Rome again, returning in 1866 to Paris, and dying there in 1870. Works:

Condé at the Battle of Senef. (*Versailles.*)
Condé at Rocroi. (*Do.*)
The Battle of Ascalon. (*Do.*)
Several portraits. (*Do.*)
Esther and Mordecai. (*Arras.*)
Funeral in the Roman Catacombs. (*Nantes.*)
Ceiling of the 'Septième Salle,' in the Louvre.

SCHNITZER, JOHN, an early engraver on wood, who flourished about the year 1486. He executed the cuts for the edition of Ptolemy published at Ulm in the above year. The Map of the World is ornamented with ten heads, representing the winds, rudely cut. It is inscribed, *Insculptum est per Johannem Schnitzer de Arnsheim.*

SCHNITZLER, J. MICHAEL, painter, born at Neuburg in 1785, the son of a painter, settled at Augsburg when he was eighteen years old, and worked at the Academy. He afterwards went to Stüttgart, Ulm, and Munich, where he worked as a scene-painter at the theatre. He painted animals in the style of Hondekoeter. He died at Munich in 1862. Works:

Berlin.	*Nat. Gallery.*	Partridges on a Table.
Munich.	*New Pinakothek.*	Hawk killing a Dove.
„	„	Three pictures of Dead Wildfowl.

SCHNIZER, JOSEPH VON, painter, born at Weingarten, near Ravensburg, in 1792, was the son of an Austrian Colonel, and studied at the Munich Academy. In 1812 he was obliged to enter the army, but after serving through the campaigns of 1813, '14, and '15, he again took to art. He painted several military pictures for the King of Wurtemberg, among which were the 'Storming of Sens' and the 'Battle of Montereau.' He died at Stüttgart in 1870.

SCHNORR VON KAROLSFELD, JOHANN (or HANS) VEIT, painter, born at Schneeberg, in the Erzgebirge, in 1764, was intended for the law, and studied jurisprudence till he was twenty-five, when he entered the art school of Oeser at Leipsic. On the death of his father he gave himself up entirely to art, and settled at Königsberg. In 1802 he paid visits to Paris and Vienna, and in 1803 was appointed teacher of drawing in the Academy at Leipsic, and in 1816 director and professor. He died at Leipsic in 1841.

SCHNORR VON KAROLSFELD, JULIUS (VEIT HANS), historical painter, born at Leipsic in 1794,

first studied under his father, Hans Veit Schnorr, but in 1811 went to the Academy at Vienna, and in 1817 to Italy. He associated in Florence with Rumohr, proceeding afterwards to Rome, where he joined Cornelius, Overbeck, Veit, and Koch, and formed one of the great German colony then in the Eternal City. On Cornelius's recommendation he was commissioned to paint scenes from Ariosto, in fresco, in the Villa Massimi. In 1825 he was invited to Munich, but before returning to Germany he visited Sicily. In 1827 he went to Munich, where he became professor in the Academy, and decorated the 'Königsbau' with scenes from the 'Niebelungen Lied.' In 1835 he accepted a commission to paint scenes from the history of Charlemagne, Barbarossa, and Rudolf of Hapsburg in the so-called 'Saalbau.' In 1846 he obeyed a summons to become professor of the Dresden Academy and director of the Picture Gallery, which posts he retained till 1871, when he was obliged to resign on account of ill health and loss of sight. In 1851 he visited London, and entered into an agreement with De Bunsen for an illustrated Bible, which came out at Leipsic in parts. He made cartoons for some of the windows in St. Paul's. He died at Dresden in 1872. Besides the works above noted we may name:

Berlin.	*Nat. Gallery.*	Siegfried returning from the Saxon War. (*Cartoon.*)
„	„	Laying out the dead in Etzel's Palace. (*Do.*)
Dresden.	*Gallery.*	Visit of Ananias to Paul. (*Cartoon for St. Paul's, London.*)
„	„	Visit of Zacharias, Elizabeth, and St. John to the Holy Family.
Munich.	*Pinakothek.*	Hagen and Dankwart refuse to greet Chrimhild.

SCHNORR VON KAROLSFELD, Ludwig Ferdinand, painter, born at Leipsic in 1789, was the brother of Julius Schnorr, and received, like him, his first instruction from their father, Hans Veit Schnorr. In 1804 he went to Vienna, and attended the Academy, where he followed the style of Füger, and made his reputation by a scene from Goethe's 'Faust,' now in the Belvedere at Vienna. He was appointed custodian of the Belvedere, in Vienna, where he died in 1853. He etched a few plates.

SCHOBELT, Paul, German painter; born March 9, 1838, at Magdeburg; studied first at the Academies of Düsseldorf, Berlin, and Paris, and subsequently in Paris with Gleyre; he received a sum of money from the Prussian Government to enable him to study in Italy, and he then settled at Breslau, where he held the post of Art Professor. His 'Venus and Bellona' is in the Berlin National Gallery, and his 'Rape of Proserpine' and 'Triumph of Genius' are well known. The Festival Room of the Cultusministerium contains work by him. He died at Breslau, May 2, 1893.

SCHÖDLBERGER, Johann Nepomuck, painter, born at Vienna in 1779, was a pupil of the Institute in Vienna, and painted and etched landscapes, most of them with figures, such as, 'A View of the Traunfall,' 'The Waterfall at Tivoli,' 'The Interior of an Italian Church,' 'An ideal Landscape.' He died at Vienna in 1853.

SCHOEMACKER-DOYER, Jakob, painter, was born at Crefeld about 1792. His father, who was Dutch, took his son while still a boy to Amsterdam, where he became the pupil of S. Andriessen. He also studied under M. van Brée at Antwerp, after which he returned to Holland, and divided his time between Amsterdam and Zwolle. He painted portraits, genre, and sometimes history.

SCHOENMACKERS, Jan Pietersz, or Pietersz Jan, born at Dort in 1755, was a pupil of Jacob van Stry, and painted views of cities in the manner of Vander Heyden. His pictures are to be found in the best modern collections in Holland. The figures in them were painted by the best of his contemporaries. At one of the exhibitions at Dort there were four pictures by him, in which the vessels and figures were painted by J. C. Schotel, and a similar work is in the Amsterdam Museum. Schoenmackers died in 1842.

SCHOENN, Alois, German painter and engraver; born March 11, 1826, at Vienna; became a pupil of Führich and L. Russ, and for two years (1850 to 1851) studied with Horace Vernet in Paris. He went through the Italian campaign of 1848, travelled in the East and in Hungary, and then settled at Vienna, where he painted landscape and genre, and also scenes from Jewish popular life. His 'Auszug der Studenten' is in the Museum, Innsbruck, and 'Zigeunerlager,' 'Sturm auf Lodrone,' 'Volkstheater auf Chioggia' and 'Egyptische Hochzeit' are effective examples of his work at its best. He obtained the Berlin gold medal in 1875, the Legion of Honour in 1878, and the Karl Ludwig medal (Vienna) and Francis Joseph Order in 1882 and 1883. He died at Krumpendorf (Carinthia), September 16, 1897.

SCHOEVAERDTS, (or Schovaerts,) M., a Flemish painter of village festivals and merry-makings, is supposed to have been born in 1667. His pictures are frequently met with in the Netherlands, and possess considerable merit. His baptismal name has not been ascertained. He signed his pictures, and his two known etchings, *M. Schoevaerdts.* Two of his works have been engraved under the titles 'Fête de campagne Hollandaise,' and 'Retour de la Fête Hollandaise.' There are two village scenes by him in the Gallery of the Louvre. He has been sometimes confounded with Christopher Schwartz.

SCHOLDERER, Otto, German painter; born in 1834, at Frankfort-on-the-Maine, where he first studied; was for some years resident in London; died at Frankfort, 1902.

SCHÖN, Bartel. See Schongauer.

SCHÖN, Erhard, painter and draughtsman on wood, a pupil or imitator of Dürer, died in 1542. He resided at Nuremberg, and much of his early work is to be found in books published, there or at Lyons, by the firm of Koberger, especially in the 'Hortulus Animæ' (editions of 1517, 1518, 1520), in the Vulgates printed at Lyons by Sacon and Marion in 1519, 1520, 1521, and 1522, and in the German Bible printed at Nuremberg by Peypus in 1524. In all these works his illustrations are mixed with those of Springinklee. His woodcuts are very imperfectly described by Bartsch. His most important separate cut is a large rosary (Pass. iii. 35, 243). He designed a pack of playing-cards. About 1528 he had relations with Bohemian printers and publishers, and one of his best works is a title-border, with the tree of Jesse, bearing that date, which appeared in a Bohemian Bible printed at Prague in 1529. In 1538 he issued at Nuremberg a work on proportion and drawing, to which he added five new cuts, dealing with the proportions of the horse,

in the third edition of 1542. He signed his woodcuts with the monogram , to which he sometimes added a pen, the emblem of the draughtsman (not to be mistaken for a woodcutter's knife). C. D.

SCHÖN, Friedrich Wilhelm, painter, born at Worms in 1810, studied at Darmstadt and Munich. He painted social subjects, and lamp and fire-light scenes, such as —'The reading Maiden,' 'Going to Church in the Bernese Oberland,' 'Return home of the Soldier,' 'South German Emigrants in a North German Port,' 'Meeting of an Art Society,' with fifty portraits, &c. He published a few lithographs. He died at Munich in 1868.

SCHÖN, Johann Gottlob, flourished at Dresden in the first half of the 18th century, and was a pupil of Alexander Thiele. He painted and etched several landscapes. He went in 1740 with Ismael Mengs to Rome, where he died.

SCHÖN, Ludwig. See Schongauer.

SCHÖN, Martin. See Schongauer.

SCHÖNBERGER, Lorenz, painter, was born at Vöslau, near Vienna. He was a pupil of the Vienna Academy under Wutki. In 1798 he was living in Bohemia. He afterwards visited Italy, England, Paris, and Amsterdam. There are pictures by him in the Galleries of Vienna and Hamburg. He etched twenty plates, and died about 1840.

SCHÖNBRUNNER, Karl, painter, born at Vienna in 1832, a pupil of the Academy under Führich, studied also at Rome and Venice. His great work is 'Bishop Ambrose repulsing the Emperor Theodosius.' He died in the Castle of Hirschstetten in 1877.

SCHÖNER, Gustav Friedrich Adolph, painter, born at Massbach, near Schweinfurt, in 1774, was first a pupil of Konrad Geiger in Schweinfurt, then of Graff in Dresden, and lastly of David in Paris. He lived for a long time in Bern, where he painted a portrait of Pestalozzi, and a good profile of Napoleon. In 1807 he went to Italy, and in after years we find him at Halberstadt. He executed several excellent copies of pictures after Guido, the Carracci, &c. He died at Bremen in 1841.

SCHÖNFELD, Heinrich, painter, was born at Dresden in 1809. He at first painted scenery for theatres, but afterwards took to architectural painting, chiefly of old German buildings. He died at Munich in 1845.

SCHÖNFELDT, Johann Heinrich, (Schenfeld,) painter, was born at Biberach in 1609, and was a scholar of Johann Sichelbein. He visited the principal cities in Germany, and had already given proof of talent, when he determined to visit Italy. On his arrival at Rome he found employment in the church of S. Elisabetta de' Fornari, and in the Palazzo Orsini. On his return to Germany he practised as an historical painter at Vienna, Munich, Salzburg, Augsburg, and other cities. Among his better works are his pictures of 'Christ on the way to Calvary,' and the 'Descent from the Cross,' in the church of the Holy Cross at Augsburg, where he resided in the latter part of his life. In the Senate-house of that city there is a picture by Schönfeldt representing the race of Hippomenes and Atalanta. He died at Augsburg about 1680. We have a few slight etchings by Schönfeldt, among which are the following:

A Head of our Saviour.
A pastoral subject, with a Shepherd playing on a flute, and a Shepherdess holding a triangle.
A Landscape, with a Man sitting on a rock.
A Bacchanal with children.

SCHONGAUER (or SCHÖN), Bartel, engraver, is supposed to have flourished at Ulm about 1479. According to some he was the brother of Martin Schongauer, whose style he followed. But his real name and the facts of his life are involved in obscurity. His prints are usually marked with a B. and an S. in the old German character, with a cross between them, thus, . The following plates by him may be named:

1. Christ on the Mount of Olives; *a copy from one of M. Schongauer's 'Passion' series.*
2. The Bearing of the Cross; *ditto.*
3. The Two Lovers (*reversed from the plates of Israël van Meckenen and the Master W.*).
4. A Concert in the Garden.
5. The Fool and the Cook. (*Douce Collection, Oxford.*)
6. The Beggars with a Wheelbarrow.
7. Mother with Children and Shield.
8. The Peasant with Shield and Garlic Plants.
9. Armorial Bearings of the families of Rohrbach and Holzhausen.
10. A Family of Monkeys.
11. A Wild Man amid ornamental foliage.
12. Ornamental Foliage.

(All these except No. 5 are in the British Museum).

For fuller information as to this master see *Naumann's Archiv., Zweiter Jahrgang,* § 168.

SCHONGAUER (named SCHÖN), Martin, painter and engraver, was born at Colmar about 1445–50. His ancestors had ranked among the patrician families of Augsburg for at least two centuries. The name is derived from Schongau, on the Lech, in Bavaria; "Schön"—or its equivalent "Hübsch"—is an epithet applied to Martin the artist, and not a family name; it was used by old writers in many languages, as "Beau Martin," "Il Bel Martino," &c. Caspar Schongauer, goldsmith, emigrated, not later than 1440, to Colmar, where he became a citizen in 1445. He was living in 1481. He had five sons: Ludwig, a painter and indifferent engraver, Caspar, Georg, and Paul, goldsmiths, and Martin. The order of seniority among the brothers is unknown. Caspar, Ludwig and Paul received Dürer at Colmar in 1492, after Martin's death; Georg was Dürer's host at Basle. In 1465 Martin Schongauer, of Colmar, matriculated at Leipsic University. In 1469 he was already a householder at Colmar. Two drawings by him in the British Museum belong to that year, one being dated in the artist's own hand, the other in that of Dürer. It seems clear that Schongauer, in addition to learning the goldsmith's craft, as a foundation for his skill as an engraver, received his training as a painter in the Netherlands. Lambert Lombard, in a letter to Vasari, describes him as a pupil of Rogier van der Weyden, whose influence is apparent in Schongauer's masterpiece, 'The Madonna of the Rose Garden,' dated on the back 1473, in St. Martin's Church, Colmar. An old copy of this picture, on a small scale, in the collection of Mrs. Gardner at Boston, preserves the complete composition of the original, which has been greatly cut down. In 1477 Schongauer bought a new house. In 1488 he founded an anniversary mass for his parents and himself at St. Martin's. In 1489 he was a citizen of Breisach, and there he died, apparently unmarried, in 1491 (probably on February 2, certainly before June). He seems to have painted his own portrait in 1483; a copy of this, much later, by Burgkmair, is in the Munich Gallery, another old copy, with the date 1453, at Siena.

The Virgin in a Garden of Roses

From the painting by Martin Schongauer in the Church of St. Martin Colmar.

No picture is certified by signature or document as Schongauer's work. The pictures nearest to him in style, after the Colmar Madonna, are two small 'Holy Families,' at Munich and Vienna, and an 'Adoration of the Shepherds,' at Berlin. Two wings of an altar-piece from Isenheim, representing the 'Annunciation' on one side, 'The Virgin adoring Christ' and 'St. Anthony' on the other, are the best pictures called by his name in the Colmar Museum; the 'Passion,' in sixteen subjects, is a school work; so is the so-called 'Schongauer Altar' in the Ulm Minster. There are more than a hundred engravings authenticated by his signature, the initials *M.S.*, with a cross, one arm of which is hooked. Schongauer's Madonnas and Saints are distinguished by their tenderness, purity, and reverence; his type of Christ is also most refined. He was not a consummate draughtsman, but in the technique of line-engraving was unrivalled in the fifteenth century, and scarcely surpassed by Dürer. His ornamental plates, such as the 'Censer' and 'Pastoral Staff,' are extremely beautiful. The best collection of his engravings is at Berlin. A good one is in the British Museum. All the literature relating to Schongauer is cited and summarized in 'Bibliographie des Ouvrages et Articles concernant Martin Schongauer,' &c.,' by André Waltz, Colmar, 1903. C. D.

Of Schongauer's plates from his own compositions the following are perhaps the best:

1. The Angel of the Annunciation.
2. 'Ecce Ancilla Domini.'
3. The Angelic Salutation.
4. The Nativity.
5. The Small Nativity.
6. The Adoration of the Kings.
7. The Flight into Egypt.
8. The Baptism of Christ.
9-20. A 'Passion' series of twelve plates.
21. The large Bearing the Cross.
22. Christ on the Cross, with several figures.
23. Christ on the Cross, with the Virgin and St. John only.
24. Christ on the Cross, with soldiers dividing his garments.
25. The 'Large Christ on the Cross,' with angels receiving the blood.
26. A Christ on the Cross, with the Virgin and St. John.
27. 'Noli me Tangere.'
28. The small 'Virgin and Child.'
29. The large 'Virgin and Child.'
30. Virgin and Child with Parrot and Cushion.
31. Virgin and Child on a Bank, before a wattled fence.
32. Virgin and Child, in a Court.
33. Virgin and Child, on a crescent moon.
34. Death of the Virgin.
35-46. The Twelve Apostles.
47. St. Anthony the Hermit, with the bell and pig.
48. St. Anthony tormented by Demons.
49. St. Christopher.
50. St. George slaying the Dragon with a spear.
51. St. George slaying the Dragon with a sword.
52. St. George riding over the Dragon.
53. St. James the Greater on a white horse.
54. St. John the Baptist, with the Agnus Dei.
55. St. John the Evangelist writing the Apocalypse.
56. St. Lawrence with palm and gridiron.
57. St. Martin and the Beggar.
58. The Archangel Michael and the Dragon.
59. The larger St. Sebastian.
60. The smaller St. Sebastian.
61. St. Stephen with the Palm-branch.
62. A Bishop.
63. St. Agnes with Palm and Lamb.
64. St. Barbara with Tower.
65. The large St. Catherine of Alexandria.
66. The small St. Catherine of Alexandria.
67. St. Veronica with the Sudarium.
68. The Infant Saviour with the Imperial Orb.
69. Christ in the Act of Benediction.
70. The 'Man of Sorrows.'
71. God the Father, enthroned.
72. God the Father, enthroned, with the Virgin and Angels.
73. God the Father crowning the Virgin.
74-77. The Creature Symbols of the Four Evangelists.
78. The Five Wise Virgins.
79. The Five Foolish Virgins.
80. Bust of a 'Foolish Virgin.'
81. Peasant going to Market, with his wife and child.
82. Man with an Ass and its Foal.
83. Two Armed Pedestrians conversing (?).
84. Two Youths quarrelling.
85. Elephant with Howdah (?).
86. An Imaginary Beast.
87. A Stag and Doe.
88. A Family of Pigs.
89. Male and Female Figures supporting shields.
90. The Head of a Bishop's Pastoral staff.
91. A Censer.
92. A Monstrance.
93-102. Ten Plates of Ornamental Foliage.

(All these, with the exception of half-a-dozen, are in the British Museum.)

SCHÖNINGER, Leo, born at Weil in Würtemberg in 1811, went in 1825 to the Boisserée Institute to lithograph old German pictures. In 1827 he studied at the Munich Academy under Cornelius and Stieler. He afterwards lithographed several pictures in the Leuchtemberg Gallery. He died in 1880.

SCHÖNMANN, Joseph, painter, was born at Vienna, April 19, 1799. He studied at the Vienna Academy, and afterwards at Rome, and is known principally by pictures painted for various churches, at Trieste and Vienna. He was a member of the Vienna Academy.

SCHOOCK, or SCHOOK, Hendrik, the son of Gisbert Schoock, a painter of Bommel, born at Utrecht about 1670. He painted flowers and fruit.

SCHOOF, Gerhardt, historical painter, was born at Mechlin in the 16th century. He was the son of one Jakob Schoof, and perhaps the grandson of Jan Schoof. In 1575 he was admitted into the Antwerp Corporation of St. Luke, of which he was dean in 1588. He had a large number of pupils. In 1612 he gave an altar-piece to the church of Hoboken, on condition that every year he and his wife should be carried to the kermesse in that town in a covered car and provided with a good dinner. In 1614 a Willem Schoof, and in 1622-3 a Jan Schoof, who may have been his sons, were inscribed on the registers of St. Luke, the former as a master, the latter as a pupil.

SCHOOF, Jan, a painter of Mechlin in the 16th century. In 1514 he was commissioned by the magistrates of his native city to paint the council summoned by Charles the Bold. The picture was placed in the church of St. Rumbold, and was destroyed by the Image-breakers.

SCHOOF, Rudolf. A Flemish painter of this name was appointed to the household of Louis XIII. of France, and numbered Adriaan De Bie among his pupils.

SCHOONEBECK, Adriaan, a Dutch engraver, was born at Amsterdam in 1650. He engraved a variety of frontispieces and other plates for books, and published, in two volumes, the 'habits' of all the religious orders in Europe. He died at Moscow in 1714.

SCHOONJANS, Anthonie, called Parrhasius, born at Antwerp in 1650, was a scholar of Erasmus Quellin, under whom he studied until he was nineteen years of age, when he travelled to Italy

in search of improvement. During a residence of ten years at Rome he distinguished himself by an exemplary application to his studies, and painted some pictures for the churches, which gained him considerable reputation. In 1678 he was invited to the court of Vienna by the Emperor Leopold, who appointed him his painter. The desire to visit England induced him to request leave of absence, and he came to this country in the reign of King William. His portrait, painted by himself, was in the collection at Strawberry Hill. On his way back to Vienna he passed some time at Düsseldorf, where he painted some pictures for the Elector Palatine, who presented him with a gold medal and chain. He died at Vienna in 1726. There is an example of his work in the Munich Pinakothek.

SCHOOR, Nicolas van, born at Antwerp in 1666, painted fanciful groups, in the flower-pieces by Rysbraeck and others. He also made designs for tapestry at Antwerp and Brussels. He died at Antwerp in 1726. In the Museum at Ghent there is an equestrian portrait by him of Charles II. of Spain, painted when that prince was about eighteen.

SCHOORE, J. V., a Flemish engraver, who flourished about the year 1650. Among other prints he engraved a plate of St. Vincent, after Anthonie Sallaert.

SCHOOTEN, Frans van, was an amateur painter of fruit and flowers, who practised at Leyden in the 17th century, and was a professor at the University. It is supposed that he was related to Joris van Schooten. In some of his pictures, figures were inserted by Frédéric Moucheron.

SCHOOTEN, Joris van, was born at Leyden about 1587. He was a pupil of Coenrad van der Maes of Leyden, and was already a portrait painter of repute at the age of twenty. In 1610 he combined with other artists to sign a petition to the local authorities of Leyden, requesting the necessary privileges for the formation of a Guild of St. Luke. The large portrait pieces of many figures which he usually painted are characterized by good colour and a knowledge of chiaroscuro, and have much individuality, though they are poor in composition. Several of them were portrait groups of the Civil Guard or Shooting Guild of Leyden in the years 1626, 1628, and 1650, and are now preserved in the Museum of that city, where are also two curious allegorical pictures. In the Rijks Museum at Amsterdam there is an 'Adoration of the Kings' by him. Jan Lievens and Abraham van den Tempel were for a time his pupils. Suyderhoef engraved one of his portraits, and J. G. Van Vliet a 'Christ and the Woman of Samaria'; it is inscribed J. van Schooten, 1635. Schooten died in 1658.

SCHÖPF, Joseph, painter, born at Telfs in the Oberinnthal in 1745, was instructed by Martin Knoller, and then went in 1776 to Rome, where he studied Raphael and Correggio, and came under the influence of Mengs. On his return he painted frescoes for many churches in the neighbourhood of Innspruck. He died in 1822.

SCHÖPFER, Hans, painter, a native of Munich, was born about the middle of the 16th century. His works have been given to Hans Schäufelin and A. Dürer. He painted the following portraits: the Countess Euphrosyne of Oettingen and Benigna von Lamberg at Schleissheim, Caspar von Pienyenau in the Moritz Chapel at Nuremberg; and several altar-pieces, among which was one for the Pilgrims' Church at Ramersdorf, near Munich. He died in 1610. He signed his works with his initials and a roughly-drawn spoon.

SCHOPIN, Henry Frédéric, painter, was born at Lubeck, of French parents, in 1804. He studied in Paris under Gros, and gained the 'prix de Rome' in 1830. He was several times premiated, and was a constant exhibitor at the Salon from 1830 onwards. He died in 1880. The following are examples of his work:

Douai.	*Museum.*	Last Moments of the Cenci.
Metz.	„	Battle of Hohenlinden.
Toulouse.	„	Jacob and Laban.
Versailles.	„	Portrait of Cambacérès.
„	„	Portrait of Marshal Bidal.
„	„	The Taking of Antioch in 1098.
		And a series of pictures illustrating the legend of St. Saturninus for the chapel of the saint at Fontainebleau.

SCHOPPE, Julius, painter, born at Berlin in 1797. He received his art education in Rome, where he made a special study of the works of Raphael, Correggio, and Titian. In 1825 he painted for his reception picture at the Berlin Academy a 'Death of Frederick William III.,' which attracted some attention. He decorated Prince Charles' country house at Glienicke, near Potsdam, with mythological paintings, and was also much employed as a portrait painter. His oil pictures in miniature are generally more pleasing than his larger works. Among his most successful portraits are those of the Duchess of Orleans and of the Count and Countess von Arnim.

SCHORN, Karl, born at Düsseldorf in 1800, studied at Munich under Cornelius, from 1824 to 1827 in Paris under Gros and Ingres, and from 1832 onwards worked in Wach's atelier at Berlin. He soon produced a number of pictures, among which were, 'Mary Stuart and Rizzio,' 'Charles V. at St. Yuste,' 'Cromwell before the Battle of Dunbar.' From Berlin he went to Munich, where he produced several works of a mythical and allegorical nature. He visited Italy from time to time on short journeys, and so supplied himself with material for fresh pictures. He painted in the Arcades of the Munich Hof-garten. In 1847 he was elected professor of the Munich Academy, which post he held till his death, which took place at Munich in 1850. Works:

Berlin.	*National Gallery.*	Card-players.
„	„	Pope Paul III. before Luther's Portrait.
Munich.	*N. Pinakothek.*	The Deluge; unfinished, owing to the artist's death.

SCHORPP, Michel, a German painter of the 15th century, known only by a print in the 'Bibliothèque Nationale' of Paris. It is a Madonna in the Byzantine manner, and bears the following inscription: *Michel Shorpp, maeler zu Ulm*, 1496.

SCHORQUENS, Jan, a Dutch engraver, who resided at Madrid about the year 1620. He was an excellent engraver of title-pages, of which he executed many for Spanish books from 1618 to 1630. Some are signed *J. van Schorquens, fecit, in Madrid.* His best plate is a View of Lisbon in the official report of the coronation of Phillip III.

SCHOTANUS, Pieter, a Dutch painter of the 17th century, who probably practised as an amateur at Leeuwarden. He painted village fêtes, battles, and kindred subjects.

SCHOTEL, Christina, the daughter of Johann Christianus Schotel, was born at Dordrecht in 1818.

She was taught by her father and by her brother Petrus, and painted flowers, fruit, and still-life. She died at Aardenburg in 1854.

SCHOTEL, JOHANN CHRISTIANUS, a distinguished marine painter, was born at Dort in 1787. He was a scholar of A. Meulemans, and subsequently of Martin Schouman. At the conclusion of his pupilage he devoted himself to the study of nature, for which purpose he would, like Backhuysen, go to sea in an open boat. From 1814 to 1817 he worked in concert with Martin Schouman, on two pictures representing the retreat of the French from Dort, and the bombardment of Algiers. Schotel received honours from his own sovereign and other crowned heads, and was a member of several academies and societies of arts. His pictures were at one time eagerly sought after. He died at Dort the 21st of December, 1838.

SCHOTEL, PETRUS JOHANN, born at Dort in 1808, a son and pupil of Johann Christianus Schotel, in whose footsteps he followed. His best picture is 'The Anchorage near Texel in stormy weather.' He died at Dresden in 1865.

SCHOTT, AUGUST, born at Giessen in 1811, studied first under Ducorée, and afterwards at the Städel Institute, in Frankfort, and at the Munich Academy. He made several pencil drawings, and painted small historical pictures, but afterwards became a follower of Overbeck and Steinle, several of whose pictures he reproduced in lithography. He died in 1843.

SCHOUMAN, AART, a Dutch painter and engraver, born at Dort in 1710, was a painter of some merit, particularly of birds, which he painted in the manner of Hondekoeter and Weeninx. He also painted landscapes with animals, portraits, small historical pictures, and subjects from the poets, especially from Ovid's 'Metamorphoses.' He was a good draughtsman and colourist, and at one time engraved on crystal. His rather poor mezzotints are after Gerard Dou, Schalcken, Paul Potter, Frans Hals, &c. He resided constantly at the Hague, where he died in 1792.

SCHOUMAN, MARTINUS, marine painter, born at Dort in 1770, first studied under Versteeg, and then under his uncle, Aart Schouman. He excelled in the representation of ships, and of still and troubled waters. His chief pictures are, 'The Bombardment of Algiers,' 'The Departure of the French from Dort,' painted in conjunction with Schotel. He died in 1853. His son ISAAC, born at Dordrecht in 1801, was his pupil, and painted genre pictures and marine subjects.

SCHOYEN, C., a Norwegian landscape painter, who studied under Eckersburg and Yude, and practised in Germany. He died while still young in 1870.

SCHRAMM, JOHANN HEINRICH, born at Teschen, in Austrian Silesia, made pencil-portraits of Thorwaldsen, Mendelssohn, Andersen, Metternich, Cornelius, Grimm, and others. He died at Vienna in 1865.

SCHRAMM, JOHANN MICHAEL, born at Sulzbach, in Bavaria, in 1772, was first a gold worker, and then went to Munich in 1793, where he practised miniature painting and engraving. In 1801 he went to the Academy at Vienna, and studied for three years, after which he returned and settled at Munich, where he died in 1835.

SCHRAUDOLPH, CLAUDIUS VON, German painter; born February 4, 1843, at Munich; became a pupil of his father, and subsequently worked under Anschütz and Hiltensperger at the Munich Academy. After travel in Italy and France he settled at Stuttgart, where he became Director of the Art School. Painted frescoes at the Nüremberg Exhibition of 1884, and his canvases, 'Faust and Wagner' and 'A Venetian Concert,' are well known. He was the recipient of many Orders of distinction. He died at Stuttgart in 1891.

SCHRAUDOLPH, JOHANN VON, born at Oberstdorf, in Algäu, in 1808, received his first instruction at the Munich Academy, principally under Cornelius and Schlotthauer. He helped the latter with the frescoes of the Glyptothek, and then with his scenes from the history of Moses in the church of All Saints. In 1844 he went to Rome, and on his return was commissioned to decorate the cathedral at Spires. He died at Munich in 1879. Of his pictures we may name:

Munich.	*Pinakothek.*	St. Agnes with the Lamb.
"	"	The Virgin and Child.
"	"	Ruth and Naomi.
"	"	The Ascension of Christ.
"	"	The Miraculous Draught of Fishes.
"	"	Adoration of the Kings.
"	"	Worship of the Virgin.
"	"	Christ healing the Sick.
"	"	Christ nailed to the Cross.

SCHREIBER, MORITZ, was working at Leipsic from 1539 to 1556, in collaboration with one HEINRICH SCHMIDT, a painter whose name occurs between 1501 and 1541, in the town archives. Schreiber appears to have been the better artist of the pair.

SCHREUEL, JOHANN CHRISTIAN ALBRECHT, draughtsman and painter, born at Maestricht in 1773, was an officer in the Dutch service, but gave up his profession for the practice of art. He studied at Berlin, and afterwards at Dresden, with Grassi, under whose guidance he became a good miniaturist, and painted portraits of many distinguished persons. He also occupied himself much in making copies from the pictures in the Dresden Gallery.

SCHREYER, ADOLF, German painter, born May 9, 1828, at Frankfort-on-the-Maine; became a pupil of the Staedel Institute at Frankfort, and also studied at the Munich Academy; went through the Crimean campaign as war artist, and settled finally in Paris in 1862. When the Franco-German war broke out in 1870 he returned to Cronberg. He obtained distinction as a painter of battle-pieces and horses. Examples of his work are in the Galleries of Berlin, Hamburg, Schwerin, and Washington. He obtained medals in Paris in 1864, 1865, and 1867. He died at Cronberg, July 29, 1899.

SCHRIECK, OTTO MARCELLIS VAN, called SNUFFELAER, a Dutch painter, born at Amsterdam in 1613. It is not known by whom he was instructed, but he acquired considerable celebrity by his excellence in a very singular branch of art. He painted reptiles, insects, and curious plants, which he designed with surprising fidelity, and finished with extraordinary care. He resided some time in Paris, and afterwards visited Florence, where his talents were distinguished by the Grand Duke, Naples, and Rome, where he passed several years. He painted entirely from nature, to which end he is said to have kept a kind of museum of serpents, vipers, rare insects, and other curiosities. His pictures are found in the choicest collections in Holland.

There is a good example of his art in the National Gallery. He died at Amsterdam in 1673.

SCHRODER, FRIEDRICH, was born at Hesse Cassel in 1768, and was a scholar of Klauber, an engraver of Augsburg. He confined himself chiefly to landscapes, and engraved several after Swanevelt, Vernet, La Hire, Karel du Jardin, and Bemmel, in the manner of Woollett. He also assisted in the backgrounds and ornamental parts of plates in which the figures were executed by other artists, among which were the 'Sabines' by Massard, and 'Henry IV.'s Entry into Paris' by Toschi.

SCHRÖDER, GEORG ENGELHARD, a Swedish painter, born at Stockholm in 1684. He died in 1750.

SCHRÖDER, HANS, a German engraver, who flourished about the year 1600. He engraved some plates of ornamental foliage, &c.

SCHRÖDER, JOHANN HEINRICH, born at Meiningen in 1757, learned his art of Tischbein in Cassel, and practised as a portrait painter. He worked in Hanover and Brunswick, and then travelled through the Netherlands and England, where he painted several members of the Royal Family. On his return he painted a portrait of Frederick William II., King of Prussia. He died at Meiningen in 1812.

SCHRÖDER, KARL, painter, was born at Brunswick in 1802. From 1817 to 1824 he attended the Academy Schools at Dresden, and then settled for a time at Munich. On his return to his native town he became known chiefly as a painter of humorous genre pictures, many of which were further popularized by lithographs.

SCHRÖDER, KARL, engraver, born in 1761, at Brunswick, where, after studying in Augsburg and Paris, he settled down and engraved many plates, chiefly after pictures in the now dispersed Salzdahlum collection, such as:

Abraham's Sacrifice; *after Lievens.*
The Marriage Contract; *after Jan Steen.*
The Young Man in the Cloak; *after Koninck.*
Young Woman of Salzburg; *after Pesne.*

He etched a few plates.

SCHRÖDTER, ADOLF, born in Schwedt in 1805. In 1820 he entered the studio of Professor Buckhorn, the engraver; in 1829 he went to Düsseldorf, and studied under W. von Schadow; in 1831 he began to paint, and in 1855 was made professor to the Polytechnic at Carlsruhe, which post he resigned in 1872. He died at Carlsruhe in 1875. He produced many book illustrations, and the Berlin National Gallery contains examples of his painting.

SCHROEDER, WILLIAM HOWARD, English black-and-white artist; the first real artist that South Africa produced; best known as a caricaturist; many of his political cartoons in the 'Press' of Pretoria were copied by London papers; his early death occurred at Pretoria, in August 1892.

SCHRÖTER, JOHANN FRIEDRICH, engraver, born at Leipsic in 1770, was a pupil of Bause. In 1813 he was appointed engraver to the Leipsic University. He executed some plates after Rembrandt, but his works were chiefly anatomical. He died at Leipsic in 1836.

SCHRÖTER, JOHANN FRIEDRICH KARL KONSTANTIN, painter, born at Schkeuditz, between Halle and Leipsic, in 1795. In 1811 he went to the Drawing School at Leipsic, and in 1817 to Dresden, where he entered the atelier of Professor Pochmann. In 1819 he returned to Leipsic, where he earned his living by portrait-painting, which, however, he eventually abandoned, on the advice of Schnorr, for genre. In 1826 he settled at Berlin, where he died in 1835. His principal pictures are:

Mother and Daughter Spinning.
The Sermon.
The Music Teacher. (*National Gallery, Berlin.*)
The Village School.
The Sale of a Painter's Effects.

SCHTSCHEDRIN, SEMEN FEDOROWITSCH, painter, a native of St. Petersburg, who after studying at the Academy went to Italy, and on his return became painter to Catherine II. He painted Italian landscapes. He died in 1804.

SCHTSCHEDRIN, SILVESTER FEDOROWITSCH, painter, born at St. Petersburg in 1791, received his early training at the Academy under Iwanoff and Worobieff, and then studied in Germany and Italy. He showed a great talent for landscape. In the Hermitage at St. Petersburg are 'The Colosseum,' and the 'Lake of Nemi,' by him. He died at Sorrento in 1830.

SCHUBACK, GOTTLIEB EMIL, German painter; born June 28, 1820, at Hamburg, where he became a pupil of G. Hardorff; he also studied with Cornelius and Hess at Munich, and, at Düsseldorf, with Jordan, while from 1843 to 1848 he worked at Rome. In 1856 he settled at Düsseldorf. His works include an altar-piece, 'Christ on the Mount of Olives,' a portrait of Gensler, 'Das Wiedersehen,' 'Vorstellung des Neuen Schulmeisters,' 'Ausgang aus der Kirche,' &c. He died in 1902.

SCHUBART, CHRISTOPHER, a German painter of the 17th century, a native of Ingolstadt. He practised principally at Munich, but is said to have painted a portrait of Queen Anne of England.

SCHUBART, PIETER, (SCHUBERT,) was a native of Germany, but resided at Venice about the year 1696. Professor Christ ascribes to him the engravings marked with the letters P. S. d. E., which he interprets, "Peter Schubert de Ehrenberg."

SCHUBERT, FRANZ AUGUST, German painter and etcher; born at Dessau, November 10, 1806; became a pupil of Becks, and also studied at the Dresden Academy and at Munich under Cornelius and Schnorr. After residence at Florence, Rome, Naples, and Venice, where he worked assiduously, he returned, at the invitation of Cornelius, to Berlin. In 1860 he was appointed professor at Anhalt-Dessau. His works include 'Macht der Musik,' 'Grablegung,' 'Urtheil Salomonis,' and many subjects of a Biblical character. Twenty-five of his etchings were from Santi's Psyche frescoes in the Farnesina. He died at Dessau in 1893.

SCHUBERT, JOHANN DAVID, painter and engraver, born at Dresden in 1761, studied there under Hutin and Klass, and became in 1781 painter at the porcelain works at Meissen. In 1800 he became professor of historical painting, and alternate Director of the Dresden Academy. He executed many etchings for books. He died at Dresden in 1822.

SCHUBLER, A. G. J., a German engraver, who resided at Nüremberg about the year 1626. He was chiefly employed in engraving portraits for the booksellers, which are very indifferently executed. He engraved part of the plates for a work entitled 'Icones Bibliopolarum et Typographorum,' published at Aldorf and Nüremberg in 1626.

SCHÜLEIN, or SCHÜCHLIN, HANS, painter of the school of Ulm, born about 1440, died at Ulm,

1505. The close connection between the Hof altar-piece (see under Wolgemut) and Schülein's picture at Tiefenbronn, together with documentary proof of the painter's connection with Nüremberg, renders it probable that he was, like Wolgemut, a pupil of Hans Pleydenwurff in that city. Less dramatic and powerful than the painters of Nüremberg, he was endowed with a higher sense of beauty than they. His works are very careful in execution, and are remarkable for the depth and earnestness of the feeling, and show considerable knowledge of form. His colour scheme is widely removed from that of the Nüremberg masters, and is more closely related to the early school of Swabia of the first half of the 15th century. By 1469 Schülein must already have been a painter of repute, for he was chosen by the Gemmingen family to paint the altar-piece for the church at Tiefenbronn, the burying-place of their family. Later on, in conjunction with his son-in-law Zeitblom, he produced an altar-piece for the church of Münster near Augsburg, and another for the church of St. Maurice at Lorch. He was head of the Painters' Guild at Ulm in 1493, and between 1497 and 1502 was connected with the building committee of the Cathedral.

His principal works are :

Buda-Pesth.	*Gallery.*	The Death of the Madonna (signed; much repainted. Formerly in the church at Münster near Augsburg).
Tiefenbronn.	*Parish Church.*	History of Christ and the Madonna (dated 1469).

The following are ascribed to him :

Bamberg.	*Gallery.*	The Entombment.
Dunkelsbühl.	*Church of St. George.*	The Crucifixion (before 1469).
Schloss Meffersdorf, Silesia.		The Lament over the Dead Body of Christ (of 1483).

Other works at Augsburg, Nüremberg, Stuttgart, &c. C. J. Ff.

SCHULER, Charles Louis, engraver, born at Strasburg in 1784-5, studied in Paris, and worked first at Strasburg, engraving small plates for almanacks, and other fugitive publications. He afterwards settled at Carlsruhe, where he executed a number of more ambitious plates, such as 'The Assumption of the Virgin,' after Guido; a 'Holy Family,' after Raphael. His son and pupil, Edouard, also practised as an engraver at Strasburg.

SCHULER, Theophil, born at Strasburg in 1821, studied in Paris and Munich. He was a pupil of Drolling and Paul Delaroche. In 1848 he executed the illustrations for Arnold's 'Whit Monday,' and at the same time painted for the Museum at Colmar his great allegory 'The Chariot of Death.' He made many pencil drawings for the illustrated magazines, and for the works of Jules Verne, Victor Hugo, and 'Erckmann-Chatrian.' He died in 1878.

SCHULTEN, Arnold, a landscape painter of the Düsseldorf school, born in 1809, entered the Düsseldorf Academy in 1822, and in 1849 established his own atelier. His earlier landscapes are of German scenery, but his later ones of Switzerland, Bavaria, and Italy. He died in 1874.

SCHULTHESS, Karl, painter, was born at Neuchâtel in 1775. He taught himself drawing, and then gave lessons in his native place. After practising there for a time, he worked for some years in Dresden and Paris. He finally settled in Neuchâtel, and taught drawing at the municipal school.

SCHULTZ, Daniel (Schültz), painter and etcher, born at Dantzic about 1620, studied in Paris and Breslau, and painted many portraits. Three etchings of animals are assigned to Schultz. He died in 1686.

SCHULTZ, Johann Karl, architectural and landscape painter, born at Dantzic in 1801, received his first instruction from Breysig in the Academy of that city. In 1820 he went to Berlin, where he studied under Hummel, and in 1823 to Munich, where from a personal acquaintance with Quaglio he learned much, and where he also painted his first pictures, the Cathedrals of Meissen and Ratisbon. In 1824 he went to Italy, and his 'Interior of Milan Cathedral' made his reputation. In 1832 he was appointed Professor of Drawing and Director to the Art School at Dantzic. He etched several plates. He died at Dantzic in 1873.

SCHULTZE, Franziska, a flower painter, born at Weimar in 1805. She modelled herself on Huysum, Seghers, Mignon, and De Heem. She died at Weimar in 1864.

SCHULZ, Karl Friedrich, genre and landscape painter, born at Selchow in 1796, was the son of a baker. He served in the campaigns of 1814 and 1815, and then applied himself to art at the Academy of Berlin. In 1821 he travelled through Holland, France, and England, and copied some of Van Eyck's works for the Berlin Museum. For a short time he was a teacher at the Berlin Academy. His 'Cuxhaven,' 'Storm at Calais,' and 'Poachers, are in the Berlin National Gallery. He was called 'Jagd Schulz,' from his hunting pictures. He died in 1866.

SCHULZ, Leopold, painter, born at Vienna in 1804, studied in Vienna, Munich, and Rome where he painted a portrait of Gregory XVI. On his return he painted scenes from Homer and Theocritus in the new palace at Munich. In 1837 he painted the Martyrdom of St. Florian for the church of that saint. He died in Heiligenstadt, near Vienna, in 1873.

SCHULZ-BRIESEN, Eduard, German painter, born May 11, 1831, at Haus Amstel, near Neuss; studied art under Hildebrand, Sohn, Schadow, and Vautier; and at Antwerp became a pupil of Dykmanns and Wappers; he subsequently travelled in France, Switzerland, and Italy. Among his pictures we may mention 'Verhaftung,' 'Scene im Gerichtshof,' 'In Gedanken,' 'Gottesdienst auf dem Lande,' &c. He is also known as a portraitist and an engraver; obtained gold medals in London and Brussels, and an honourable mention at Berlin. He died at Düsseldorf, February 21, 1891.

SCHULZE, Christian Gottfried, was born at Dresden in 1749, and learned the rudiments of design from Charles Hutin. After being taught engraving by Giuseppe Camerata, he went to Paris, where he profited by the lessons of J. G. Wille, and other eminent engravers. On his return to Saxony he engraved several portraits and other subjects, particularly some of the plates in the 'Dresden Gallery.' He died in 1819.

SCHUMACHER, Karl Georg Christian, painter, born at Doberan in 1797. After receiving some slight instruction from Suhrlandt, he studied at Dresden and in Italy. On his return to Germany he painted at Schwerin some frescoes in the Government House, which were afterwards destroyed by fire. He was appointed court-painter

at Schwerin, but was obliged to relinquish his profession in 1863, when he became totally blind. He etched six plates, and executed three lithographs.

SCHUMANN, JOHANN GOTTLOB, was born at Dresden in 1761. He engraved several landscapes in a neat, spirited style. He resided some time in London, where he worked in conjunction with W. Byrne. The following are his chief plates:

A Landscape; *after Ruysdael.*
A View in Saxony; *after Klengel.*
Two Landscapes with animals; *after the same.*
A Landscape, Morning; *after Both;* engraved conjointly with *W. Byrne.*
A View of Windsor Castle; *after Hodges;* the same.
Scene from Oberon; *after Koch.*

He died at Dresden in 1810.

SCHUMANN, KARL FRANZ JAKOB, painter, born at Berlin in 1767, studied first under Frisch, but afterwards travelled in Italy. In 1801 he was appointed Professor of Anatomy to the Berlin Academy. He died in 1827.

SCHUMER, JOHANN, a German engraver, practising at Prague in the 18th century. He is known only by five plates of animals.

SCHUMWAY, HENRY C., an American miniature painter, born at Middletown, Connecticut, in 1807. He was educated in the American Academy of Fine Arts, and was an Academician of the National Academy of Design. He commenced miniature painting in 1829 in New York, and in that city spent most of his life. After a few years he relinquished painting on ivory for portrait painting in oil, and executed portraits of the most notable residents of New York, Washington, and St. Paul's. His best-known picture is perhaps his portrait of Henry Clay, which he painted at Washington in 1838. He died in New York in 1884. He painted a few landscapes, but will be remembered by his oil portraits rather than by any other work.

SCHUPPEN, H. VAN. This name (or its monogram, H. V. S., the H and V joined, the S on the bar of H) appears on landscapes engraved after Giovanni Maggi.

SCHUPPEN, JAKOB VAN, (SCUPPEN,) born in Paris in 1670, son of Pieter van Schuppen, studied under Largillière, whose style he adopted. His productions as a portrait and historical painter gained him a reputation at Vienna, where he became Court painter, and Director of the Academy which he had helped to found. There are portraits by him in the Belvedere at Vienna, the Museum at Amsterdam, and the Liechtenstein Gallery. He died at Vienna in 1751.

SCHUPPEN, PIETER VAN, a Flemish designer and engraver, was born at Antwerp in 1623. After working for a time in his native city, he went to Paris, where he became a pupil of Nanteuil, and hence was generally known as 'le petit Nanteuil.' His design is correct, and he handled the burin with firmness and dexterity. He engraved portraits, some from his own designs, and historical subjects after various masters. He died in Paris in 1702. Nagler gives a list of 119 plates by him; the following are among the best:

Louis XIV.; *after C. Le Brun.* 1662.
The Cardinal d'Este. 1662.
The Cardinal de Mazarin; *after Mignard.*
The Chancellor Séguier; *after C. Le Brun.*
François Villani, Bishop of Tournay; *after L. François.*
François M. le Tellier, Marquis de Louvois; *after Le Febre.*
Louis le Pelletier, President of the Parliament; *after de Largillière.*
Frans Vander Meulen, Painter; *after the same.*
The 'Madonna della Sedia'; *after Raphael.* 1661.
The Holy Family, with St. John, who holds a pigeon; *after Seb. Bourdon.*
The Holy Family; *after Gaspar de Crayer.*
St. Sebastian, with an angel drawing out the arrow; *after Vandyck.*
King David; *after Ph. de Champagne.*

Some of his portraits appeared in Perrault's 'Hommes Illustres.'

SCHURAWLEW, THYRSUS SERGEWITSCH, Russian painter; born at Saratow in 1836; studied at the St. Petersburg Academy. His best-known pictures are 'Blessing the Bride,' 'The Unfaithful Peasant,' and 'Home from the Ball.' He died at St. Petersburg, September 1901.

SCHURIG, KARL WILHELM, born at Leipsic in 1818, studied there, and in Dresden under Bendemann, after which he spent some time in Italy, and then returned to Dresden, where in 1857 he was elected Professor to the Academy. His principal pictures are: a 'Resurrection,' in the church at Eppendorf; 'Siegfried and Chrimhild'; 'The Emperor Albrecht and the Swiss Envoys'; and, in the Gallery at Dresden, 'The Bishop of Spires taking Persecuted Jews under his Protection.' His drawings from the old masters were much esteemed, among them are:

Madonna di San Sisto; *after Raphael.*
Heads from the St. Cecilia; *after the same.*
Madonna with Child; *after Correggio.*
'La Notte'; *after the same.*

He died at Dresden in 1874.

SCHURTZ, CORNELIUS NICHOLAS, an indifferent German engraver, who resided at Nuremberg about the year 1670. He was living in 1689. He engraved portraits of celebrated physicians, and small emblematical subjects; his prints are marked with his name at full length, or with the letters C. N. S., sometimes in a monogram.

SCHURMANN, ANNA MARIA, born at Cologne in 1607, from her cradle displayed extraordinary talents. She is said to have been able to read when she was only three years old, and at seven had made great proficiency in Latin, which she had acquired from occasionally overhearing her brothers' lessons with their tutor. Her father procured her the means of acquiring a fuller knowledge of Latin, Greek, and Hebrew, which became so familiar to her, that she not only wrote but spoke them with fluency and correctness, and mastered a great variety of accomplishments besides. But her inclusion here is justified by her powers as an artist. She painted her own portrait, and those of several of her friends, and sculptured several busts, some of which have been preserved. She etched and engraved some plates, among which is a portrait of herself, signed *Anna Maria Schurmans an. ætat.* XXXIII. CIↃ.IↃ.CXL. A. M. S. *fec.*, and inscribed with these verses:

Cernitis hic pictâ nostras in imagine vultus:
Si negat Ars formam, gratia vestra dabit.

At a somewhat advanced age she embraced the opinions of Labbada, and followed him to Altona, but after his death she returned to Holland, and settled at Wiewert, near Leeuwarden, where she died in 1678. There is a portrait of her, by Lievens, in the National Gallery.

SCHUSCHARDT, CHRISTIAN, a German painter,

was for a time Director of the Free School of Design at Weimar, where he died in 1870.

SCHUSTER, JOHANN MARTIN, born at Nuremberg about 1667, was Director of the Nuremberg Academy, where he died in 1738.

SCHUT, CORNELIS, was born at Antwerp in 1597, and was a disciple, at least, of Rubens, although it is not certain what the exact relation between them was. He painted much in the Antwerp churches. Of his altar-pieces, the best are his 'Nativity' and 'Assumption of the Virgin' in the church of the Jesuits; a 'Dead Christ, with the Virgin and St. John,' in St. Jacques, which has sometimes been mistaken for a work of Vandyck; the 'Martyrdom of St. George,' in the cathedral, and the 'Martyrdom of St. James,' in the Museum at Brussels. He also painted subjects from history and classic fable. He is said to have visited his brother, Pieter Schut, at Madrid, and to have painted a picture on the staircase of the imperial college, representing St. Francis Xavier baptizing the Indians. Schut frequently painted figures within the garlands of Seghers; he also etched a considerable number of plates from his own designs. Schut died at Antwerp in 1655. Vandyck painted his portrait among the eminent artists of his country.

SCHUT, CORNELIS, the younger, the son of Peter Schut, an engineer in the Spanish service, was born at Antwerp, and was partly instructed by his uncle, Cornelis Schut, the elder; he afterwards went with his father to Spain and practised at Seville. He was one of the founders of the Academy in that city, and contributed liberally to its support. Of his ability and character Bermudez speaks in eulogistic terms. Some of his pictures are to be found at Seville, and it is said that his drawings resemble those of Murillo, and frequently pass for such. He died at Seville in 1676.

SCHUTER. This man engraved, about the year 1760, a portrait of Rembrandt, then in the collection of the Marquis Gerini, now no. 60 in the Pitti Gallery.

SCHUTER, DAN. See SAITER.

SCHÜTZ, JOHANN GEORG, painter, born at Frankfort in 1755, son and pupil of Christian Georg Schütz I. He went in 1776 to the Academy at Düsseldorf, and afterwards to Rome. On his return he painted historical and genre pictures and landscapes. He died in 1813.

SCHÜTZ, (or SCHYZ,) KARL, born at Vienna in 1746, was an architect, but also practised drawing and engraving. In conjunction with Ziegler and Jantscha he engraved a series of views of Vienna, and, by himself, various landscapes and military scenes. He died in 1800.

SCHÜTZ, HERMANN, a German engraver and pupil of Amsler. His most important work was a well-executed series of sketches after Genelli. He died at Munich in 1869.

SCHÜTZ, CHRISTIAN GEORG (I), painter, born at Flörsheim, near Mayence, in 1718, went to Frankfort in 1731 to study under Hugo Schlegel, and also worked under Appiani. Most of his pictures are landscapes, of which the figures and animals were painted in by W. F. Hirt, and afterwards by Pforr. He died at Frankfurt in 1791.

SCHÜTZ, CHRISTIAN GEORG (II), nephew and pupil of Christian Georg I., was born at Flörsheim 1758, copied first the works of his uncle, but afterwards devoted himself to painting Rhine scenery in water-colours. About 1789 he became curator of the Frankfort Museum, in which capacity he fraudulently sold some pictures ascribed to Holbein, which the city had afterwards to re-purchase. He died in 1823.

SCHÜTZ, FRANZ, painter, born at Frankfort in 1751, son and pupil of Christian Georg I. He painted views in Switzerland. A journey to Milan exercised a very good influence over his work. He was a lover of wine, music, and practical jokes, and died at Sacconay in 1781.

SCHÜTZENBERGER, LUDWIG FRIEDRICH, French painter; born September 8, 1825, at Strassburg; became a pupil of Gleyre, and studied in Paris at the École des Beaux Arts. His 'Terpsichore' is in the Luxembourg, as also his 'Centaures'; other works by him of note are 'Europa,' 'Ariadne,' 'Souvenir d'Alsace,' 'La Femme de Potiphar,' 'Une Source,' and 'Jeanne d'Arc.' He obtained a third-class medal in 1851, a second-class ditto in 1861, and a rappel in 1863, receiving the Légion d'Honneur in 1870. He died in Paris, in April 1903.

SCHUYLENBURGH, HEMBRYCK VAN, a Dutch painter, practising about 1647 at Middleburg.

SCHWABEDA, JOHANN MICHAEL, a painter of landscapes, fruit, and flowers, was born at Erfurt in 1734. He began life as a modeller in wax, but abandoned this for painting. In 1760 he was appointed Court painter at Anspach, where he died in 1794.

SCHWACH, HEINRICH AUGUST, German painter; born September 19, 1829, at Neutitschien, Moravia; studied at the Vienna Academy under Waldmüller and Rahl; completed his art studies by travel in Belgium, where, at Antwerp, he worked with Dykman; painted historical subjects, battle-pieces, and portraits, though in Austria his work as the restorer of old pictures will best be remembered. He died in 1903.

SCHWALBE, OREST. See KIPRENSKY.

SCHWANFELDER, CHARLES HENRY, animal painter, born at Leeds in 1773, where he chiefly practised. He painted animals, landscapes, and occasionally portraits. He was appointed animal painter to George III., and afterwards to the Prince Regent. He died in 1837.

SCHWARTZ, a German engraver, who resided at Nuremberg about the year 1626. He engraved portraits and a series of plates for 'Icones Bibliopolarum et Typographorum,' published at Nuremberg in the year above mentioned.

SCHWARTZ, JAN. See SWART.

SCHWARTZ, G., a military painter, practising at Petersburg, was born at Berlin in 1800, but entered the service of the Russian court and settled in Russia in 1830. Several of his battle-pieces are in the old royal Schloss at Berlin.

SCHWARTZ, MICHAEL, painter, an imitator of Dürer, who flourished at the beginning of the 16th century, and in 1512 executed an altar-piece for St. Mary's Church at Dantzic, with scenes from the life of the Virgin and the Passion of Christ.

SCHWARTZENBERG, MELCHIOR, was an engraver on wood, who cut some frontispieces for Feyeraband the bookseller. He worked from about 1530 to about 1550.

SCHWARZ, CHRISTOPH, was born at Ingolstadt in 1550, and became the pupil of Bocksperger, in Munich. He afterwards entered the school of Titian, and after passing some years at Venice he returned to Munich, where he was appointed painter to the court, and where he resided for the remainder of his life. He painted many pictures for the public

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buildings of Munich, and for the Elector. Several of these have been engraved by Jan Sadeler. Schwartz died at Munich about 1597.

Brunswick.	*Gallery.*	A Fine Portrait.
Landshut.	*Ch. of St. Martin.*	The Crucifixion.
Munich.	*Pinakothek.*	St. Catherine.
"	"	St. Jerome before a Crucifix.
"	"	The Madonna Enthroned upon Clouds.
"	"	The Artist's Family.

SCHWARZ, HANS, historical and portrait painter of the 16th century, was born at Oettingen, in Suabia. In 1520 he was at Antwerp, and later made the acquaintance of Dürer, whose portrait he painted at the house of the Fuggers. In 1540 he married the widow of Hans Leonhard Schäufelin.

SCHWARZ, MARTIN, living in the last part of the 15th century, was a native of Rothenburg. His pictures are sometimes attributed to Martin Schongauer. His principal works are: a 'Christ on the Cross' in the church of Schwabach, near Nuremberg; an altar-picture for the Dominican church at Rothenburg, where he lived as a lay member, comprising 'The Angelic Salutation,' 'The Offering of the Three Kings,' 'The Death of Mary,' 'The Burial of Christ,' and 'The Virgin and Child.' These are now dispersed.

SCHWARZ, PAUL WOLFGANG, an engraver, born at Nuremberg in 1760, studied at Basle under Mechel, and became in 1789 court engraver to the Duke of Sachsen-Coburg-Saalfeld. He died in 1815.

SCHWARZENBURG, Princess PAULINE VON, born September 2, 1774, etched sixteen views of her estates in Bohemia, published in 1814 and 1815, and other plates.

SCHWAZ, HANS VON, a Tyrolese portrait painter of the 16th century, whose works have been ascribed to Holbein, Amberger, Schäufelein, Strigel and others. Nothing is known of his history, but according to certain documentary notices he was in the service of the Emperor Maximilian as his portrait painter in 1500 and 1510, and he appears also to have been the favourite painter of the Emperor's grandson, the Archduke Ferdinand, when he was in the Tyrol, and of the powerful Augsburg family of the Fuggers. A member of this family lived at Schwaz, near Innsbruck, where his tomb may still be seen, and was the patron of Hans the painter. In all records at present known relating to this artist he is always called "Maler zu Schwaz," but his surname is unknown. Judging from his works it is to be assumed that he was taught either at Ulm or Memmingen, and was connected with Strigel or Zeitblom. His principal works, according to Herr Friedländer, who has made a special study of this painter, are the following:

Augsburg.	*Coll. of Prince Fugger Babenhausen.*	Portrait of Ulrich Fugger, 1525.
Dresden.	*Gallery.*	Portrait of an unknown man, dated 1519.
"	"	Portrait of Joachim Rehle, 1524.
Florence.	*Uffizi.*	Portrait of the Archduke Ferdinand, brother of Charles V., of 1524 or 1525. Another portrait of the same at Rovigo is probably by this painter, though both these works are ascribed to Strigel by some critics.
London.	*Bridgewater House.*	Portrait of a man with the monogram H. M. and below M. Z. S., 1523, which is interpreted as "Maler zu Schwaz." Formerly as "Melancthon by Holbein."
Paris.	*Private Coll.*	Portrait of Matthaüs Schwarz, grandson of Ulrich Schwarz, Burgomaster of Augsburg and agent of the Fuggers at Schwaz. On the picture is an inscription stating that the portrait was painted at Schwaz. Dated 1526.
Rome.	*Museo Nazionale.*	Portrait of Wolfgang Tauvelder, 1524. Formerly ascribed to Holbein.
Rovereto.		Portrait of a man.
Vienna.		Portrait of Moritz Weltzr of Eberstein, 1524.
Wörlitz.	*Gothisches Haus.*	Portrait of the Archduke Ferdinand (afterwards King of Hungary and Bohemia), dated 1521.
"	"	Portrait of Anna, wife of Ferdinand, 1523. Both ascribed to Burckmair. Replicas of these portraits were sold at Munich in 1896.

Other works at Berlin (private coll.), Darmstadt, Mannheim, Weimar and elsewhere. C. J. Ff.

SCHWED, R., a painter who flourished in the 16th century at Bamberg, and with Georg Glaser executed a series of wall paintings in the Carmelite cloister, Frankfort. Copies are in the Städel Museum.

SCHWEGMAN, HENDRIK, a flower painter and engraver, was born at Haarlem in 1761, and studied under P. van Loo. He engraved and coloured the prints for a work entitled 'Icones Plantarum rariorum'; he also etched several landscapes after E. van Drielst and others, in the manner of Anthonie Waterloo. He died at Haarlem in 1816.

SCHWEICH, CARL, German painter; born December 6, 1823, at Düsseldorf; studied at Darmstadt with Lucas and Seeger; also at Munich under Rottmann, and at Antwerp with Dyckmans and Wappers. He settled at Düsseldorf as a painter of Bavarian landscapes, though in some portraits he showed notable capacity. The Darmstadt Gallery possesses his 'Herbstmorgen.' He died at Düsseldorf, April 23, 1898.

SCHWEICKART, JOHANN ADAM, engraver, born at Nuremberg in 1722, studied under Preissler, and in Italy. He lived eighteen years in Florence, where he engraved several of the gems in the collection published by Stosch. On his return to Germany he produced many plates after the old masters, and won some reputation by his engravings from washed drawings. He died in 1787.

SCHWEICKHARDT, HEINRICH WILHELM, painter, was born at Brandenburg in 1746. He studied under Girolamo Lapis, and settling in the Hague, became Director of the Academy. In 1786, in consequence of the disturbances in Holland, he came to England, and resided in London for several years. He painted landscapes and cattle, particularly frost-pieces, and etched a set of plates of animals, which he dedicated to Mr. West in 1788. He died in London in 1797.

SCHWEIZER, JOHANN, was a native of Heidelberg, and flourished about the year 1660. He worked for the booksellers. He engraved the frontispiece and plates for 'Parnassus Heidelbergensis, omnium illustrissimæ hujus academiæ professorum icones exhibens,' some of which are from his own drawings. Schweizer died in 1679.

SCHWENDY, ALBERT, German painter; born October 20, 1820, at Berlin, where he studied under Biermann, besides becoming a pupil of Necker at Munich, and of E. Lepoittevin in Paris. From 1848 to 1855 he resided at Berlin, and after some years spent at Munich he accepted the post of Professor at Dessau. He mainly chose architectural subjects, views of market-places, and the exteriors and interiors of cathedrals. He died in 1903.

SCHWERDGEBURTH, AMALIE CHARLOTTE, sister of Karl Schwerdgeburth the engraver, was born at Dresden in 1795, and went early with her father to Dessau, where and at Weimar she received her training in art. In 1822 she returned to Dresden, and made a name by her copies. She died at Dresden in 1831.

SCHWERDGEBURTH, KARL AUGUST, engraver, was born at Gera in 1785, and became a pupil of the Dresden Academy. He engraved a few portraits, among them those of the Grand Duchess Maria Paulowna, the Grand Duke of Weimar, and Goethe. He also painted a 'Luther at the Diet of Worms.' He died at Dresden in 1878.

SCHWERDGEBURTH, OTTO, son of Karl Schwerdgeburth, born at Weimar in 1835 (1837), studied first under his father, and then under Preller. In 1856 he went to Antwerp, where he painted in the Town-hall and the church of St. Nicolas. In 1860 he returned to Weimar, where he died in 1866.

SCHWIND, MORITZ LUDWIG, RITTER VON, historical painter, born at Vienna in 1804, attended the Viennese Academy up to 1819, and worked under Ludwig Schnorr. In 1828 he went to Munich, where he painted twenty-nine frescoes from Tieck's poems, in the palace. From 1840-44 he lived in Carlsruhe, and painted a wall picture in the Gallery. Between 1853-55 he painted at the Wartburg a series of pictures from the life of St. Elizabeth. In 1859 he designed thirty-four windows for Glasgow Cathedral. Other works by him are an altar-piece for the Frauenkirche, Munich, frescoes for the Pfarrkirche, Munich, the Loggia decoration, the Viennese Opera House, 'The Symphony,' a quadruple picture in the Munich New Pinakothek. Schwind died at Munich in 1871.

SCHWITER, LUDWIG AUGUST BARON VON, German painter; born in 1809, at Menburg (Hanover); studied in Paris, which eventually became his home, and where for over forty years he worked. He was well known at one time as a successful portrait-painter, and he also worked at landscapes and genre; obtained a third-class medal in 1845. He died in Paris in September 1865.

SCHWOISER, EDUARD, German painter; born March 18, 1827, at Brüsan, Moravia; began life as an artisan, but studied at the Munich Academy; completed his art education by study in England, France, Italy, the Netherlands, and Spain; accepted a professorship at Munich, where he resided permanently. His best-known works include: 'Turnier auf dem Marienplatz,' 'Kaiser Heinrich IV. at Canossa,' 'Geburt der Aurora,' 'Göttermorgen,' &c. He also executed several important frescoes. He was the recipient of several Orders and decorations. He died in September 1902.

SCHYNDAL, (or SCHENDEL,) BERNARD, born at Haerlem in 1634, was a scholar of Hendrik Mommers. He painted assemblies of peasants merry-making, in the style of J. M. Molenaer. He treated those subjects with considerable humour, and his pictures are ingeniously composed. He died in 1693.

SCHYNVOET, JAKOB, a Dutch engraver, who resided in London about the year 1700. He engraved some bird's-eye views of country houses, from his own designs, in a style resembling that of John Kip. He is supposed to have worked as late as 1727.

SCIACCA, TOMMASO, a Sicilian artist, a native of Mazzara, born about 1734. He worked at Rome with the Cavalucci, and painted some large compositions for churches at Rovigo.

SCIAMERONI, LO. See FURINI, FRANCESCO.

SCIAMINOSSI, RAPHAEL. See SCAMINOSSI.

SCIARPELLONI, LORENZO. See CREDI DI.

SCILLA, (or SILLA,) AGOSTINO, born at Messina in 1639, was a scholar of Antonio Ricci, called Il Barbalunga. Such was the promise he evinced, that Barbalunga prevailed on the senate to settle a pension on him, to enable him to pursue his studies at Rome, where he frequented the school of Andrea Sacchi. After a residence of four years at Rome, he returned to Messina, and established an academy, which was much frequented until the political troubles of 1674 obliged him to fly to Rome. He excelled in painting the heads of old men; while the landscapes and animals in his pictures are very true to nature. He died at Rome in 1700. In some of his works he was assisted by his brother Giacinto, a good artist, who lived till about 1711. Agostino had a son, SAVERIO, who was also a painter.

SCIPIONE DI GAETA. See PULZONE.

SCIORINI, (or DELLA SCIORINA,) LORENZO, an Italian painter of the 16th century, a native of Florence, was a pupil of Bronzino. He was one of the artists employed to decorate Michelangelo's catafalque.

SCITIVAUX DE GREYSCHE, ROGER DE, born at Nancy in 1830, was a pupil of Couture. Between 1857 and 1865 he exhibited portraits and genre pictures at the Salon. He died in 1870 in Paris.

SCOENERE, JAN, (or DE SCOENERE,) a Flemish painter of the 15th century, who had an atelier for pupils at Ghent. He is thought to have been a pupil of the Van Eycks. In 1443 he painted an altar-piece in collaboration with Baldwin van Wytevelde.

SCOLARI, GIUSEPPE, was a native of Vicenza, and flourished about the year 1580. He was a disciple of Giovanni Battista Maganza. He painted history both in oil and in fresco; and there are many of his works in the churches of Vicenza, Verona, and Venice. According to Papillon, he executed several wood-cuts, among them the following:

The Entombment.
The Dead Christ, with the Virgin Mary.
St. Jerome holding a Crucifix.
The Rape of Proserpine.

SCOLES, JOSEPH JOHN. This clever draughtsman was born in 1798, and was from his earliest days much interested in mediæval ecclesiastical architecture. He was a Catholic, and came under the influence of Dr. John Milner, who was struck by the beauty of many of his drawings of ancient vestments. The bishop recommended Mr. Joseph Ireland, a distant cousin, to take him into his office, and he also interested Dr. John Lee in the young man, and did his best to push him forward.

At Hartwell House, Scoles met Joseph Bonomi, who was so attracted by him that he begged for his company in an archæological trip he was taking to Greece and Syria. While there he made many excellent drawings, especially of Jerusalem and of buildings at Athens. After his return home in 1826 he commenced work as an architect, and Gloucester Terrace, Regent's Park, owes very much of its dignity to his work rather than to John Nash, who prepared the first sketch for the houses. He was greatly in demand amongst his co-religionists for architectural work, and the great church at Farm Street and the Oratory at Brompton are monuments of his skill. He also designed many other similar churches and some private and college chapels. He wrote several essays on Egypt and the Holy Land, and contributed several architectural articles to various societies to which he belonged, in some cases illustrating them by his own pencil. He died in 1863, and a full list of his architectural works appears in the 'Dictionary of National Biography.'

SCOPPA, Orazio, an Italian engraver, who flourished at Naples about the year 1642, and was probably a goldsmith. He engraved a set of fifteen designs for chalices, crosiers, and other ecclesiastical ornaments.

SCOPULA, Giovanni Maria, an Italian painter of the 13th century, a native of Irunto. His only recorded work is a triptych in the Campana Collection, in the Louvre, the three subjects being, 'The Annunciation,' 'The Visitation,' and 'The Nativity.' It bears the following inscription: *Joanes Maria Scopula de Irunto pinxit in Otranto.*

SCORE, W., portrait painter, a native of Devonshire, pupil and drapery painter to Sir Joshua Reynolds, who exhibited portraits at the Academy from 1781 to 1794.

SCOREL, John van, painter, was born at Scorel, a small town near Alkmaar, August 1, 1495. At the age of fourteen he was placed for three years under the tuition of an obscure artist, named Cornelius Willems, in Haarlem. In 1512 he went to Amsterdam, where he became a disciple of James Cornelisz. The reputation of John Gossart, who was at that time in the service of Philip of Burgundy, induced Scorel to visit Utrecht. He afterwards went to Cologne and thence to Spires, where he passed some time studying architecture and perspective, then he visited Strassburg, Basel, and Nuremberg, where he resided with Albert Dürer, who treated him with great kindness. Then he travelled to Styria and Carinthia, making a long stay at Ober-vellach, in 1520. His next journey was to Venice, where he found a number of people assembled for a pilgrimage to Palestine, among them an ecclesiastic of Gouda, by whom he was persuaded to join the party. On his arrival at Jerusalem he became acquainted with the superior of the monastery of Sion, by whom he was shown the most interesting sites in the city and vicinity, of which he made accurate drawings. He painted for the convent a picture representing the 'Incredulity of St. Thomas'; on his way back he visited the Isle of Rhodes, where he was received with distinction by the grand master, who was a native of Germany, and painted views of the city and fortress. From thence he sailed for Venice, and afterwards visited Rome, where he was employed by Pope Adrian VI., who was a native of Utrecht. He painted a whole-length portrait of the Pope; this was sent to the college of Louvain, which had been founded by his Holiness. After his death, September 14, 1523, Scorel returned to Utrecht, and lived with Herman van Lochorst, dean of the old Minster, for whom he painted one of his best pictures, 'Christ's Entry into Jerusalem,' which was placed in a chapel of the cathedral. During the war with Guelders he was at Haarlem, where he painted for the monastery of St. John a 'Baptism of Christ,' in which he imitated Raphael. Many of the principal works of Scorel were destroyed during the troubles in the Low Countries. In 1524 he was ordained, and was at first vicar of St. John's, 1525, and canon of St. Mary's in 1528. He died at Utrecht, December 6, 1562. The 'Death of the Virgin' at Munich, is thought by many critics to be an early work of Scorel's.

Amsterdam.	*R. Museum.*	A Magdalen.
Dresden.	*Gallery.*	David conquering Goliath (given in catalogue to Bronzino).
Haarlem.	*Museum.*	Adam and Eve.
,,	,,	Baptism of Christ.
Hampton Court.		Our Lady and Child.
London.	*Nat. Gall.*	A Riposo.
,,	,,	Portrait of a Lady.
Ober-vellach, Carinthia.	*Church.*	Triptych: The Family of St. Anne; SS. Christopher and Apollonia; *signed and dated* 1520.
Prague.	*Rudolfinum.*	Triptych: Adoration of the Magi; donor and family protected by SS. Jerome and Lucy; outside, St. Anne and St. Katherine.
Rome.	*Pal. Doria.*	Portrait of Agatha van Schoenhoven. 1529.
Rotterdam.	*Museum.*	Portrait of a Boy.
Utrecht.	*Museum.*	A Madonna.
,,	,,	Four Portraits, one of himself.
Warmenhuizen, near Alkmaar.	*Church.*	A Series of Pictures in tempera.

W. H. J. W.

SCORODOMOFF, Gabriel, (Scroudomoff,) a draughtsman and engraver, was born at St. Petersburg about 1748, but came to England when young and studied under Bartolozzi, whose manner he imitated. It is said that he was the first Russian to obtain a reputation as an engraver. He lived in London from 1775 to 1782, and engraved after Reynolds, West, Hamilton, and Angelica Kauffman, also a portrait of Mrs. De Loutherbourg from his own design. He engraved a portrait of the Empress Catherine II., after F. Rocotoff, probably after his return to St. Petersburg, where he died in 1792.

SCORZA, Sinibaldo, born at Voltaggio, near Genoa, in 1589, was a scholar of Giovanni Battista Paggi. He painted landscapes, with well-composed groups of figures and animals, and copied with the pen some of Albrecht Dürer's prints. He died in 1631.

SCORZINI, Pietro, an Italian painter of the 18th century, who studied at Bologna, and practised as a scene painter at Lucca.

SCOTIN, Gérard, the elder, a French engraver, born at Gonesse, near Paris, in 1642. He was a pupil of François Poilly, the elder, whose style he imitated. Among his prints we may name:

The Marriage of St. Catherine; *after Aless. Veronese.*
The Communion of the Magdalene; *after Domenichino.*
The Circumcision; *after P. Mignard.*
The Baptism of Christ; *after the same.*
The Presentation in the Temple; *after C. Le Brun.*
The Country Life; *after Dom. Feti.*

He died in 1715.

Hanfstängl photo] [*Berlin Gallery*

PORTRAIT OF CORNELIS AERNTSZ VAN DER DUSSEN

SCOTIN, Jean Baptiste, said to be the son of the elder Gérard, flourished in Paris in the first half of the 18th century. He engraved after H. Rigaud, Boucher, Watteau, Lancret, Pater, and other French painters. Some of his prints are dated as early as 1710.

SCOTIN, Louis Gérard, the younger, the nephew of Gérard Scotin, was born in Paris in 1690, and taught by his uncle. He came to London about 1733, to help in the plates for a translation of Picart's 'Religious Ceremonies.' In 1745 he engraved two of the six plates of the 'Marriage à la Mode,' for Hogarth, and several plates after Frank Hayman. We have also by him :

The Birth of Adonis; *after Boucher.*
Belisarius; *after Vandyck.*
And a few more.

SCOTNIKOFF, Egor (Georg), an engraver, who flourished at the end of the 18th century, was a pupil and member of the St. Petersburg Academy, where he studied under Klauber. He engraved a 'Christ on the Cross,' after Lebrun.

SCOTT, David, a Scottish historical painter, born at Edinburgh in 1806, son of the engraver Robert Scott, first drew and engraved a series of designs, after Stothard, for Thomson's 'Scottish Melodies,' and then commenced painting. He produced in 1828, 'The Hopes of Early Genius dispelled by Death.' He became an Associate of the Scotch Academy in 1830. In 1832 he went to Italy, and on return was elected a Scottish Academician. He sent pictures to the Westminster Hall competitions of 1842 and 1844, but without success, a failure that caused him deep disappointment. He died in 1849. David Scott's imagination was active and poetic, but scarcely of the kind that finds its right vehicle in paint. He was a good colourist, and an expressive rather than correct draughtsman. The following list comprises his best works.

Ariel and Caliban. (*Scot. Nat. Gallery.*)
A Vintager. (*Do.*)
Paracelsus lecturing.
Peter the Hermit.
Vasco de Gama meeting the Spirit of the Cape. (*Trinity House, Leith.*)
Orestes and the Furies.
The Dead Rising.
Achilles Mourning Patroclus.

He also published several series of designs in outline :

'Monograms of Man.' 1831.
'The Ancient Mariner.' 1837.
Illustrations to the 'Architecture of the Heavens,' by Prof. Nichols. 1848.
Illustrations to the 'Pilgrim's Progress,' published after his death.

Mr. W. B. Scott published a memoir of his brother, David Scott, in 1850.

SCOTT, Edmund, engraver, born in London about 1746, was a pupil of Bartolozzi. He engraved a portrait of the Prince of Wales, by himself, and several subjects after Morland, Stothard, and Ramberg. He died about 1810.

SCOTT, Sir G. Gilbert. This is not the place to give a full account of the architectural work of this eminent man, nor to refer to the various restorations—so-called—with which he was concerned. It may suffice with regard to the latter phase of his work to declare that the Society for the Protection of Ancient Buildings was formed in direct antagonism to the practice of restoration for which Sir G. Scott was specially well known, and this Society, frequently known as the Anti-Scrape Society, has from its beginning taken up a position of distinct antagonism to the energetic renovation associated with the name of Sir Gilbert Scott. For a record of his work, the reader should be referred to the 'Recollections' that appeared in the 'Builder' and 'Building News' for 1878, and to the excellent memoir in the 'Dictionary of National Biography,' but it is well that so expert a sketcher as was Scott should have some notice in this volume. He was born in 1811, the son of the curate of Gawcott, and the grandson of Scott the manufacturer. He inherited his love of architecture from his father, and commenced his training in the office of James Edmeston, afterwards being attached to the firm of Peto & Sons, and started on his own account in 1834. His sketch-books are full of delightful drawings, not only of the buildings with which he was specially concerned, but with architectural work all over Europe, especially in Germany, and in some cases his most elaborate drawings recall the work of Prout for their wealth of exquisite detail. He is said at one time for amusement's sake to have painted a portrait. He died in his own house in London in 1877, leaving behind him five sons, two of whom followed in his profession.

SCOTT, John, an eminent engraver of animals, particularly of horses and dogs, was born at Newcastle in 1774, where he served his apprenticeship to a tallow-chandler. At the expiration of his time he engraved a series of profile portraits for Angus's 'French Revolution,' and then came to London, where his friend Pollard, a Newcastle man, gave him lessons in drawing and engraving. Scott's name is to be found in the publications of Tresham and Ottley, in Britton's 'Cathedral Antiquities,' Westall's 'Illustrations of the Book of Common Prayer,' &c.; but it is in the 'Sportsman's Cabinet,' 'Daniel's Rural Sports,' and a 'Series of Horses and Dogs,' that he excels, as an engraver of animals, all the Englishmen who had preceded him. Some of his detached pieces are of great excellence, particularly 'Breaking Cover,' after Philip Reinagle; 'The Death of the Fox,' after Sawrey Gilpin; 'Warwick, a Famous Racer,' after Abraham Cooper; and a few landscapes, after Weenix, Gainsborough, Callcott, and others. He died at Chelsea in 1828.

SCOTT, John Henderson, water-colour painter, the son of William Henry Scott, born February 10, 1829, practised at Brighton, where he had a great local reputation as a teacher, and was an active member of the Brighton Fine Arts' Society. He was an occasional exhibitor at the London Water-Colour Galleries, and at the chief provincial exhibitions, but reserved his work more especially for the Brighton Picture Gallery. He painted views of Sussex scenery, views in Normandy, &c. He died at Brighton, December 6, 1886.

SCOTT, Maria, the sister of William Henry Scott, was a water-colour painter, who practised at Brighton. She became a member of the Water-Colour Society in 1823, and was an industrious exhibitor of fruit and flower pieces, both under her maiden name, and after her marriage in 1830, as Mrs. Brooksbank.

SCOTT, Robert, the best Scottish engraver of his time, was born on the 13th November, 1771, at Lanark. He was educated there and at Musselburgh, and apprenticed to Alexander Robertson, a landscape engraver in Edinburgh, in 1787, when he also entered the Trustees' Academy. His first successful engravings were twelve views round

Edinburgh. He afterwards, for twenty years, executed the monthly prints of new houses, country seats, &c., for the 'Scots' Magazine,' and many plates for Dr. Anderson's 'Bee,' Barry's 'History of Orkney,' 'Scenery of the Gentle Shepherd,' Burns, &c. &c. He died in January, 1841. Many of his apprentices became distinguished, among them John Burnett, James Stewart, John Horsburgh; also William Douglas, miniature painter, and Thomas Brown, the writer on Natural History. Robert Scott was the father of David Scott, R.S.A., and Mr. W. B. Scott.

SCOTT, Samuel, an eminent English painter of views and sea-pieces, was born early in the 18th century, in London, and there practised from about 1725 to his death. He was the friend of Hogarth, and formed one in the famous water-party to Gravesend in 1732. His sea-pieces, chiefly in oil, were very popular, and he was one of the earliest aquarellists. In his topographical views he frequently introduced groups of well-drawn figures. His 'View of the Tower of London on the King's Birthday' was exhibited at the Royal Academy in 1771, and some of his works appeared at the Spring Gardens Rooms. After a long and prosperous career in London, he retired to Bath, where he died of gout, in October, 1772. There is a good portrait of him by Hudson in the National Gallery, where there are also two of his own works: 'Old London Bridge' and 'Old Westminster Bridge.'

SCOTT, William Bell, was born at Edinburgh on Sept. 12, 1811. His father was Robert Scott, the well-known engraver, whose work, chiefly mansions and ruined castles, may be seen in the pages of the 'Scots Magazine' of the time. His mother was Ross Bell, a niece of Gowan, the sculptor. His elder brother, David, and himself soon showed a taste for art, delighting in the prints and illustrated books so plentiful at home, and thus came early under the influence of Loutherbourg, Fuseli, and Corbould, and, more especially, of W. Blake, whose designs to Blair's 'Grave' they were never tired of admiring. He was educated at the High School. His poetic tastes were indulged from an early age, and it was characteristic that the boy naturally turned to speculative and religious themes. From the first, then, Art and Literature were his chosen mistresses. He met both Prof. Wilson (Christopher North) and Sir Walter Scott, but neither greatly encouraged his literary aspirations. In the winter of 1833–34 he made his *début* at the Scottish Academy's Exhibition with a landscape representing a hermit at prayer in a forest, a subject suggested by some lines by Coleridge. To the same period belongs a set of etchings of Loch Katrine and the Trossachs. His art training, besides his desultory studies at home, was supplied by the Trustees' Academy, where he attended the antique class. Robert Scott, however, who had always regarded his own art in a commercial spirit, discouraged his sons from looking forward to painting as a profession, and accordingly they learned engraving in the paternal workshop. David soon gave it up and went to study at Rome, but William's engraving of the 'Martyrs' Tombs,' after Thomson of Duddingston, shows that he persevered long enough to acquire proficiency in the art. As time passed on, however, the drudgery and routine of his father's business became so irksome that he abandoned it and went to London in the spring of 1837. Till then his literary activity had been greater than his artistic, but now the latter assumed a more important place. Hoping to supplant the fashionable engravings of the Annuals of the day, he etched a set of eight illustrations to a volume of 'Landscape Lyrics,' but these achieved only a barren success, and, when a set of etchings on steel from his water-colours of Cavalier and Puritan subjects failed to find a publisher, he turned seriously to painting. His early studies in London were mainly in the direction of drawing from the antique at the British Museum. Among his earliest works were, 'The Old English Ballad Singer' (sold from the British Institution), 'The Jester' (1840), 'The Wild Huntsman,' and 'King Alfred disguised as a Harper' (these three shown at the Suffolk Street Gallery). He began to make friends, as indeed he had always done, and these friendships, frequently close and lasting, were always with notable, and often with famous, men; among whom may be mentioned, Frith, Egg, Poole, Ward, Kenny Meadows, W. J. Linton, Leigh Hunt, G. H. Lewes, John Leech, Swinburne, Woolner, Holman Hunt, and D. G. Rossetti. A series of symbolical designs representing 'The stages in life of the self-seeking man' belongs to this time. His poem of 'Rosabell' also appeared in Leigh Hunt's 'Repository.' In 1842, he, as well as his brother David, took part in the cartoon competition for the new Houses of Parliament, but both were unsuccessful. At this time, too, the Royal Academy rejected his 'Burgher Watch on the City Wall,' and the British Institution his 'James VI., the Scottish Solomon, examining the Witches of North Berwick.' His acceptance of the Government's offer of a mastership in the School of Design at Newcastle may have been due to these discouragements. There he found an administrative chaos that would have daunted a less sanguine man, and it cost him much time and worry before his work went to his mind. Here he remained from 1843 to 1858. Interesting himself in the study of local antiquities, he published the fruits in his 'Antiquarian Gleanings in the North of England.' The extended continental tours in which he took so much pleasure began also about this time. During one of these to Germany, he visited Munich and Nüremberg, the latter as a pious pilgrimage suggested by his loving study of Dürer, whom he painted looking out on the Thiergarten Hof from the balcony of his house. His poetic activities had continued, and in 1846 his longest poem, 'The Year of the World,' appeared. It was allegorical and philosophical, and attracted no popular notice; but it brought him the warm and lasting friendship of Rossetti, and the close intimacy thus inaugurated was valuable to both. In 1849 his brother David (*q. v.*) died, and William's Life of his brother, written with fulness of knowledge and sympathy, deserves warm praise. Through Rossetti he became familiar with the pre-Raphaelite Brotherhood, and contributed to the 'Germ,' but it does not appear that he modified his artistic practice through any influence of theirs. In 1854 he paid his first visit to Sir Walter Trevelyan at Wallington Hall, Morpeth, and the friendship which ensued led to his preparing a scheme of decoration for the hall, which was carried out, and remains as perhaps the best specimen of his artistic powers. He chose subjects from Border history and legend: 'St. Cuthbert on Farne Island,' 'The Building of Hadrian's Wall,' 'The Death of Bede,' 'The Danes descending on the Coast at Tynemouth,' 'The Spur in the Dish,' 'Bernard Gilpin

Mansell photo

THE EVE OF THE DELUGE

addressing the Borderers,' 'Grace Darling,' and 'Iron and Coal.' These (named in order of completion) formed a series of eight large designs, the whole being exhibited at the French Gallery in Pall Mall in June 1861. The spandrels of the upper arches in the same hall were filled in with a series of eighteen scenes from the ballad of 'Chevy Chase,' and were placed in 1870, while the lower pilasters were decorated by tall plants painted on the stone (these being executed by various hands). His friendship with Miss Boyd of Penkill began in 1859, and in the summer of the next year he paid his first visit to her ancestral home, where he, in years to come, passed much of his time, where he did some of his best decorative work, and where at last he was to die. The changes incident on the re-organization of the central authority and the establishment of the Department of Science and Art which led ultimately to his retirement in 1864, at first made his position more congenial; and the courses of lectures he delivered to the senior students were afterwards published. Freed from official duties, he returned to London and settled in Elgin Road, Notting Hill. The decorations at Miss Boyd's seat at Penkill Castle, near Girvan, Ayrshire, consist of a series of paintings illustrative of the 'King's Quair' on the outer wall of a spiral staircase. The work was done directly on the wall in oil pigments, the medium being wax dissolved in turpentine. Between 1865 and 1868 the windows in the South Kensington Keramic Gallery occupied his attention. They are drawn in graffito on a burnt umber ground, the designs showing like etchings in brown, heightened and varied with bright yellow. They represent a pictorial history of the Keramic Arts. In 1870 he settled in an old house he bought at Chelsea. The decoration of the staircases leading to, and of the doors of, the Lecture Theatre at South Kensington was entrusted to him, but was never carried out, although the drawings were prepared, and are now in the Museum. In 1870 his 'Life of Albert Dürer,' a book long meditated, appeared. His poems came out in 1875 with etchings by himself and Mr. Alma-Tadema, and with a dedication to Rossetti, Swinburne, and Wm. Morris. In this book is comprised the best of his poetical work. His 'Poet's Harvest Home' followed in 1882. In 1887 he was elected an Honorary Academician of the Royal Scottish Academy. He was also honoured with the degree of LL.D. For the last six years of his life he suffered much from angina pectoris, and in 1890, on November 22, he died at Penkill Castle.

He had exhibited at the Royal Academy, Suffolk Street Galleries and the British Institution about twenty pictures in all, the last at the Academy of 1869. His best pictures, the subjects of all of which are taken from historical or poetical sources, are, in addition to those already mentioned, 'Bellringers and Cavaliers celebrating the Entry of Charles II. into London' (1841), 'Chaucer, John of Gaunt, and their Wives,' 'King Arthur carried to the Land of Enchantment' (exhibited at the Academy in 1847, and perhaps his best easel picture), 'The Border Widow' (1851), 'Una and the Lion,' and 'The Norns watering Yggdrasil.' His 'Eve of the Deluge' hangs in the Tate Gallery, and 'The Temptation of Eve' (water-colour) in the South Kensington Museum, where are also the designs for the inner court of Wallington Hall. On the staircase of the Literary and Philosophical Institute, Newcastle-on-Tyne, there is a very fine fresco by him 5 ft. × 4 ft., entitled 'The Building of the Castle,' and there are other works by him in private residences near Newcastle. He certainly prepared many drawings for fresco work in the Town Hall and Mansion House of the same city, but does not appear to have executed the paintings. In William Bell Scott's art we are struck by the exuberance of his fancy; this, combined with his fine sense of style and his instinct for the picturesque, compensates largely for his somewhat faulty draughtsmanship and his occasional failings as a colourist. He always studied accessories and details with the greatest care. In decorative ornament he is at his best; here his faculty of invention and his fine taste give him high rank.

His poetry is better known, perhaps deservedly so, than his pictorial art: many of his sonnets are admirable in structure and felicitous in expression. He was a true Scot; and his speculative and metaphysical attitude of mind, as expressed in his poetry, was perhaps too strong for the romantic spirit, which, under the stimulus of Rossetti's example and friendship, might otherwise have given it a wider appeal.

Besides writing Dürer's life he also published studies of the Little Masters, to which he had given much time, various volumes dealing popularly with art history, and editions of Keats, Byron, Coleridge, Shelley, Shakespeare, and Scott, with critical and biographical introductions. He contributed many articles to this Dictionary.

His 'Autobiographical Notes,' edited by Prof. Minto, and published in two volumes in 1892, are full of interest, though perhaps too outspoken. From them, the article in the 'Dictionary of National Biography,' and the obituary notices in the 'Athenæum,' the 'Academy,' and the 'Times,' the above has been compiled. An essay by H. P. Horne appeared in the 'Hobby Horse' in 1891, dealing more particularly with his place in literature. J. H. W. L.

SCOTT, William Henry Stothard, water-colour painter, born March 7, 1783, was a member of the Old Water-Colour Society, and a constant exhibitor in its galleries for many years. He practised at Brighton, and most of his works are subjects from Sussex rural scenery. He died December 27, 1850.

SCOTTI, Gottardo, of Piacenza, a painter employed at Milan in the second half of the 15th century. In 1457 and 1458 he was executing decorative work, and in the following year, in company with Cristoforo da Monza, valued an altar-piece by Ambrogio Zavattari. He was a member of the Guild of Painters, and was continually employed in the Castello and in the Cathedral at Milan. A triptych bearing his signature is in the Poldi Museum at Milan, and a picture of similar character, with scenes from the life of the Madonna, belongs to Signor Achille Cologna in that city. Gottardo's son, Bernardo, is known to have painted at Cassino between 1487 and 1500. There were several other painters of the name of Scotti, one of them being Stefano, the master of Gaudenzio Ferrari. C. J. Ff.

SCOTTO, Felice, flourished at the end of the 15th century. He painted many pictures at Como for private individuals, and at S. Croce a series of frescoes from the life of S. Bernardo.

SCOTTO, (or Scotti,) Francesco, an Italian engraver, was born at Venice about 1760. His *fac similes* of original drawings by Raphael, with others by Rosaspina, were published by the Abbate Celotti

under the title 'Desegni originali di Raffaello per la prima volta publicata, esistenti nella Imp. Accademia di Belle Arti di Venezia,' 1829, folio. F. Scotto also engraved Leonardo da Vinci's (?) so-called 'Modesty and Vanity.'

SCOTTO, (or SCOTTI,) GIROLAMO, born in 1780, was educated in the school of Longhi, at Milan. He was one of the best pupils of that master. The following are among his best plates:

The Madonna di San Sisto; *after Raphael.*
The Madonna di Foligno; *after the same.*
Mater pulchræ dilectionis; *after a picture discovered at Genoa in* 1823, *and ascribed to Raphael.*
The Terranuova Madonna; *after Raphael.*
The Magdalen at the feet of Christ; *after P. Veronese.*
Children healed by the garments of St. Philip; *after A. del Sarto.*

SCOTTO, STEFANO, a Milanese painter, who flourished at the latter part of the 15th and commencement of the 16th centuries. He was an admirable painter of grotteschi, and had the honour of being the master of Gaudenzio Ferrari; he is also believed to have taught Luini.

SCOUGALL, GEORGE, a Scotch painter, of the end of the 17th and beginning of the 18th centuries. He is said to have been the son of John Scougall, and practised portrait painting, imitating the manner of Lely. Many portraits attributed to the elder Scougall are so inferior in artistic merit to the work of that painter, and so evidently produced under the influence of Lely, as to make it all but certain they are by the younger painter.

SCOUGALL, JOHN, a Scotch painter of the middle of the 17th century, is supposed to have been a native of Leith. Much obscurity exists as to his history. Tradition states him to have been a favourite of James VI., who is said to have rewarded him with a ring for a portrait he painted of Prince Henry, but existing portraits by him are dated so late in the 17th century as to throw much doubt on this story. Such are the portrait of Sir Archibald Primrose, Lord Clerk Register, dated 1670 (belonging to Lord Rosebery), and two portraits of the ancestors of the Clerk family, dated 1674 (at Penicuik House). In the Scottish National Gallery there is a portrait of John Scougall, painted by himself, holding a ring in his hand, in supposed allusion to the above-mentioned legend.

SCOULER, JAMES, miniature painter, was a member of the Free Society in 1763, having previously exhibited with the Society of Artists. He is said to have gained a premium from the Society of Arts when only fourteen, in 1755. He exhibited constantly at the Royal Academy, from its foundation till 1787, sending chiefly miniatures, but occasionally crayon drawings.

SCRETA, KARL, (Count SSOTNOWSKY VON ZAWORZIC,) painter, was born of a noble family at Prague in 1604. For several years he lived and worked at Venice, Bologna, and Florence; in 1634 he accompanied his friend, Wilhelm Bauer, to Rome. By his talents and application he obtained a high reputation in Italy, and was even appointed professor in the Academy at Bologna. On his return to his native country he became a member of the Academy at Prague, and, in 1652, principal of that institution. Many of his works have been engraved. In the Dresden Gallery there are ten of his pictures. Many of his subjects are taken from sacred history, and the legends of the Saints; of the latter he delighted to paint fanciful portraits. It is recorded that he painted his own portrait as St. Giles, in the church of St. Martin, and again as St. Luke painting the Virgin, in the Thein-kirche, both at Prague. He engraved a curious plate, in two sheets, which was published with the title 'Philosophia Universa in Universitati Pragensi;' it is signed *Car. Secreta fec.* 1666. He died at Prague in 1674.

SCRIVEN, EDWARD, engraver in the chalk and dotted manner, born at Alcester, near Stratford-on-Avon, in 1775, was a pupil of Robert Thew. His work is to be seen in 'Specimens of ancient Sculpture,' published by the society of Dilettanti, in Dibdin's 'Aedes Althorpianae;' in Tresham's 'Gallery of Pictures,' and other publications of the same class. He engraved Benjamin West's studies for the heads in his 'Christ Rejected'; many detached plates for Boydell and other publishers, after English artists; and a series of portraits, chiefly after Peter Lely, of the heroines of 'Grammont's Memoirs.' He died in 1841.

SCROPE, WILLIAM, (of Castle Coombe,) an amateur painter, born 1772. He published several books illustrated by his own pencil, among which we may mention, 'The Landscape Scenery of Scotland,' 'Days and Nights of Salmon Fishing,' and 'Days of Deer-stalking.' He occasionally exhibited at the Royal Academy, and also at the British Institution, of which he was one of the directors. He died on the 20th of July, 1852.

SCROTS, WILLEM, a Flemish portrait painter of the 16th century, was appointed painter to Queen Mary of Hungary in 1537. He is said to have painted portraits of the Empress Elizabeth, mother of Mary of Hungary, and of Charles V. and his Empress, but these have disappeared.

SCROUDOMOFF. See SCORODOMOFF.

SCULPTORE, ADAMO, (GHISI ?) was born at Mantua in 1530, and is supposed to have been the son of Gio. Bat. Sculptore. He was a draughtsman and engraver, forming himself on Michelangelo and Giulio Romano. The dates on his plates range from 1566 to 1577, but he seems to have begun engraving long before the former year; and if the title-page to his series of plates after Michelangelo's frescoes in the Sistine Chapel be really by himself, he must have lived longer than is usually supposed, for it is dated 1585. He signed his plates with a monogram composed of an *S.* on the bar of an *A.* Of some 130 prints ascribed to him, the best, perhaps, are:

A Holy Family with Saints; *after Giulio Romano.*
A Pietà; *after Michelangelo.*

SCULPTORE, DIANA, (GHISI ?) was born at Mantua about 1535, and is believed to have been a daughter of Gio. Bat. Sculptore. The dates on her sixty plates range from 1581 to 1588. About 1579 she married the architect and sculptor, Francesco Ricciarelli, of Volterra, after which she occasionally added his name to hers in her signatures. In a few instances she signed her work with the single word Diana, sometimes with a monogram composed of a *D.* with an *S.* inside it, followed with the word *incidebat* or *Mantuana.* She engraved after Raphael, Zuccari, Paris Nogari, and especially Giulio Romano. Her best plates are:

The Martyrdom of St. Catherine.
The Feast of Psyche; *after Giulio Romano.*
The Woman taken in Adultery; *after the same.*
The Birth of John the Baptist; *after the same.*
The Birth of Apollo and Diana; *after the same.*
The Corpse of Patroclus carried off the Field; *after the same.*
Christ's charge to Peter; *after Raphael.*

LAZARO BASTIANUS

CALLED

SEBASTIANI

[*Collection of Father O'Connor, Keighley*

MADONNA AND CHILD

SCULPTORE, Giovanni Battista, (Ghisi?) called Mantovano and Bertano, was born at Mantua in 1503. He was architect, painter, and engraver, and a disciple of Giulio Romano and Marc' Antonio. After the death of the former he became architect-in-chief to the Duke of Mantua. He is said to have designed altar-pieces for Mantuan churches, which were actually painted by Brusasorci, Guisoni, and Ippolito Costa. He engraved about twenty plates, the dates on which range from 1536 to 1540. In technique they are dry, deficient in half-tones, but good in drawing. He used to be considered the head of the Ghisi family, but later researches have gone far to prove that his name was really Sculptore, Scultore, or De' Scultori, and that the word 'Sculptor,' which occasionally follows his usual signature of *I. B.*, or *I. G.*, Mantuanus, was not a mark of condition, but a Latinized form of his name. His best plates are 'A Sally of the Trojans against the Greeks,' and 'Hercules and Antæus,' 'David beheading Goliath' (1540), and 'Mars and Venus' (1539), all after G. Romano. He died at Mantua in 1575.

SEATON, John Thomas, portrait painter, was the son of Christopher Seaton, the gem engraver. He was a member of the Incorporated Society of Artists, and exhibited at the Academy between 1761 and 1777. About three years later he was practising with much success in Edinburgh, and was still living in 1806.

SEBASTIANI, Lazzaro, (Bastiani, see p. 94, vol. i.) *c.* 1470? has been erroneously described as the son, brother, or pupil of Carpaccio, and the mistake originated by Vasari, who made a double personality of this artist, has since been repeated. The date of his birth is uncertain. He came from Padua and worked chiefly at Venice, where in 1470 he was enrolled in the Guild of S. Girolamo; from 1496 his artistic activity diminished, but the time of his decease has not been recorded. His first pictures possess, to a marked degree, the disagreeable characteristics of the Paduan School. During middle life the influence of the Vivarini softened the crudity of his early manner, and he practised with success the use of the new oil medium then recently introduced into Venice. Finally he became a successful imitator of Carpaccio, and was esteemed by his contemporaries as a man of sound judgment on artistic matters, and was selected by Giovanni Bellini to assist in the valuation of Giorgione's frescoes in the Fondachi del Tedeschi at Venice. Zanetti describes him as a painter *del modo antico*, an expression which suggests that his style retained a certain conventionality which, although by no means incompatible with good work, prevented him from reaching the level of Carpaccio and the best artists of the Bellini group. His earliest known work, the 'Entombment of Christ,' in the Church of S. Antonio at Venice, is a typical work of the Squarcionesque style, poor in colour, studied in composition, and the sacred scene depicted with a coarse realism verging on the grotesque. 'Sta. Veneranda seated in glory with Jesus Christ,' painted for the Nuns of the Corpus Domine (Vienna), betrays the influence of Benedetto da Diana, and the latter artist, in company with Mansueti, worked with Sebastiani in the Scuola of San Giovanni Evangelista at Venice. These decorative paintings, formerly the property of the Knights of St. John of Jerusalem, have been removed to the Accademia. No. 561, 'Filippo di Massari, the Crusader, returning from Jerusalem, offers to the Confraternity of S. Giovanni Evangelista the relic of the True Cross,' is by Sebastiani. 'The Scenes from the Life of S. Ursula' in the Acc., Venice, have been attributed to him, also some portions of the decoration of the S. Giorgio Schiavone, and it is possible that he may have worked on them as assistant to Bellini and Carpaccio. In the likeness of Canon Giovanni degli Angeli, who kneels at the feet of the Virgin, in Sta. Maria e Donato at Murano, the Vivarini influence is manifest, and the reputation of Sebastiani as a portrait painter is confirmed by his being selected to execute the series of the Doges in the Hall of the Twenty. The foregoing statement embodies received opinions concerning this artist until the present time, but Mss. Pompeo, Molimente, and Gustaf Ludwig, in a work entitled 'Vittore Carpaccio è la Confraternité de Sta. Ursula,' claim a more important position for Lazzaro Sebastiani, whom they regard as the master of Carpaccio, Mansueti, and Diana. They also assign to him several pictures not hitherto included in his authenticated works, notably, 'The Doge Mocenigo praying the Virgin to deliver Venice from the Plague' (Nat. Gall., England). This assertion has aroused severe criticism, this fine picture having hitherto been attributed to Bellini or Carpaccio. 'The Madonna appearing to St. Francis and St. Jerome' (Royal Palace at Vienna), by Benedetto di Diana, may be with some probability transferred to Sebastiani. He was still living in 1508.

Asolo.		St. Jerome enthroned.
Barletta.		St. Anthony of Padua.
Bergamo.	*Lochis Carrara Collection.*	Coronation of the Virgin. 1490.
Venice.	*S. Antonio.*	Entombment.
,,	*Correr Museum.*	Annunciation.
,,	*Accademia.*	Gift of the Relic.
,,	,,	S. Onofrio and his Tree. (*Pietà, painted for Cittadello.*)
,,	,,	The Nativity.
,,	,,	The Deposition from the Cross.
Vienna.	*Gallery.*	Glorification of Sta. Veneranda.
,,	,,	Funeral of St. Jerome. A. W.

SEBASTIANO del PIOMBO. See Luciani.

SEBILLE, Gysbert, a Dutch painter, of whom little is known, except that he lived in the middle of the 17th century. He painted the 'Judgment of Solomon' for the Town-house of Weesp, of which place he was a burgomaster. There is also an 'Assembly of the Magistrates in 1652' by him in that building.

SÉBRON, Hippolyte, painter, born at Caudebec in 1801, was a pupil of Daguerre. He began his career by painting dioramas. Later he devoted himself to easel pictures, and painted chiefly church interiors, ruins, public buildings, &c., and occasional portraits. He was a constant exhibitor at the Salon from 1831 to the year of his death, which took place in 1879.

SECANO, Geronimo, a Spanish painter, born at Saragossa in 1638. After learning the rudiments in his native city, he visited Madrid, where he studied the great masters in the royal collection, and returned to Saragossa an able artist. Palomino praises his frescoes and oil pictures in the church of S. Pablo. For the last twenty years of his life he practised as a sculptor as well as painter. He had many pupils. He died in 1710.

SECCANTE, Sebastiano, was a native of Udine,

and flourished at the beginning of the 16th century. He was a disciple of Pomponio Amalteo, and was a respectable painter of history and portraits. In the church of S. Giorgio, at Udine, there is a 'Christ bearing His Cross,' with angels holding the instruments of the Passion, by Seccante. He married the daughter of Pomponio Amalteo.

SECCHI, Giovanni Battista, an Italian painter of the 17th century. He was called Il Caravaggio and Caravaggino from the place of his birth, and practised about 1619. Lanzi states him to have painted an 'Epiphany' for S. Pietro in Gessato.

SECCHIARI, Giulio, painter, was a native of Modena, but was educated at Bologna, in the school of the Carracci. He afterwards visited Rome and Mantua, where he painted several pictures, which were destroyed or carried away at the sacking of that city, in 1630. There are some of his works in the churches at Modena. He died in 1631.

SÉCHAN, Polycarpe Charles, born in Paris in 1803, was a scene painter of much repute, and in this capacity was engaged at the Grande Opéra, where he painted the scenery for a great number of pieces. He was similarly employed at the Théâtre Français, the Théâtre de l'Ambigu, and the Porte St. Martin, and had a large practice as a restorer and decorator of theatre interiors, both in Paris and the provinces. He painted in the Dresden theatre, was charged with the decoration and furnishing of the Dolma-Baghtche Palace, Constantinople; and decorated the Théâtre de la Monnaie, Brussels. Outside his theatrical employment his best known works in Paris were the restoration of the Galerie d'Apollon in the Louvre, and the transformation of the Pantheon into the church of St. Geneviève. He died in Paris, September 14, 1874.

SEDDING, John Dando, an ecclesiastical architect, born in 1838, and one of the most perfect draughtsmen for leaves that has ever lived. He commenced architectural work under the superintendence of G. E. Street, and many churches were the result of his great knowledge. Perhaps the best known is the one he did not live to finish, Holy Trinity, Chelsea. His spare time was always given up to designing, and church embroidery, wall-papers, and decorative canvas owe many of their most satisfactory designs to his hand. He was exceedingly fond of trees and flowers, and although a strong supporter of the beauty of the formal garden with topiary work, he was yet an almost equal admirer of the "nature treatment" of gardens. He was never tired of drawing the leaves of plants with every conceivable variety of shape, position, and treatment, filling very many sketch-books with such work alone, and the success of his designs was very largely due to the perfect knowledge he had acquired of leaves and flowers. He was the author of several important essays, and he died quite suddenly in 1891, followed within a week by his devoted wife.

SEDDON, Thomas, landscape painter, the son of an eminent cabinet-maker, was born in London in 1821. He went in 1841 to Paris to study, and on his return designed for his father. In 1850 he took an important part in founding the North London School of Drawing and Modelling in Camden Town, where for some time he constantly taught. In 1851 he began to paint, and in 1852 he exhibited his first work, 'Penelope.' He afterwards turned to landscape. In 1853 and 1854 he travelled with Mr. Holman Hunt in the East, and setting out again two years later, he was taken ill at Cairo, where he died in 1856. His friends purchased and presented to the National Gallery his 'Jerusalem and the Valley of Jehoshaphat.'

SEDELMAYER, Jeremias Jakob, was born in 1704, at Augsburg. He engraved some views of the Imperial Library at Vienna from his own designs, which were published in 1737. Also five plates from Gran's ceiling pictures in the same building. He died at Augsburg in 1761. Among his other plates we may name:

Portrait of Wolff; *after Roy.*
St. Rosalie and St. Theresa.
Four Allegories; *after Solimena.*

SEDELMEYR, Johann Anton, a German painter and lithographer, born at Munich in 1797, studied in that city under Kobell and Georg von Dillis. He was a pleasing landscape painter, and lithographed a number of pictures in the Munich and Schleissheim Galleries.

SEDGWICK, William, engraver, born in London in 1748, engraved under the influence of Bartolozzi after Angelica Kauffman, Penny, and others. He died about 1800.

SEEKATZ, Johann Konrad, born at Grünstadt, in the Palatinate, in 1719, painted military scenes, scenes of peasant life, and landscapes with figures in the style of Brouwer. 'Girl with a Candle,' a 'Boy with a Chopping-block,' and a 'Boy with Dog,' are in the Staedel Museum, Frankfort. He died at Darmstadt in 1768.

SEELE, Johann Baptist, painter and etcher, born at Mörsburg in 1775, was appointed court painter and director of the King's Gallery at Stüttgart in 1804. He painted the exploits of the Würtemberg troops in the years 1806 and 1809 in a series of pictures now in the Palace. He died in 1814.

SEELINGER, Alfred, historical painter, a native of Bavaria, who painted a well-known picture, called 'Spartacus, Gladiator.' He died at Rio de Janeiro in 1873.

SEELOS, Gottfried, German painter; born January 9, 1828, at Bozen; became a pupil of Josef Selleny, and studied at the Vienna Academy. Became well known as a landscape painter; his best-known works include scenes from the Tyrol, such as 'Vogelweidhof,' 'Koloman in Tirol,' 'Scoglio Pomo,' &c. He died at Vienna, March 14, 1900.

SEEMAN, Enoch, (Zeeman,) portrait painter, born in 1694, was the son of Isaac Seeman, a portrait painter of Dantzic, by whom he was brought to England. Here he painted many portraits, some of which have been engraved, and here he died in 1744. Enoch had a brother Isaac, who died in 1751, and a son Paul, both of whom were portrait painters.

SEGALA, Giovanni, born at Venice in 1663, was a scholar of Antonio Zanchi. A 'Conception' by him, painted for the Scuola della Carità, Venice, is praised by Lanzi. He died in 1720.

SEGANTINI, Giovanni. Of the Italian painters who, during the latter part of the nineteenth century, revived to some extent the old traditions of the land of art and song, none was more original in his work and at the same time more truly national in spirit than Giovanni Segantini. The son of parents who belonged to the middle class, and were at the time of his birth in very reduced circumstances, Giovanni was born at the mountain town of Arco, on the Lago di Garda, in 1858. His

mother died when he was four years old, and his father took him after her funeral to Milan, where he placed him under the care of a female relation who earned a scanty subsistence by going out to work by the day. From that time nothing was seen or heard of the elder Segantini, and it will never be known whether the complete desertion of his son was intentional or not. After two years of great unhappiness, spent chiefly alone in a garret whilst his guardian was absent, Giovanni ran away to the mountains and was adopted by some kind-hearted peasants, whose animals he helped to look after in return for board and lodging. The story goes that his art talent was first revealed by a drawing on a wayside stone of one of the pigs under his charge, which attracted the wondering admiration of the simple mountaineers, who took the artist and his work to the local authorities and persuaded them to send him at their expense to the School of Art at Milan. Here he made very rapid progress, and had soon learnt all that the masters could teach him. At Milan young Segantini had a hard struggle to live, for the aid so generously given was barely sufficient to pay the fees at school, and many were the privations bravely endured by him in the little garret which was his only home, and from which he could see nothing but the roofs of a few houses and a small patch of sky. He was but nineteen, and was still working at the school courses in spite of his own conviction that "academies do real art harm by turning out a lot of painters who are not artists," when he produced his first oil painting, 'The Choir of the Church of San Antonio.' In this poetic composition he triumphantly achieved a task which tests the skill of the most practised craftsmen: the true rendering of the effect of light on an ornate interior, proving that he might have secured success in other directions than that he elected to follow. Segantini's art was from the first "personal and individual," the direct outcome of his own simple character, owing absolutely nothing to any human teacher. It was long, of course, before he achieved his later mastery of technique, but even his earlier pictures show how deep was his sympathy with the pathos of nature, how truly he saw into the very heart of the subjects which appealed to him. During his residence at Milan he painted many beautiful genre pictures, such as the well-known 'Falconiera,' but all the time he was homesick for the mountains, and as soon as he felt that he had, as he expressed it, acquired "a technical method of colour and design quite his own," he retired to a lofty village of the Brianza, and there settled down amongst the humble shepherds and tillers of the soil, to begin the series of pictures in which he put forth all the strength of his original genius.

Among the most beautiful and remarkable of the Brianza compositions are: the 'Ave Maria à Trasbordo,' representing a boat laden with sheep pausing on a lake in the gloaming of a summer's day, while the shepherd and his wife perform their evening devotions, and the larger 'Alla Stanga,' which in general effect and the skill with which the groups of oxen are painted recalls the best work of Troyon.

From Brianza, Segantini went up to the yet higher Grison Alps, and remained for eight years at the remote village of Savognino. In these lofty solitudes he produced many an exquisite picture, in which he interpreted with rare fidelity the life of the simple-hearted mountaineers among the austere and rugged surroundings of their homes, representing them at work in the sheepfold, on the farm, or in the fields, bringing out forcibly the friendship between them and the animals upon whom they depend for their daily bread, and teaching indirectly many a useful lesson of thrift, of self-denial, and of privation nobly borne.

It is, of course, in his effective renderings of simple homely scenes from peasant life, full as they are of a delicately subtle insight into human nature, equal to that of Millet and of Bastien-Lepage, that Segantini was most successful, but these revealed one side only of his own complex character. His lonely wanderings in the deep silence of the Alps intensified the strain of mysticism recognized by his intimate friends when he was still a student at Milan, and during the last few years of his life he exhibited several symbolical and religious pictures, so unlike anything else from his hand that it is difficult to believe they are his work. Of these one of the most remarkable is the 'Amore alla Fonte della Vita,' or 'Love at the Fountain of Life,' in which two lovers are seen walking together on a lofty mountain meadow amongst the blooming flowers of May, whilst the Angel of Love with outspread wings watches them from her post beside a spring gushing forth from the living rocks. Another fine picture is the 'Annunciation,' in which the artist has represented the angel sweeping down from heaven without the aid of wings, to deliver the Divine message, which, in spite of the adverse criticism it has received, displays extraordinary technical skill.

Segantini died suddenly on September 28, 1899. He was working far up in the mountains on a triptych for the Paris Salon when he was taken ill in his hut, and as no water could be obtained he drank melted snow, with fatal results.

The following is a list of Segantini's chief pictures:

Ave Maria à Trasbordo.
Sorrow Comforted by Faith.
The Blessing of the Sheep, or St. Sebastian's Day.
Alla Stanga (At the Tether), *in the National Gallery, Rome.*
Sacred Art.
Silkworms.
Brianza Pipers.
An Idyll.
The Last Task of the Day.
One More.
In the Sheepfold.
A Kiss by the Fountain.
Two Mothers.
The Orphans.
A Sleeping Shepherd.
Moonlight Effect.
Little Sheep.
The Bird's Nest.
On the Alps after a Storm.
Sad Hours.
A Prayer at the Foot of the Cross.
Sheep Shearing.
The Potato Harvest.
Early Mass.
The Dun Cow.
At Savognino.
On the Balcony.
Rest in the Shade.
The Return to the Sheepfold.
Knitting.
Haymaking.
Ploughing in the Engadine.
Alpine Pastures.
Spring Pastures.
Spring in the Alps.
Alpine Landscape.

The Spinning-Wheel.
The Two Mothers.
Love at the Fountain of Life.
The Angel of Life.
The Source of Evil.
The Punishment of Luxury.
The Unnatural Mothers.
The Home-coming.
Portrait of an Old Lady.
The Sower.
The Annunciation.
The Triptych: Life, Nature, Death.
The Choir of S. Antonio.
La Falconiera.
The Shepherd's Income.
The Toilers of the Earth.
The Empty Cradle.
Rest After Toil. A. G. B.

SEGAR, Francis and William, two English portrait painters, brothers, who were practising in London in the 16th century, are mentioned by Meres in his 'Wits' Commonwealth,' published 1598.

SEGARRA, Jayme, a Spanish painter, who, in the year 1530, painted an altar-piece for Notre Dame de Belen, at Reus.

SÉGÉ, Alexandre, French landscape painter; born in Paris in 1817, and became a pupil of Cogniet and Flers, and first contributed to the Salon of 1844 his 'Intérieur de Ferme à Voiray'; obtained a medal in 1869, and a second-class medal in 1873; was made a Knight of the Legion of Honour in 1874, when he exhibited 'Un Matin dans les Alpes' and 'Ferme de Karoual.' His 'Chaînes de Kertregounec' is in the Luxembourg, and among his most notable paintings are 'La Vallée de Courtry,' 'Les Champs à Coubron,' 'L'Epine d'Antoigney,' 'Les Châtaigniers de Beauvoir,' 'La Vallée de Ploukermeur,' and 'La Vallée de la Sée.' As an etcher of landscapes he was also highly successful. He died at Coubron, Seine-et-Oise, October 27, 1885.

SEGHER, Anne, miniature painter, was the daughter of a physician at Breda, and practised in the 16th century.

SEGHERS. See Zeghers.

SEGHIZZI, Andrea, a decorative painter, born at Bologna in 1630, was a pupil of Albani, and painted in Ravenna, Modena, Parma, and Bologna.

SEGNA DI BUONAVENTURA, painter, who flourished at the beginning of the 14th century at Siena, was a pupil of Duccio di Buoninsegna. His chief works are a 'Majestà,' in the church of Castiglione Fiorentino at Arezzo, 'Christ on the Cross,' in the Abbey of S. Fiore, a 'Virgin with Saints,' in the Academy of Siena, and 'Christ on the Cross with the Virgin and St. John,' in the National Gallery in London.

SEGOVIA, Juan de, a Spanish marine painter, who resided at Madrid in the middle of the 17th century.

SEGUIER, John, younger brother of William Seguier, born in London in 1785, studied at the Academy Schools, and painted views, among which are two of Oxford Market, and one of Kew Bridge. He succeeded his brother as superintendent of the British Institution, and died in London in 1856.

SEGUIER, William, born in London in 1771, was the son of David Seguier, a well-known picture-dealer of the last century. He studied under George Morland, and painted views in and around the metropolis. He was appointed keeper of the royal pictures, and of the National Gallery on its foundation in 1824. He was also superintendent of the British Institution, and was an active 'restorer' of pictures. He died at Brighton in 1843.

SEGURA, Antonio de, a painter and architect employed by Philip II. in 1580 to paint an altar-piece for the monastery of S. Yuste, and to copy Titian's 'Apotheosis of Charles V.' He died at Madrid in 1605.

SEGUVIRA, Domenico Antonio de, a Portuguese painter of the 19th century. In his youth he showed such capacity for art, that a Portuguese minister sent him to Rome to study. In 1810 he returned to his native country, and practised there with success.

SEIBELS, Karl, landscape painter, was a pupil at the Düsseldorf Academy and of Achenbach. He painted scenes in Holland and Italy. He died at Naples in 1877.

SEIBOLD, Christian, born at Mayence in 1697 (1703), painted portraits somewhat in the style of Denner. In 1749 he became painter to the Empress Maria Theresa. The Dresden Gallery has five of his portraits, including one of himself. He died at Vienna in 1768.

SEIDEL, Gustav, German engraver; born April 28, 1819, at Berlin; studied at the Academy under Buchhorn and Mandel. As a line-engraver he became famous by his reproduction of pictures by Däge, Kaulbach, Koerner, Richter, Schadow, Vecelli, and others. He was a member of the St. Petersburg Academy, and died at Rüdersdorf near Berlin in July 1901.

SEIDL, Andreas, painter and engraver, born at Munich in 1760. In 1781 the Elector sent him to Italy, where he gained a prize at the Academy of St. Luke in Rome, and became a Member of the Academies of Bologna and Parma. In 1787, on his return, he became Court-painter and Professor at the Munich Academy. He etched a few plates, chiefly 'Academies.' He died in 1834.

SEIDLER, Caroline Louise, born at Jena in 1786, was instructed by Roux, and by Goethe, whose portrait she painted. From 1818 to 1823 she studied in Italy, where she copied Raphael and Perugino. In 1823 she became teacher to the Princesses Maria and Augusta, at Weimar, and in 1824 curator of the Weimar Gallery. She painted portraits in oil and crayons, as well as religious, mythological, and romantic scenes. She died at Weimar in 1866.

SEIFERT, Alfred, Hungarian painter; born September 6, 1850, at Horovic (Bohemia); became a pupil of Kirnig at Prague, and afterwards studied at the Munich Academy under Echter, Strähuber, and Raab. His best-known works are 'Philippine Welser' (in the Rudolfinum, Prague), 'Oberon,' 'Titania,' 'Ein Gelobniss,' and 'Im Herbst.' He died at Munich, February 4, 1901.

SEILLER, Johann Georg, of Schaffhausen, a mezzotint engraver, flourished about 1700. His plates are mostly portraits, and are good for their date. Among the best are:

Portrait of the Emperor Joseph I.
Do. J. H. Heidegger.
Do. the Empress Eleonora.
Do. the engraver Bartholomäus Kilian.
A Monk attempting to kiss a Girl.

His plates are inscribed *J. G. Seiller, fecit*, or *J. Georg Seiller fecit et ex.*, and sometimes *Joh. Georg Seiller scaffusianus fecit.*

SEINSHEIM, August Karl, Graf von, painter, lithographer, and etcher, born at Munich in 1789, began etching about 1809. While studying law at

Landshut he learnt oil-painting from Simon Klotz. From 1813 to 1816 he frequented the Munich Academy, where he studied under the Langers. In 1816 he went to Italy, and joined the so-called "Nazarenes." On his return to Munich he painted a 'Virgin and Child' for the church at Grünbach, a 'Charge to Peter' for the church at Vohburg, and other altar-pieces. He died at Munich in 1869. He etched ten plates, of which we may name :

An Old Woman Reading.
A Young Woman with a Child.
A Madonna with the Child Jesus.
A Man's Head.
A Roman Mother.

SEISENEGGER, Jakob, born in Austria in 1505, painted the portrait of the Emperor Charles V., and became in 1531 Court painter to the Grand Duke Ferdinand. He died at Linz in 1567.

SEITZ, Anton, German painter ; born January 23, 1829, at Roth-am-Sand, near Nüremberg, where he studied art under Wagner (F.) and Reindel, becoming subsequently a pupil of Flüggen at the Munich Academy. He painted genre pictures much in the style of Meissonier, such as 'Ländliche Briefsteller,' 'Schützenkönig,' 'Kartenspieler,' &c. He died at Munich, November 22, 1900.

SELB, Joseph, born at Stockach in the Tyrol, in 1784, was first instructed by his brother Karl, also a painter, and then went in 1799 to Düsseldorf. He afterwards worked in Munich, and gained a name by his lithographs after Vernet. In 1816 he founded a Lithographic Institute. In 1820 he associated himself with von Mannlich in carrying on Strixner's 'Munich Gallery.' He died at Munich in 1832.

SELIGMANN, Johann Michael, engraver, born at Nuremberg in 1720, was instructed by the Preisslers. He visited Rome and Petersburg, and on his return he engraved many plates for botanical and anatomical books. He died in 1762.

SELL, Christian, a native of the Free Town of Hamburg, born in that city in 1831, of an important Hamburg family. He was a pupil of the Academy at Düsseldorf, afterwards entering the studios of Hildebrandt and Schadow. He was specially interested in pictures representing war or military equipment, and in order to study his favourite subjects attached himself to the Prussian army, and went through the wars of 1866 and 1870. There are representative pictures by him at Berlin, but his best work is at Leipsic, representing the soldiers in the Thirty Years' War dividing booty. He has been claimed as a Dane, but himself preferred to be considered a Hamburger. He died at Düsseldorf in 1883.

SELLENY, Joseph, born at Meidling, near Vienna, in 1824. He studied at the Vienna Academy and under Ender and Steinfield, with the former of whom he travelled in the Tyrol and Italy. In 1857-59 he travelled with the Crown Prince of Austria, the present Emperor, to North Africa, the Canary and Cape Verde Islands, and the Brazils. He died insane in 1875.

SELLET, James, born in 1764, was an English portrait, fruit, flower, and genre painter. He died at Norwich in 1840.

SELLIER, Charles François, painter, was born at Nancy, December 25, 1830. He was a pupil of Leborne and of Léon Cogniet, and in 1857 gained the 'Prix de Rome.' He subsequently became keeper of the Museum of Nancy, where he died November 23, 1882. He executed the paintings for the chapel of St. Denis, in the church of St. Bernard, Nancy, and the following works by him are in the Museum :

The Penitent Magdalen.
The Death of Leander.
The Levite of Ephraim.
A Kitchen Interior.
Study of a Head.
An Italian Souvenir.

SELLMAYR, Ludwig, German painter ; born in 1834, at Munich ; painted landscapes, animals, and still-life. He died in 1902.

SELMA, Fernando, a Spanish engraver, was born at Valencia about 1750. He studied at Madrid and Paris. He is among the best of the Spanish engravers. His later manner resembles more that of Edelinck than of his master, Carmona. He engraved the portraits of Cortes and Solis, prefixed to the quarto edition of 'Historia de la Conquista de Mexico,' published at Madrid in 1783, and afterwards engraved the plates for the 'Maritime Atlas of Spain,' which occupied him several years. He also engraved portraits of Charles V., after Titian, of Magellan the navigator, and various others. One of his best plates is the 'Spasimo' of Raphael. We may also name :

La Madonna del Pesce; *after Raphael.*
The Virgin and Child; *also after Raphael.*

Selma died in 1810.

SELOUS, Henry C., British painter, born in 1811 at Deptford ; admitted as a student of the Royal Academy about 1818, when he exhibited his 'Portrait of a Favourite Cat.' In 1836 he published 'Outlines to Shakespeare's "Tempest."' In 1844 he produced for the Art Union of London a series of illustrations in outline of Bunyan's 'Pilgrim's Progress.' Obtained a prize for designs illustrating the Life of Bruce. He also produced twenty plates in outline for Kingsley's 'Hereward the Wake.' To the Academy, British Institution, and Suffolk Street Galleries he was a constant contributor until 1874. His picture of 'Cassio wounded,' at Suffolk Street, was the last he exhibited. He died at Beaworthy, North Devon, September 24, 1890.

SEMENTI, Giacomo, (Semenza,) painter, was born at Bologna in 1580, and was a fellow-student with Francesco Gessi, under Denys Calvaert and Guido Reni. He was a clever follower of the style of Guido, and painted pictures for the churches at Bologna. Such are a 'Martyrdom of St. Cecilia,' in the church of St. Elena ; a 'Marriage of St. Catharine,' in S. Francesco ; a 'St. Sebastian,' in S. Michele ; and a 'Crucifixion,' in S. Gregorio. A 'Martyrdom of St. Eugenia' is in the Bologna Gallery. Sementi visited Rome, where he painted frescoes in S. Carlo a Catinari, and in the 'Ara Cœli.' He died at Rome in the prime of life.

SEMINO, Andrea, (1526–1595,) called Semino il Vecchio, son of Antonio Semino, studied first with his father, and subsequently at Rome. His first recorded work is a 'Baptism of Christ,' commissioned in 1552 by Adamo Centurione for the church of Sta. Maria degli Angeli at Genoa, and painted in rivalry with Luca Cambiaso, the brothers Lazzari, and Pantaleone Calvi. Alone, and in company with his brother Ottavio, he painted a vast number of frescoes on all sorts of subjects—religious, historical, classical, and mythological—for churches and palaces at Genoa, Milan, and Savona. A number of portraits by him, including one of the wife of Scipione Metelli, of Castelnuovo Lunigiana, and another (1582), of

Francesco Maria Spinola, Marchese di Garessio, are also recorded. We, moreover, find notice of a triptych for a chapel in the church of the Annunziata at Genoa, representing the 'Nativity,' with the Angel Gabriel appearing to St. Joseph on one wing, and to the Shepherds on the other. He died at Genoa at the age of 69, and was buried in the church of Sta. Maria del Carmine in a family tomb prepared by himself in 1578. His ability, though commended by Lomazzo equally with that of his brother Ottavio, was not so great; but his steadiness and reliability were infinitely greater. He left two sons, CESARE (died about 1615) and ALESSANDRO (died 1627), both inferior painters, by whom were executed 'A Martyrdom of St. Catherine,' in the Genoese Duomo, and a 'Magdalen at the Feet of Christ,' in the sacristy of Sta. Maria del Carmine. So poorly, however, did they succeed that they finally abandoned the *trade* of painters. According to one authority, however, Cesare worked with considerable credit at Madrid. To them, however, is probably due the foundation of the Semini family of goldsmiths, embroiderers, and craftsmen, recorded as resident and working at Rome at the end of the sixteenth and throughout the seventeenth centuries. Among the names mentioned are Giuseppe (concerning an accident to whom a document dated September 18, 1620, is in existence), Andrea, Benedetto, Gian Maria, Giovanni, and Pietro. R. H. H. C.

SEMINO, ANTONIO, son of a distinguished soldier of foreign extraction settled at Genoa, was born in that city about 1485. He early showed a taste for art, and commenced to study under Ludovico Brea of Nice, who was then residing at Genoa as the guest of an Augustinian Father, uncle of the young artist, Teramo Piaggia. With this youthful painter, who was likewise a scholar under Brea's tuition, Antonio entered into friendly relations and a good-natured rivalry which lasted throughout their lives; and many pictures, including a 'Martyrdom of St. Andrew,' for the church dedicated to that saint at Genoa, are their joint productions, and bear both their signatures. His earliest recorded picture is a panel of the 'Archangel Michael,' with a beautiful landscape, painted in 1526 for the Genoese church of Sta. Maria della Consolazione. For an older church, now destroyed, which bore this designation, he and Piaggia executed a number of frescoes in 1532, and later (1547) a 'Deposition.' In 1535 he was at Savona at the invitation of the Riario family, where he painted a 'Nativity' and a 'God the Father surrounded by Angels' (in a lunette above) for their family chapel in the church of S. Domenico in that city. He had a special taste for landscape, in which he greatly excelled, was an earnest student of art, and encouraged warmly the younger generation of painters. He even tried to form a school at Genoa, but being unable to do so, he sent his two sons, Andrea and Ottavio, to Rome to receive their artistic training. The last dated notice of him is 1547, although it is traditionally understood that he died in high honour and credit at an advanced age. Other recorded works by him are:

Genoa.	*Ch. of S. Domenico.*	Deposition.
,,	*The Hospital for Incurables.*	The Raising of Lazarus.
,,	*Duomo (Chapel of St. John the Baptist).*	The Baptism of Christ. (*Pendant to Piaggia's 'Birth of the Baptist.'*)

R. H. H. C.

SEMINO, GIULIO CESARE, a Genoese, who painted a 'Crucifixion' for the church of S. Bartolomèo de Sonsoles, at Toledo. He was also employed by Philip III. in the Palace of the Prado.

SEMINO, OTTAVIO, son of Antonio Semino, and brother of Andrea, was an artist of uncommon brilliancy and talent, but a man of very dissolute and irregular life. Early in his career he was banished from Genoa for having killed one of his apprentices, being only permitted to return on payment of a heavy fine to the parents of the unfortunate victim. Along with his brother Andrea he studied first in their father's studio, and subsequently at Rome. At first also they lived and worked together, but Andrea at last found Ottavio's association so impossible that, weary of exhortation, he finally refused to reside with him any longer. Ottavio, however, had early secured the friendship of Luca Cambiaso, and in partnership with that master he opened a Life-School at Genoa. These two young men, puffed up at their own performances, even ventured to criticize the draughtsmanship of Titian in some well-known engravings, whereby they brought down upon themselves the rebukes of the aged Perin del Vaga. Ottavio was undoubtedly a brilliant and skilful performer, since his decorations, exterior and interior, of the Palazzo Doria (now Invrea) were so much admired by Giulio Cesare Procaccino as to be compared by him with the work of Raphael. Painting in oils, however, was not his strong point, as may be seen by his 'Archangel Raphael' in the church of S. Agostino at Savona. In his clothing and personal habits he was excessively untidy and slovenly. He died suddenly in 1604 at Milan—was found dead in his chair—having left, however, according to Lomazzo, one pupil of some merit, Cammillo Landriani. Among the many works executed by him the following may be here mentioned:

Milan.	*Ch. of Sta. Maria degli Servi.*	Annunciation. (*On the doors of the organ.*)
,,	*Ch. of S. Angelo (Chapel of the Madonna).*	Life of the Virgin. (*Frescoes.*)
,,	*(Chapel of S. Girolamo).*	Life of that Saint.
,,	,,	Christ.
,,	,,	The Four Doctors.
,,	,,	The Four Evangelists.
,,	*Ch. of S. Marco (Chapel).*	St. John the Baptist.
,,	,,	Prophets.
,,	,,	God the Father.
,,	,,	The Adoration of the Magi.
,,	,,	The Marriage and Assumption of the Virgin.
,,	*Sta. Marta (Oratory).*	St. Augustine on horseback chastising heretics.
,,	,,	The Virgin, St. John, and Angels.
Pavia.	*Certosa (Refectory).*	The Last Supper.
Savona.		La Madonna della Misericordia with worshippers.

R. H. H. C.

SEMITECOLO, NICCOLÒ, flourished at Venice in the second half of the 14th century. His earliest known painting is a 'Coronation of the Virgin,' dated 1351, and now in the Accademia at Venice. In the same collection there are fourteen small panels by him, which have been supplemented by a 'Coronation of the Virgin,' by one STEFANO, (who signs himself *Stefan Plebanus Sanctæ Agnetis pinxit, M.CCC.LXXX.*) to form an altar-piece. In 1367

he painted an altar-piece with scenes from the life of St. Sebastian, which now hangs in separate pieces in the Chapter Library of the Duomo at Padua. Semitecolo is known to have lived until 1400, and it has been suggested that he was identical with Niccolò Paradisi (*q. v.*), so called from his residing near the bridge of that name at Venice.

SEMOLEI, Il. See Franco, Giovanni Battista.

SEMPELIUS, D. G., a German engraver, who flourished about the year 1580. He copied some of Albrecht Dürer's prints with great success. Among his best imitations is the 'Descent into Hell,' from the Life of Christ. It bears the date of the original, 1512, as well as the year in which it was engraved, 1580.

SEMPER, G., a celebrated architect, born at Hamburg in 1804, and a student at Munich and in Paris. He eventually became Professor in the Academy at Dresden, and Professor of Architecture at Zurich. As a decorator he took a very high position, and his work can be seen in the Museum at Dresden. In architectural work his greatest success was the theatre in the same city. He became implicated in political troubles, and had to leave Germany very suddenly, and took up his abode in England, where he became an Associate of the Royal Academy. The latter part of his life was spent at Zurich, where he had gone to live in 1856. He travelled a good deal in Italy, and died rather suddenly at Rome in May 1879.

SENAVE, Jacopus Albertus, born at Loo in 1758, was a painter of Flemish country feasts, in the style of Teniers. He painted the atelier of Rembrandt, with portraits of a great number of artists, contemporaries of that master. This he presented to the Academy at Yprès, and was in return made an honorary director. The church of Loo has a 'Seven Works of Mercy,' by him. He died in Paris in 1829.

SENEFELDER, Aloys, the inventor of the art of lithography, was born at Prague in 1771, but in early life went to Munich with his father, who was an actor. He was sent to the university of Ingolstadt, to study jurisprudence, but his inclination led him rather to the stage and the drama, in which, however, he was unsuccessful. By his first piece, Die Mädchenkenner, he cleared fifty florins; his second did not pay expenses. By the death of his father his means became straitened, and he could not afford the cost of printing his compositions; he therefore endeavoured to devise some other method of multiplication. He made experiments in engraving, etching, and stereotyping, and to avoid the expense of copper plates, made use of a fine piece of Kelheim stone, and tried to print from it, but at first without much success. One day, however, when he had prepared a stone for etching, his mother entered the room and requested him to write a list of the linen she was sending to be washed. He had not even a slip of paper for the purpose, having used all in taking proof impressions, and even his inkstand was dry. As the matter was urgent, he wrote the list on the prepared stone with the etching ground he had discovered for himself, intending to copy it at leisure. Afterwards, when about to clean off the writing, it occurred to him that by the application of nitric acid and water he might bite the stone so as to leave the writing in sufficient relief to print from. The experiment succeeded, and as soon as he had brought his new discovery into a practical form, he applied himself to making it a commercial success. The mere use of stone as a substitute for copper had been known before, but Senefelder's experiments led to the discovery of chemical lithography in its full sense. Senefelder published an account of it in 1818, which was translated into French and English, and made the process generally known throughout Europe. His own practice was confined to Germany, where he arrived at a competence, and devoted himself to perfecting the art. He died at Munich in 1834. His brothers, Clemens, George, Theobald, and Karl, and Heinrich his son, all practised as lithographers.

SENELLY, ——, an Austrian painter of the 19th century, the first part of whose career was spent in great privation and misery. His early struggles seem to have affected his brain, for, in 1873, after he had obtained some recognition, he became insane, and died in 1875.

SENEX, John, an English engraver, who engraved the plates for the London Almanacks, from the year 1717 to 1727, with the exception of that for the year 1723, which was by John Clarke. He died in 1741.

SENEZCOURT, Jules de, painter, was born at Saint Omer in 1816. In 1841 he settled at Brussels, where he practised portrait and genre painting. He died in 1866.

SENFF, Adolf, a German painter, born at Hallé towards the close of the 18th century, first studied theology, but in 1810 decided to devote himself to art, and began to work in pastel under Kügelgen at Dresden. He afterwards went to Rome, where he copied many of Raphael's masterpieces for the 'Rafael-Saal' at Sanssouci. He painted a 'Madonna Enthroned,' and a 'Christ and the Canaanitish Woman,' but was more successful with fruit and flowers. His brother Karl August also practised as a painter and engraver at Dorpat.

SENTIES, Pierre Asthasie Théodore, painter, born in Paris, February 23, 1801. He was a pupil of Gros and Regnault. He painted numerous portraits, some of which appeared at the Salon, but his best work is a 'Resurrection' in the cathedral of Valence.

SEPP, Jan Christiaan, born at Amsterdam in 1739, was a painter of insects. He published 'The Natural History of the Insects of Holland,' in six volumes quarto, illustrated with some two hundred and fifty coloured plates, in which he was assisted by his son, and some other works of the same class. Sepp was a member of the society *Felix Meritis* at Amsterdam, where he died in 1811.

SEPPEZZINO, Francesco, a Genoese historical painter, of whom little is known except that he was born in 1530, and studied under Luca Cambiasi and Giambattista Castilli, and died in 1579.

SEPTIMUS, Hercules. See Setti.

SEPULVEDA, Mateo Nuñez de, a Spanish painter. In 1640 Philip IV. appointed him painter and gilder to the Spanish Navy, partly in return for his contribution of 500 ducats towards the expenses of the war in which his Majesty was engaged. His patent, among other privileges, gave him the sole right of painting all banners, standards, &c., required in the navy. He is also said to have painted in fresco.

SEQUEIRA, Domingos Antonio de, a Portuguese historical painter and designer, was born at Lisbon in 1768. He gave early proofs of talent, and was sent to Rome in 1788, to complete his studies. He became a scholar of Antonio Cavallucci, and after spending some years in Italy he returned to Portugal, where his works were soon in great request. Sequeira had much versatility, and strange stories are

told of the eccentric methods of which he sometimes made use. In 1823 Sequeira visited Paris to exhibit his 'Last Moments of the Poet Camöens;' after which he went to Rome and became devout. He died at Rome in 1837.

SEQUENOT, probably a native of France, flourished about the year 1671. He engraved some frontispieces and other plates for books.

SERAFIN, Pedro, surnamed el Griego, a painter of Barcelona, who, in conjunction with Pedro Pablo, painted the doors of the organ of the cathedral of Tarragona.

SERAFINI. See Dei Serafini.

SERAFINI. See Modena, Barnaba da (Supplement).

SERANGELI, Gioacchino, painter, was born at Milan in 1778. He studied under David, in Paris, exhibiting at the Salon in the early years of the 19th century. His best works were, a 'Roman Charity,' which excited much attention by its dexterous treatment of an effect of light, and a large 'Napoleon I. addressing the Delegates of the Army.' On his return to Italy he decorated the Villa Sommariva on Lake Como with frescoes from the legend of Psyche. He finally settled at Milan, where he became Professor to the Academy.

SEREGNO, Giovanni Angelo and Giovanni Antonio da, two painters who lived and worked at Milan in the last quarter of the 15th and the first quarter of the 16th century. They undertook to paint the shutters of the organ in the Cathedral, and were paid for some part of the work in 1488, the final payment being made to Giovanni Angelo alone in 1491. Giovanni Antonio is mentioned in connection with Boltraffio in 1503, and is spoken of as an admirable painter. Their surname appears to have been Mirofolis; Giovanni Angelo is so called in a list of payments made to him in October 1486 for painting a figure of the Blessed Virgin and for other work. They were still living at Milan in 1524.

SERENARI, Gasparo, a native of Palermo, flourished about the year 1750. He went to Rome, and frequented the school of Sebastiano Conca. On his return to Sicily he distinguished himself as a painter of history, both in oil and fresco. His principal works at Palermo are the cupola of the Jesuits' church and an altar-piece in the monastery church of La Carità.

SERGENT, Antoine Louis François, engraver, born at Chartres in 1751, studied under S. Aubin, and engraved several excellent plates. When the French Revolution broke out he became president of the Ward of St. Jacques, and secretary to the Jacobin Club. He was the means of saving many people from the guillotine, and of performing many kindly deeds. He married, in 1794, Emira Marceau, the sister of General Marceau, and the divorced wife of Champion de Sernet. She engraved several plates from drawings by her husband. For two years he was an exile in Switzerland, but on his return to Paris was active in artistic matters. After the 18th of Brumaire he went to Venice, where he published 'The Costumes of the People, Ancient and Modern,' in twenty-one parts. He died, blind, at Nice, in 1817.

SERGENT, L. P., a French artist, born at Massy in 1849. He was a pupil of Pils and Laurens, and exhibited for many years at the Salon. He obtained second-class medals in 1889 and 1890, and a first-class bronze medal in 1900. In 1904 he had two fine pictures at the Salon, one illustrating a scene at the battle of Waterloo, and the other the battle of Wagram. For these works he would probably have obtained a high distinction had he lived. He died in June 1904, after a long illness, and will be remembered by the large number of paintings he executed of military subjects.

SERI, Robert de, painter and engraver, born in Paris about 1680, was a pupil of Cazes, and then studied in Rome. He became painter to Cardinal de Rohan, and painted scenes from the life of the Virgin for the Capuchin Church of the Marais in Paris, and the 'Martyrdom of St. Fidelis' for the Capuchin Church in the Rue St. Honorè. He executed several etchings after Raphael, Bagnacavallo, &c. He died about 1739.

SERICUS. See Soye, Philippe de.

SERIN, Jan, a painter of historical subjects and portraits, was born at Ghent in 1678. He has been confounded by Balkema with his father, N. Serin, an historical painter of the same place, by whom there is a picture in the church of St. Martin at Tournay, 'St. Martin dividing his Cloak with a Beggar.' The elder Serin may have been the scholar of Erasmus Quellin, and the younger a scholar of Jan Erasmus, his son. Several altar-pieces in the churches at Ghent are attributed to Jan Serin, but he was more celebrated as a portrait painter, which profession he exercised at the Hague. In 1748, when he had reached his seventieth year, he painted the portrait of the Marquis de Fénélon, ambassador at the Hague, and that of the Marchioness. The precise year of his death, and that of his father, is not known. His son, Jan Serin the younger, was also a painter, and is known to have practised from 1740 to 1748.

SERMEI, Cesare, Il cavaliere, painter, born in 1516, at Orvieto, whence he went to Assisi, where he painted frescoes and oil pictures. He painted besides, pictures of ceremonies, markets, &c., introducing numbers of small figures. He died at Assisi in 1600.

SERMONETA. See Siciolante.

SERNÈ, Adriaan, born at Haarlem in 1773, painted landscapes with figures, alleys of trees, and views of towns, and also etched views of the neighbourhood of Haarlem. He was director of the Academy of Zwolle, where he died in 1847.

SERRA, Miguel, (Serre, Serres,) was born in Catalonia about the year 1653. At the age of eight years he absconded from his mother's house, and managed to get to Marseilles, where he obtained instruction from an indifferent painter, and afterwards went to Rome. At the age of seventeen he returned to Marseilles, and painted a 'St. Peter Martyr' for the church of the Dominicans of that city, which at once established his reputation. He was soon fully employed for the churches and for private patrons. He sent a picture to Paris which won him election as a member of the Academy, and an appointment as painter to the king. Having arrived at great honour and riches, he devoted the whole of his wealth to the succour of the poor of Marseilles during the plague of 1721. However, when the plague ceased, he returned with renewed ardour to his profession, and painted scenes which he had witnessed during the epidemic. He worked for the convent of St. Claire de Marseilles, for the Madeleine in the same city, and for the Carmelites of Aix. His easel pictures were also in great request, and are numerous. There are about twenty in the gallery of Marseilles. He died at Marseilles in 1728.

SERRES, Dominic, the younger, water-colour draughtsman, was the younger son of Serres the elder. He is best known as a teacher of drawing, but exhibited landscapes at the Royal Academy from 1783 to 1787. After many years of labour in his profession, his mind became clouded by a settled despondency, and he entirely lost his connection as a teacher. For the last few years of his life he was supported by his brother, John Thomas Serres.

SERRES, Dominique, born at Auch in Gascony in 1722. His parents designed him for the Church, but he ran away and went to sea, and in time became master of a trading vessel, which was captured by the English in 1752, and he himself brought to England. He then applied himself to the cultivation of a native bent towards art, and soon acquired a reputation as a painter of sea-pieces and landscapes. When the Royal Academy was instituted, he was chosen a member, and some years afterwards was appointed marine painter to George III. In 1792 he became librarian to the Royal Academy. One of his important works was a picture of Lord Howe's victory over the combined Fleets of France and Spain, off Gibraltar, in 1782. He was a large contributor to the exhibitions at the Royal Academy for several years after its institution. During the first ten years he exhibited about forty pictures, all of English naval actions. Many of them are at Hampton Court and in Greenwich Hospital. He died in London in 1793.

SERRES, John Thomas, marine painter, born in London in 1759, was a pupil of his father Dominique. He was drawing-master at the naval school at Chelsea. In 1790 he visited France and Italy. In 1793 he became marine painter to the king and draughtsman to the admiralty. In 1801 he published 'The little Sea Torch for Coasting Ships,' with coloured plates, and in 1825 his 'Liber Nauticus,' a handbook for marine painters. He was ruined by the depravity and extravagance of his wife, who called herself Princess of Cumberland. He became bankrupt and died in the Rules of the King's Bench Prison in 1825.

SERRES, Olive, landscape painter, born in 1772, was the wife of John Thomas Serres, and claimed to be the daughter of Henry Frederick, Duke of Cumberland. Her legal father was a house painter at Warwick, named Wilton. Her pretensions were brought before the House of Commons in 1822. She exhibited landscapes at the Academy and the British Institution. She died November 21, 1834.

SERRUR, Henri Auguste Calixte César, painter, was born at Lambersart, near Lille, in 1794. He studied first at Lille, but in 1815 was granted a pension by the town to enable him to complete his education in Paris. He there entered Regnault's studio. He exhibited at the Salon from 1819 to 1852, and died in Paris in 1865. Works:

Arras.	*Museum.*	Brunhilda.
„	*Cathedral.*	St. Waast healing the Blind.
Bordeaux.	*Museum.*	Portrait of Charles X.
Cambrai.	„	Death of Mazet.
Douai.	„	Razzia in Africa.
Lille.	„	Three Scenes from Homer.
„	*Chapel of the Sacred Heart.*	The Presentation in the Temple.
Rennes.	*Church of St. Germain.*	Tobias burying a Hebrew.
Valenciennes.	*Museum.*	The Shipwreck of Camöens.
Versailles.	„	Several Official Portraits and Battle-pieces.

SERVAES, Herman, a Flemish painter, born probably at Antwerp in 1601. He was a pupil of Van Dyck, was a member of the Guild of St. Luke in 1650, and was still living in 1660.

SERVANDONY, Jean Nicholas, an eminent painter of theatrical scenery and architectural decorations, was born at Lyons in 1695, and received his instruction in art at Piacenza from Paolo Panini, and at Rome under G. G. Rossi. His name is often Italianized and his birth put at Florence, but the truth seems to be as here stated. After a sojourn in Portugal, where he was much employed on decorations for public *fêtes*, he settled in Paris, where he was received with enthusiasm, and received the honour of knighthood. In 1749 he was invited to London, where he found a wife, proceeding afterwards to Dresden, Vienna, and Würtemberg. From 1737 to 1765 he was a steady contributor to the Salon. In the Louvre there is a picture of ancient ruins by him, painted in the manner of P. Panini. He died in Paris in 1766.

SERVIN, Amédée Élie, painter, was born in Paris in 1829. He was a pupil of Drolling, entered the École des Beaux Arts in 1848, and gained several medals at the Salon. His subjects were chiefly landscapes and animals; he occasionally painted genre pictures, and etched a few plates, among them one after his own picture, 'Le Puits de mon Charcutier.' His 'Moulin Balé' is in the Marseilles Museum, and there are landscapes by him in the Museums of Mans and Melun. He died in 1886.

SERVIÈRES, Eugénie, Madame, (*née* Charen,) was born in France in 1786. She was a pupil of Lethière, was premiated in 1808 and 1817, and exhibited occasionally at the Salon in the early years of the 19th century. Her 'Inez de Castro' is in the Trianon.

SERWOUTER, Pieter, a Flemish engraver, born at Antwerp about the year 1574. He was a contemporary with J. van Londerseel, to whose style his bears some resemblance. Among other prints by him are the following:

A set of twelve Hunts; *after D. Vinckebooms.*
The Fall of our first Parents; *after the same.*
A Dutch Merrymaking; *after the same.*
Samson killing the Lion; *after the same.*
David killing the Bear; *after the same.*

He marked his plates with a cipher composed of a P, an S, and a W, thus, ℙ·W·

SESTO, Cesare da, called Cesare Milanese, was born at Sesto Calende about 1480. He is generally regarded as a disciple of Leonardo da Vinci, but late in life he went to Rome and became affected by the example of Raphael. He also visited Naples and Messina, where he painted the 'Adoration of the Magi,' now in the Naples Gallery. But the details of his career are little known, and there is much uncertainty as to his life. His work is very eclectic, showing traces not only of the influence of Leonardo and Raphael but also of Dosso Dossi. It is always refined, and his landscapes are decorative from the effect of branching trees. The 'Judith,' at Vienna; the 'Altar-piece,' in Sta. Trinità della Cava, near Salerno, long given to Sabbatini, are also by Cesare. He died at Milan about 1521. Other works by him:

Madrid.	*Museum.*	Virgin and Child.
Milan.	*Scotti Coll.*	Baptism of Christ.
„	*Brera.*	A Madonna.
„	*Casa Melzi.*	Altar-piece in several compartments, St. Roch in the centre.
Naples.	*Museum.*	Adoration of the Kings.
Richmond.	*Sir F. Cook's Coll.*	Virgin enthroned.

Turin. *Gallery.* A Madonna.
Venice. *Manfrini Gall.* Two Madonnas.

SESTRI. See TRAVI.

SETCHELL, SARAH, was born in 1813. She became a pleasing painter of landscapes, portraits, and genre subjects in water-colour. Her first exhibit was 'Fanny,' at the Royal Academy in 1831. She showed in all nine pictures at the Academy, fifteen at Suffolk Street, and thirty-four at the New Water-Colour Society, of which she became a member in 1842. At the Gallery of the British Artists in 1840 she exhibited 'A Scene from Howitt's "Rural Life in England."' This was engraved by S. Bellin in 1843, and published under the title 'The Momentous Question,' attaining wide popularity. Among other typical paintings may be mentioned: 'Jesse and Colin' (1850); 'Sketch at Highgate' and 'Sketch on Harrow Weald' (1853); 'Lake of Zürich' and 'Lady in White Satin' (1866). Miss Setchell ceased to exhibit in 1867, and died on January 8, 1894, at her residence at Sudbury, Harrow. M. H.

SETLEZKY, BALTHAZAR SIGISMUND, a German engraver, of Polish origin, who was born at Augsburg in 1695. He died in 1770. He engraved after Watteau, J. M. Roos, and H. Roos.

SETTELLA, MANFRED, painter and mechanician, born at Milan in 1600, was Director of the Academy in his native city, and died in 1680.

SETTI, ERCOLE, (or SEPTIMUS, HERCULES,) an Italian painter and engraver, who flourished about the year 1560. He was a native of Modena, and painted altar-pieces for the churches in that city. He etched a few plates and was still at work in 1593.

SEUBERT, JOHANN FRIEDRICH, born at Stüttgart in 1780, learned art from Heideloff, and painted decorations, portraits, and flowers in water-colours. He became professor to the Katharinenstift in 1838. He died at Stüttgart in 1859.

SEUPEL, J. A., an engraver of portraits, which he frequently drew from the life, was born at Strasburg in 1660. His plates are neatly executed with the graver. In several plates he imitated the effect of mezzotint with the burin; this, perhaps, led him to scrape a 'View of Strasburg by Night.' He died at Strasburg in 1714.

SEURAT, GEORGES PIERRE, French painter; born December 2, 1859, in Paris; became a student at the École des Beaux Arts; made a special study of Delacroix's frescoes in the St. Sulpice; painted landscapes in the Impressionist style, scenes chosen in Normandy and at Asnières; also portraits; his 'Cirque,' 'Poseuse,' and 'Dimanche à la grande Jatte,' are among his best-known works. He died in Paris, in March 1891.

SEUTER. See SAITER.

SÈVE, GILBERT DE, was born in Paris in 1615. It is not known by whom he was instructed, but he was a painter of ability, and a foundation member of the old *maîtrise.* Several of his portraits of distinguished persons were engraved by Edelinck, Van Schuppen, Masson, and other eminent French engravers. His own portrait, by Nattier, is at Versailles. He died in Paris in 1698.

SÈVE, PIERRE DE, brother of Gilbert de Sève, was born at Moulins in 1623. He was trained by his brother, and painted similar subjects. He died in 1695.

SEVERINO. See SAN SEVERINO.

SEVERN, JOSEPH, painter, born about 1795. He settled in Rome, where he worked for many years, frequently sending a picture to the Royal Academy Exhibitions in England between 1827 and 1857. He was the friend of the poet Keats, took him to Italy, and tended him during his last illness in 1821. Severn returned to England in 1840, and won a premium of £100 at the Westminster Hall competition of 1843. In '44, '45, and '47, he was less successful. He was again in Rome in 1861, and held the post of British Consul in that city until 1872, when he retired on a pension. He died in Rome, August 3, 1879, and was buried there, but in 1882 his body was removed from its first resting-place to a grave beside that of Keats in the Protestant cemetery next the pyramid of Caius Sestius. The following works by him are at South Kensington:

Scene from 'Eloïsa and Abelard.'
Mary Stuart at Loch Leven.
Ariel, on a Bat.
Nymph gathering Honeysuckle.
Portrait of Keats. (*Nat. Port. Gallery.*)

SEVERN, MISS. See NEWTON, MRS. CHARLES.

SEVERO DA BOLOGNA, an early Italian painter, practising about 1460. He was a pupil of Lippo di Dalmasio.

SEVESTRE, JULES MARIE, French painter; born at Breteuil (Eure), September 16, 1820; became a pupil of Corot and of Léon Cogniet; made his *début* at the Salon of 1864 with 'Susanne'; painted mythological subjects, such as 'Lida,' 'La Toilette de Venus,' 'Nymphe Chasseresse,' &c. Obtained an honourable mention in 1883; died in Paris, October 3, 1901.

SEVILLA ROMERO Y ESCALANTE, JUAN DE, born at Granada in 1627, was a pupil of one Andres Alonso Argüelles, and of Pedro de Moya. He painted several pictures for the churches of the Carmelite and Augustine friars at Granada, a large 'Last Supper' for the refectory of the Jesuits, and others for the monastery of St. Jerome. An 'Entombment' in the Dresden Gallery is probably his work. He died at Granada in 1695.

SÉVIN, JEAN, a Belgian architectural and decorative painter, was painting in 1750.

SÉVIN, PIERRE PAUL, painter, born at Tournon, France, about 1650. He settled at Lyons, where he became a portrait painter of some repute. Several engravings were made after his designs, representing events of Louis XIV.'s reign. They bear dates from 1685 to 1701. Some of his portraits were also engraved, among them one of Mdlle. de la Vallière. In the Toulouse Museum there is an 'Alexander and Diogenes' by him. He died at Rome in 1676.

SEYDELMANN, APOLLONIE, of the de Forgue family, wife of J. C. Seydelmann, was born at Venice in 1767, or Trieste in 1768. She obtained a great reputation for her small copies in sepia of the works of Raphael, Correggio, Guido, Cantarini, Cignani, Domenichino, Carlo Dolci, and others. She also excelled in miniature painting. In 1789 she accompanied her husband to Italy, and assisted him in his larger works. She was a member of the Dresden Academy. She died at Dresden in 1840.

SEYDELMANN, JAKOB CRESCENTIUS, was born at Dresden in 1760. He received his instruction from Bernardo Bellotti and Casanova. Subsequently he went to Rome under the patronage of the Elector, and formed a friendship with Rafael Mengs, under whose advice he made many draw-

ings from the antique and after the great Italians. These he finished in sepia in a manner entirely his own, and they sold readily to English visitors. On his return home he was appointed Professor of Drawing to the Academy of Dresden, and he was elected a member of several foreign Academies. In 1788 he commenced copying the principal pictures in the Dresden Gallery, for the engravers. Later in life he paid more visits to Rome, and was for a time at St. Petersburg. Several portraits and allegories by Seydelmann have been engraved. There is also an etching by him, after J. F. Bloemen, of a figure bathing in a cavern. His vogue lasted until his death, which occurred at Dresden in 1829.

SEYFFARTH, LOUISE. See SHARPE.

SEYFFER, AUGUST, painter and engraver, born at Lauffen on the Neckar in 1774, received his first education in Stüttgart, and then went to Vienna, where he made a name by six landscape etchings. He afterwards engraved some views of the neighbourhoods of Stüttgart and Tübingen in the style of Woollett, and became Keeper of Engravings in Stüttgart. He died in 1845.

SEYFFERT, JOHANN GOTTHOLD, engraver, born at Dresden in 1760, was instructed in drawing by Casanova, and in engraving by the elder Stölzel. He was employed by Hofrath Becker in engraving some of the plates for 'The Augusteum.' He was a master in the Dresden Academy. He died in 1824.

SEYMOUR, COLONEL, amateur, a successful painter of miniatures in the reign of Queen Anne.

SEYMOUR, EDWARD, painted portraits in England in the first part of the 18th century, in the manner of Kneller. He died in 1757, and was buried in Twickenham churchyard.

SEYMOUR, JAMES, born in London in 1702, the only son of a banker, who was a great lover of art, drew well himself, and lived in habits of intimacy with Sir Peter Lely and other painters of his time. He excelled in sketching horses, but he was a weak colourist, and few of his works are known. Houston and Burford engraved after him. He died in London in 1752.

SEYMOUR, ROBERT, caricaturist, born in London in 1800, served an apprenticeship to a Spitalfields silk designer in his early years. He afterwards turned to a higher walk in art, and painted at first historical pictures and portraits. His attention then gradually turned to the illustration of books, which were mostly comic. Among these were 'The Odd Volume,' 'The Comic Magazine,' 'Figaro in London,' 'Vagaries in quest of the wild and wonderful,' 'The Book of Christmas,' 'The Looking-glass,' 'The Schoolmaster abroad,' 'New Readings of Old Authors,' and 'Humorous Sketches.' But Seymour will be remembered as the first illustrator of 'Pickwick,' and as the creator of the types of Pickwick, Winkle, and Tupman, on which no successor has contrived to improve. In 1836, however, when only a few numbers of 'Pickwick' had been published, he committed suicide.

SEZENIUS, VALENTINE, a German engraver, who flourished about the year 1620. He engraved some plates of ornaments and *grotteschi*, which he usually marked with the initials V. S.

SGUAZELLA, ANDREA, (or CHIAZZELLA,) an Italian painter of the 16th century, was a pupil of Andrea del Sarto, whom he accompanied to France, remaining there after the return of his master to Italy, and painting various pictures at the Castle of Semblançay for Jacques de Beaune. (See De Laborde, *La Renaissance des Arts à la Cour de France.*) These, however, all perished at the destruction of the castle in 1793, save the altar-piece of the chapel. On the death of Jacopo da Pontormo, Sguazella succeeded to his possessions, as nearest of kin, in 1557. A 'Deposition,' by Sguazella, was engraved by Enea Vico, with certain alterations, as a work of Raphael, and again, with the true ascription, by A. Girardet for the *Musée Napoléon.*

SHACKLETON, JOHN, portrait painter, succeeded Kent as principal painter to George II. There are portraits by him of George II. and his Queen in Fishmongers' Hall, one of the King in the Foundling Hospital, and another in the National Portrait Gallery. In 1755 he was a member of the committee which made a futile attempt to found a Royal Academy. He died in 1767.

SHALDERS, GEORGE, water-colour painter, born about 1826, practised at Portsmouth, and occasionally exhibited views of Surrey, Hampshire, and Irish scenery at the Academy from 1848 onwards. In 1865 he became a member of the Institute of Painters in water-colours, and was a frequent exhibitor of landscapes with cattle at their galleries. The strain of excessive work brought on an attack of paralysis, and he died in 1873, after a few days' illness, aged 47.

SHARP, MICHAEL, portrait and subject painter, born in London, was a pupil of Sir W. Beechey, and studied in the Academy Schools. From 1801 to 1818 he exhibited at the Academy portraits and portrait groups, but afterwards he confined himself to subject pictures. There is a portrait of Miss Duncan, in 'The Honey-Moon,' by him, at South Kensington. He died at Boulogne in 1840.

SHARP, WILLIAM, one of the most celebrated of English line engravers, was born in 1749, in London. The son of a gunmaker, he was apprenticed to Barak Longmate, the engraver on plate, who was also well skilled in heraldry. At the expiration of his term of apprenticeship he commenced business as a writing engraver. His first essays when an apprentice had been on publicans' pewter pots, and when his friends wished to qualify this assertion by substituting silver tankards, Sharp would insist on the humbler metal. One of his first attempts in a higher branch was to make a drawing of the old lion Hector, who had lived in the Tower of London for thirty years, to engrave it on a small quarto plate, and to expose the prints for sale in his window. Recognition of his merit was, however, more widely diffused by his engraving, after Stothard's designs, several of the plates for the 'Novelist's Magazine.' He soon rose above the crowd, and was employed on works of art of the highest order, and proved himself the worthy successor of Woollett, but did not, like him, extend his practice to landscape, except in backgrounds. His style is always masterly, not servilely borrowed from any of his predecessors or contemporaries, but formed by a judicious selection from the merits of all who excelled. These he combined and blended in a manner peculiarly his own, showing more of the artist and less of the mechanic than any other engraver of his time. His plate from West's portrait of Kosciuszko relieved him from an unpleasant and, at that time, dangerous predicament. He was suspected of entertaining revolutionary principles, and was examined before the Privy Council. At one of these examinations, after

being long annoyed by questions which he thought irrelevant, he deliberately pulled out of his pocket a subscription list for the portrait, handed it to Pitt and Dundas, requesting them to have the goodness to put their names to it as subscribers, and then to pass it to the other members of the council. The audacity of the proposal, at such a time, set them laughing, and he was soon after liberated. Sharp was by no means qualified to be a conspirator; he was fond of good cheer, and had a weakness for all sorts of mysticism; he believed in the divine mission of Richard Brothers, in the immaculate conception of Johanna Southcote, and in the visions of Emmanuel Swedenborg. The Imperial Academy of Vienna, and the Royal Academy of Munich, each elected him an honorary member. Sharp died at Chiswick in 1824, and was buried in the same churchyard as Hogarth and De Loutherbourg. The following list embraces his principal plates:

Portrait of John Bunyan.
„ George Washington.
„ Samuel More; *after West.*
His own portrait; *after E. F. Joseph.*
Portrait of the Earl of Arundel; *after Van Dyck.*
„ Lord Dundas; *after Raeburn.*
„ Kosciuszko; *after Stothard and C. Andreas.*
„ Dr. Edward Jenner; *after Chobday.*
The Magdalen; *after Guido.*
Siege and Relief of Gibraltar; two plates, *after Copley.*
Landing of Charles II.; *after West.*
The Doctors of the Church; *after Guido.*
Ecce Homo; *after the same.*
Portrait of Dr. John Hunter; *after Sir Joshua Reynolds.*
The Holy Family; *after the same.*
Lear in the Storm; *after the same.*
The Witch of Endor; *after B. West.*
Alfred dividing his Loaf with a Pilgrim; *after the same.*
The Children in the Wood; *after Benwell.*
St. Cecilia; *after Domenichino.*
The Sortie from Gibraltar; *after Trumbull.*
Portrait of Tom Paine; *after Romney.*
The Portrait of Mr. Boulton; *after Reynolds.*
Interview of Charles I. with his children; *after Wooâford.*
Boadicea haranguing the Britons; *after Stothard.*
'Lucretia' and 'St. Cecilia'; *after Domenichino.*
The three Marys and dead Christ; *after An. Carracci,* from the picture at Castle Howard, but left unfinished.
Sharp completed Woollett's unfinished plate after West's 'Landing of Charles II.'

The British Museum contains a complete collection of Sharp's engravings, in a variety of states.

SHARPE, Charles Kirkpatrick, was born at Hoddam Castle, Dumfriesshire, on May 15, 1781. He belonged to the old Scotch family of Mar, and was related to the royal race of Stewart. After attending classes for a time at Edinburgh University he entered Christ Church, Oxford, in 1798, and as an undergraduate was famous for his water-colour portraits of the Dean and his fellow-students. On leaving Oxford he went to reside at Edinburgh, and became one of the foremost antiquaries of Scotland, with a keen appreciation of the best in modern art. His work as a painter and etcher, and also as a poet, was that of a cultured amateur, but won considerable popularity. His first etching was a striking caricature of Mme. de Stael, on the occasion of her visit to Edinburgh in 1813. In 1819 he supplied an etching to Hogg's 'Witch of Fife,' and in 1823 executed frontispieces for Laing's 'Fugitive Scottish Poetry,' and other works. In 1836 he etched frontispieces for the Abbotsford Club publications of the 'Romances of Otuel' and 'Roland and Vernagu,' and a vignette for a poem called 'Flora's Fête.' 'Etchings by C. K. Sharpe,' published at Edinburgh in 1869, contains a memoir of the artist, with reproductions of several drawings and his twenty-seven etchings. In 1850 his health gave way, and in March 1851 he died after a brief illness. M.H.

SHARPE, Charlotte, the eldest daughter of William Sharpe the engraver, and sister of Louisa Sharpe, who married Professor Seyffarth. From early days she was very skilful at sketching portraits, and in 1817, when she is believed to have been eighteen years old, she commenced to exhibit. She married soon afterwards a Captain Morris, who turned out to be a most unsatisfactory person, and the sustenance of herself and her two children depended upon her efforts. She executed a great many pencil portraits tinted with colour, and a few water-colour landscapes, and sustained her children till 1849, when she died.

SHARPE, Eliza, sister of Louisa and Charlotte Sharpe, practised as a water-colour painter, and was elected a member of the Old Society in 1829. She occasionally exhibited at the Academy and at the Water-Colour Society's Galleries until 1872, when she resigned. In her last years she found employment chiefly as a copyist at the South Kensington Museum. She died at Chelsea in 1874.

SHARPE, Louisa, born in London about 1800, began her career with miniatures and portraits, and then took to genre painting in water-colours. In 1829, the same year as her sister, she was elected a member of the Society of Painters in Water-Colours. In 1834 she married Dr. Seyffarth, of Dresden, and settled in that city, where she died in 1843.

SHARPE, Mary Anne, a younger daughter of William Sharpe the engraver, and sister of Louisa Sharpe, who married Professor Seyffarth. She exhibited several portraits at the Royal Academy from 1820, and during a considerable part of her life lived with her sister Charlotte, and assisted her very much in her struggles. Mary Anne Sharpe became a member of the Society of British Artists in 1830, and sent several of her pictures to the gallery of that Society. She was "a gentle, refined, retiring lady," says Miss Clayton, "beloved by all who knew her, talented and industrious," but neither she nor her sister Charlotte was as clever as the second daughter, Louisa, whose work was particularly popular, and who was able to acquire a small fortune of her own. Unfortunately, a serious disease, believed to have been cancer, attacked each of the members of the Sharpe family, and occasioned their death under painful circumstances. Mary Anne Sharpe died in 1867.

SHARPLES, Felix. This was the eldest son of James Sharples, born in 1794, and he is believed to have died about 1814 in North Carolina, where he lived after his father's decease. He was a clever portrait painter, and was very popular amongst the settlers in that colony, in many of whose houses his portraits are to be found.

SHARPLES, James, a working blacksmith, born in 1825, the eldest of a very large family, and brought up as a boiler-maker. From his earliest recollection he employed himself in drawing and in copying all the pictures upon which he could lay his hands. When a lad he attended a drawing-class held at Bury, and by dint of considerable deprivation managed to purchase some books on drawing and painting, to make his own palette

and easel, and to buy some rough colours and brushes, with which he set to work to paint a picture which he called 'The Forge.' He made four attempts at painting this picture, giving up each successive attempt almost in despair, but at length he produced it, and then determined to engrave it. He taught himself the process of steel engraving, and produced a remarkable work, partially in line engraving, and partially in a species of mezzotint, which created amongst his associates very considerable astonishment. He painted several portraits, not only of his companions, but of people known in the place, and produced another large composition entitled 'The Smithy.' He was never able to give up his whole time to artistic work, but only employed himself in the intervals of his duties at the forge. He was a man who filled up every spare moment of his time, travelled far and wide in his immediate neighbourhood to see pictures, and was always studying them with the greatest assiduity. Under happier circumstances and with greater encouragement he might have been an eminent artist, but the demands of a family never enabled him to relinquish his work. He died in 1893. His career came under the notice of Dr. Smiles, who gave considerable attention to it in his work entitled 'Self-Help.'

SHARPLES, James. During this artist's residence in America he spelt his name with the addition of a second "s," thus, Sharpless, and is always known in the States under this name. His special fame consists in the fact that George Washington sat to him in 1796, and the profile portrait which he painted had so great a reputation that very many copies of it were made by his wife and daughter Rolinda, in order to supply the demand for it. One of these copies is in the National Portrait Gallery and is the work of Mrs. Sharples, and another example of her ability is to be seen in the same Gallery, a portrait of Dr. Priestley, drawn by her in pastels. Sharples was born in about 1750, and was first of all intended for the Catholic priesthood, but, finding he had no vocation, became an artist. He exhibited at the Royal Academy in 1779 and 1785, but, marrying a lady of French extraction who had relations in America, he determined to leave England. The vessel in which he travelled fell into the hands of the French, and for a while he and his wife had to spend some time near Cherbourg, but he reached New York in 1796, and at once became popular for his small portraits in pastel and his miniatures. He died in New York in 1811, and his wife, leaving one son, Felix, in America, returned to England, where she died.

SHARPLES, Mrs., portrait painter, born at Birmingham about 1753, was the wife of an English artist practising in America. On his death in 1811 she returned to England and exhibited miniatures of General Washington and Dr. Priestley at the Academy. She afterwards settledat Bristol, where she died in 1849. Mrs. Sharples appears to have succeeded to some money during the latter part of her life, and also was herself a clever artist, exhibiting many times at the Royal Academy, and painting pictures in oil, water-colour, and pastel of important people in the neighbourhood of Bristol. She had to do with the foundation of the Academy of Arts in that city, and gave a considerable sum of money towards it, besides bequeathing to it pictures by herself, and examples of the work of her husband, son, and daughter, and the remainder of her estate. Her son James exhibited portraits occasionally at the Academy. He practised at Bristol, where he died in 1839.

SHARPLES, Rolinda, the daughter of James Sharples, born about 1797, soon after the family had settled in New York. She was a member of the Society of British Artists, a clever portrait painter, and also produced some large subject pictures having to do with local events at Bristol, where she resided with her mother from 1812. She died at Bristol in 1838.

SHAW, Henry, draughtsman and engraver, was born in London in 1800, and assisted Britton with his English cathedrals, supplying most of the illustrations for Wells and Gloucester. His first independent work was 'The Antiquities of Luton Chapel,' which was followed by 'Details of Gothic Architecture,' and a splendid series of illuminated works, comprising 'Illuminated Ornaments,' 'Specimens of Ancient Furniture,' 'Ancient Plate and Furniture,' 'Dresses and Decorations of the Middle Ages' (1839), 'The Encyclopædia of Ornament' (1842), 'Alphabets, Numerals, and Devices of the Middle Ages' (1845), 'Decorative Arts of the Middle Ages' (1851), 'The Handbook of Mediæval Alphabets,' 'Arms of the Colleges of Oxford' (1855), 'Ornamental Tile Paintings' (1858). He died in London in 1873.

SHAW, James, devoted himself chiefly to the painting of horses. He built an addition to his studio in Mortimer Street, Cavendish Square, for their accommodation. He exhibited with the Society of Artists in 1761, and died about 1772.

SHAW, James, portrait painter, was a native of Wolverhampton, and was placed as a pupil with Edward Penny. He painted portraits with some success, and towards the latter part of his life resided in Charlotte Street, Fitzroy Square, where he died about the year 1784.

SHAW, Joshua, a self-taught artist, was born at Bellingborough, in Lincolnshire, in 1776. He was left an orphan at an early age, and apprenticed to a country sign-painter. When his time expired he set up for himself in the same trade at Manchester, and married. He afterwards turned to other branches of art, and tried his hand on flower-pieces, still-life, and landscape, chiefly copying the old masters. He came to London and exhibited some of his works, which attracted the attention of dealers, who employed him to copy landscapes with cattle by Berchem, Gainsborough, and others, which were sold as originals. After a time he emigrated to America, where he carried on the same proceedings and also developed a genius for mechanics. The date of his death is unknown.

SHAYER, William, was born at Southampton in 1788. From 1824, the date of the foundation of the Society of British Artists, to 1873, he was a constant and most prolific contributor to their exhibitions, exhibiting frequently seven or eight, and occasionally twelve, works a year. He was elected a member in 1862. He died at Shirley, near Southampton, in 1879. His works mostly represent cattle and sheep.

SHEE, Sir Martin Archer, born in Dublin in 1769, was the son of a merchant. He was taught at the Drawing School, Dublin, but went to London in 1788, and entered the Academy in 1790. On his arrival in London he made the acquaintance of Reynolds through Burke's introduction, but for

a time suffered considerable privation through his refusal to ask help from his relatives. He soon, however, gained a footing by his portraits of well-known actors, such as Lewis, Stephen Kemble, Fawcett, Pope, and others. He also painted several historical pictures, 'Jephthah's Daughter,' 'Lavinia,' 'Belisarius,' 'Prospero and Miranda.' He also painted portraits of the Duke of Clarence, William IV., Queen Adelaide, Queen Victoria, and Prince Albert. In 1796 he took a large house in Golden Square, and married. Two years later he moved to the house in Cavendish Square in which he lived for the rest of his life. In 1805 he published 'Rhymes on Art'; in 1809 a sequel called 'Elements of Art'; and some years later 'Alasco, a Tragedy,' which was only published after it had been banished from the stage by the Lord Chamberlain. In 1829 he published an anonymous novel, 'Old Court.' In 1798 he had been elected an associate, and, in 1800, a member of the Academy, and in 1830, on the death of Lawrence, he was promoted to be President. He died at Brighton in 1850. Shee's art was solid and commonplace, but not without dignity. One of his best pictures is the portrait of Lewis, the actor, now in the National Gallery.

SHEEPSHANKS, John. A few words should be given to this great collector, (who by his gift of two hundred and thirty-three pictures in oil, and two hundred and eighty-nine drawings and sketches, presented to the nation in 1857, so greatly enriched the national collection,) inasmuch as his own water-colour sketches were distinctly above the average. He was born at Leeds in 1787, and early developed a taste for picture collecting. "He was of a retiring and unostentatious disposition," so states a connection of his, and he died in London, unmarried, on October 5, 1863. His great gift was made with a view to the education of students, and he desired it should be open for study on Sundays as well as on week-days, and did not fetter the collection otherwise with any special provisos. His own sketches were generally landscapes, but in some cases were clever drawings in smaller size of the pictures he presented to the nation. Other members of his family were great picture collectors, and there are several very fine works in the possession of his nephew, the Rev. T. Sheepshanks of Harrogate, especially some celebrated portraits in pastel by Russell.

SHEFFIELD, George, painter, was born at Wigton, Cumberland, on January 1, 1839. As a child, however, he settled with his parents at Warrington, and afterwards at Manchester. He studied at the Manchester School of Art, and for a time was occupied in making designs for calico-printing. He soon devoted his whole time to water-colour painting, and in 1865 left Manchester for Bettws-y-Coed. Here he worked assiduously at landscape, and in 1868 exhibited at the Royal Institution Academy at Manchester a view of Llyn Idwal, and of the Fairy Pool on the Conway. He was still better represented in the following year, and was elected an Associate of the Manchester Academy, becoming a full member in 1871. About this time he removed to Wilmslow, and produced a long series of pictures and black-and-white drawings. Among his best sea-pieces may be mentioned: 'The Passing Storm—Holland,' and 'The Scheldt' (1875); and 'Bunbeg Bar, Coast of Donegal' (1876). In his later days he worked in oil as well, and his oil-painting 'A Hundred Years Ago' (1890) was purchased by the Manchester Corporation for the City Art Gallery. Sheffield exhibited in London, between 1872 and 1890, six landscapes at the Royal Academy. He died on October 2, 1892. M. H.

SHELLEY, Samuel, painter and engraver, born in Whitechapel about 1750. He received little instruction in art, but greatly admiring Reynolds, he copied much from him, and so acquired his excellent style, attaining in particular a fine harmony and richness in colour. He became famous as a painter of miniatures, dividing the patronage of the day with Cosway and Engleheart. He also produced mythological and historical subjects in miniature, such as 'Psyche,' 'Nymphs feeding Pegasus,' 'Cupid turned Watchman,' 'Cupid solicits new Wings,' 'Love's Complaint to Time,' all of which were exhibited at the opening show of the Water-Colour Society in 1805. He was one of the original members of this society, which was planned at his house. The few engravings he executed were after his own works. He made some ill-drawn designs for book illustration. He died in London, December 22, 1808. There are good examples of his miniatures at South Kensington.

SHENTON, Henry Chawner, engraver, born at Winchester in 1803, was among the best of the English line engravers. He was a pupil of Geo. Warren, whose daughter he married. He died in London in 1866, having become partially blind some time before. His best plates are:

The Stray Kitten; *after Collins.*
The Loan of a Bite; *after Mulready.*
Country Cousins; *after Redgrave.*
The Generosity of Richard Cœur de Lion; *after J. Cross;* for the London Art Union.
Some good plates for Finden's 'Annual of British Art,' and the Annuals.

SHEPHARD, William, portrait painter, practised in the reign of Charles II. A portrait by him is extant of Thomas Killigrew, the jester, with his dog, engraved by Faithorne. He is said to have died in Yorkshire. Francis Barlow was his pupil.

SHEPHEARD, George, water-colour painter, studied in the schools of the Royal Academy, and from 1811 to 1830 occasionally exhibited landscapes from Surrey and Sussex. At South Kensington there are by him: 'The Vale of Health, Hampstead,' a 'Coast Scene,' and 'Roslin Chapel, near Edinburgh.'

SHEPHEARD, George Wallwyn, water-colour painter, the eldest son of George Shepheard, was born in 1804. He travelled much in France, Germany, and Italy, and exhibited many landscape views and studies at the Academy from 1830 to 1851. He died in 1852. His brother, Lewis H. Shepheard, also an artist, published sixteen of his sketches, in 1873.

SHEPHERD, George, engraver, born about 1760, practised in London. He produced many plates, etched, and finished in mezzotint. Of these the best are, the 'Attitudes' of Lady Hamilton, in fifteen plates, and 'The Fleecy Charge,' after Morland. He also engraved a considerable number of portraits.

SHEPHERD, George Sydney, water-colour painter, exhibited at the Academy between 1831 and 1837. He became a member of the New Society of Painters in Water-Colours in 1833, at about which time he exhibited chiefly metropolitan build-

ings, 'Old Covent Garden Market,' 'Old London Bridge,' &c. He made drawings for C. Clarke's 'Architectura Ecclesiastica Londini,' and W. H. Ireland's 'England's Topographer.' At South Kensington there is by him, 'The Kilns, 1831,' a good example of his work. His name disappears after 1860.

SHEPHERD, ROBERT, supposed to have been a pupil of David Loggan, was a native of England, and flourished about the year 1660. He engraved a few laborious portraits in line, as well as reduced copies of Gérard Audran's plates after Le Brun's 'Battles of Alexander.'

SHEPHERD, THOMAS HOSMER. Very little is known of this topographical artist. He is believed to have been born about 1824, and probably died in 1842. It is quite possible that he was a brother of George Sydney Shepherd, but the fact has not been determined definitely. As a young man he was taken up by Mr. Frederick Crace, and employed all over London in making water-colour sketches of old buildings, and many hundreds of these drawings are now in the British Museum. He illustrated several books on London, and in many cases it is to his industry we owe the sole record of important buildings long since swept away.

SHEPPARD, WILLIAM, a somewhat mysterious portrait painter, who is mainly known from the fact that he painted several portraits of Thomas Killigrew the dramatist. One of these is at Woburn Abbey, and it was engraved by Faithorne. He is believed to have been born about 1602, and is said to have died about 1660, somewhere in Italy, but the only fact definitely known about him was that in 1650 he was resident at Venice.

SHERIDAN, J., portrait painter, was born in Kilkenny county. He studied for a time at the Dublin Academy, and then came to London. He exhibited at the Academy from 1785 to 1789, but his insufficient education prevented him from reaching success. He died in London in 1790.

SHERIFF, CHARLES, (or SHERRIFF,) a deaf and dumb painter, who practised in Edinburgh in the second half of the 18th century. In 1773 he came to London, where he was well received, and took a place among the fashionable miniaturists of the day. In 1796 he was established at Bath, where he remained for some years. He afterwards went to India and there exercised his profession with great success, but returned and died at Bath.

SHERIFF, WILLIAM CRAIG, a young Scotch painter, born near Haddington, October 26, 1786. He studied at the Trustees' Academy, Edinburgh, and much was hoped from the great promise displayed in his first important work, 'The Escape of Queen Mary from Lochleven.' While engaged on this work he was seized with a rapid consumption. He lived just long enough to finish his picture, which was engraved by W. H. Lizars, and died March 17, 1805, at the age of nineteen.

SHERLOCK, WILLIAM, painter and engraver, the son of a prize-fighter, was born at Dublin about 1738. He studied at the St. Martin's Lane Academy, in London, and afterwards under Le Bas, in Paris. He exhibited portraits both in oil and water-colours with the Incorporated Society from 1764 to 1777, and at the Academy from 1802 to 1806. He occasionally painted miniatures, and was also known as an engraver, both of landscapes and portraits, his chief plates being a series of portrait heads for Smollett's 'History of England.'

SHERLOCK, WILLIAM P., painter and topographical draughtsman, was born about 1780. He imitated Richard Wilson, under whose name his pictures have been occasionally sold. From 1796 to 1810 he exhibited architectural views at the Royal Academy, and in 1811 he published a series of soft-ground etchings, after Girtin, Payne, Powell, and others. He also engraved some copies of rare portrait plates, and drew many of the illustrations for Dickinson's 'Antiquities of Nottinghamshire.'

SHERWIN, CHARLES, an engraver who worked with his brother, J. K. Sherwin, and did a few plates independently of him. He died in 1794, and is said to have been about thirty years of age.

SHERWIN, JOHN KEYSE, an engraver, was born in 1751, at Eastdean, in Sussex, where his father was a cutter of wooden bolts for ships, a trade he himself followed till he was about sixteen, when his artistic gift attracted the attention of some helpful friends. He was placed first under Astley and then under Bartolozzi to learn drawing and engraving. Under these masters he made rapid progress, and in 1772 gained the gold medal of the Royal Academy for a picture of 'Coriolanus taking leave of his Family.' His name is to be found in the exhibition catalogues of the Royal Academy from 1774 to 1780, as an exhibitor of chalk drawings, some copies, some originals; among the latter was one dealing with the story of Galatea from Ovid, and another described as 'Leonidas taking leave of his Family.' One of his drawings attracted much attention; it was called 'The Joys of Life,' and was executed in red and black chalk with colour washes, in the manner of Bartolozzi. It is said that Bartolozzi employed him on his plate of 'Clytie,' after Annibale Carracci, but in his own larger works his style is more like that of Woollett than that of Bartolozzi. His plates from his own compositions are unpleasing, but 'The finding of Moses,' in which the beautiful Duchess of Devonshire represents the daughter of Pharaoh, and several other ladies of rank and fashion her attendants, had a great success in its time. On the death of Woollett, Sherwin was appointed engraver to the king. Owing to his many follies he fell into poverty, and died at a tavern which formerly stood where Swallow Street joins Oxford Street, in 1790. Another account says he died in the house of a printseller on Cornhill. He was buried at Hampstead. The following are his best plates:

William Pitt, Earl of Chatham; *after Wilton.*
George Nugent Grenville Temple, Marquis of Buckingham; *after Gainsborough.*
Dr. Louth, Bishop of London; *after Pine.*
Captain James Cook; *after Dance.*
Sir Joshua Reynolds; *after a picture by himself.*
William Woollett, Engraver to the King.
Mrs. Siddons, in the character of the Grecian Daughter.
The Holy Family; *after Carlo Maratti.*
Christ bearing the Cross; *after the picture by Guido in the chapel of Magdalene College, Oxford.*
Christ appearing to Magdalene; *after Guido's picture at All Souls' College, Oxford.*
The Holy Family; *after Carlo Maratti.*
The Fortune-teller; *after Reynolds.*
The Death of Lord Robert Manners; *after Stothard*
The Holy Family; *after Pietro da Cortona.*
The Virgin and Child; *after N. Poussin.*
Noli me Tangere; *after Mengs.*

SHERWIN, WILLIAM, an English engraver, born at Wellington, in Shropshire, and flourished from about 1670 to about 1711. It is not known by whom he was taught. His plates are not numerous, though he was active for many years. We have

several portraits by him; he also engraved some frontispieces and other plates for books, from his own designs, among which are the greater part of the plates in the edition of 'God's Revenge against Murder,' printed in 1669. Sherwin had the unusual honour of being named engraver to the king by patent. Among his portraits are the following:

Charles I. on horseback, with a view of Richmond.
Oliver Cromwell.
Charles II.; three plates, one a whole-length; prefixed to Ashmole's 'Order of the Garter.'
Catherine, his Queen.
Christopher, Duke of Albemarle.
William III. when Prince of Orange.
Henry, Duke of Norfolk.
George I. when Elector of Hanover.
Richard Atkyns, Typograph. Reg.
Slingsby Bethell, Sheriff of London.
Henry Scudder, B.D., Presbyt.
William Ramesay, M.D.
William Bridge, A.M., Presbyt.
William Sermon, M.D.; inscribed, *W. Sherwin, ad vivum, del. et sculp.* 1671
John Gadbury, Astrol.
Judge Powell. 1711.

He also scraped a few indifferent mezzotints, among them the first dated English plate in that manner, a portrait of Charles II., inscribed *Giul. Sherwin, fecitt*, 1669.

SHIELS, WILLIAM, painter, was born in Berwickshire in 1785. He practised in Edinburgh, but occasionally sent a picture to the Royal Academy between 1813 to 1852. Though best known as an animal painter, he frequently painted genre pictures of a simple domestic character, 'Interior of a Scotch Fisherman's Cottage,' 'Preparing for a Visitor,' &c. He died in 1857.

SHIERCLIFFE, EDWARD, miniature painter, practised at Bristol in the second half of the 18th century. He was still living in 1776.

SHIPLEY, WILLIAM, painter, born in 1714, was the originator of the Society of Arts. He was for a time a drawing-master at Northampton, and afterwards in London, where he became widely known as founder of the St. Martin's Lane Academy, once called 'Shipley's School.' There is a mezzotint by Faber of a man blowing a lighted torch, which bears the name of Shipley as the painter, but whether by this artist or not is uncertain. He died at Manchester, December 1803. He was the brother of Dr. Jonathan Shipley, Bishop of St. Asaph's, whose daughter, GEORGINA SHIPLEY, was an amateur portrait painter, and exhibited at the Academy in 1781. She married Francis Hare Naylor, of Hurstmonceaux, and died in 1806.

SHIPSTER, ROBERT, engraver, was a pupil of Bartolozzi, and practised at the close of the 18th century. He engraved West's 'Witch of Endor' in line for Macklin's Bible.

SHORT, R., painter and draughtsman. He practised about the middle of the 18th century. Twelve pictures by him of naval engagements between the French and the Spaniards, were engraved by Caroline Watson, and published by Boydell.

SHURANLEW, FIRS SZERGEJEWITSCH, Russian painter; born at Saratof in 1836, where in 1855 he became a pupil of the Art Academy. His most famous picture, 'Before Marriage,' gained for him the post of Professor at this Academy. He died in November 1901.

SHUTE, JOHN, painter and architect, was born at Collumpton, in Devon. In 1563 he published a work, 'The first and chief grounds of Architecture,' embellished with numerous cuts and figures, and dedicated to the Queen. From this dedication we learn that the author had been for a time in the service of the Duke of Northumberland, who had sent him into Italy in 1550, to study under the best architects. He is mentioned by Richard Heydock, in his translation of 'Lomazzo on Painting,' published 1598, as one of the English limners prior to Hilliard, who practised "drawing by the life in small models." He died in 1563.

SHUTER, THOMAS, portrait painter, practised in the early part of the 18th century. At Westwood Park, Droitwich, there is a portrait by him, signed and dated 1725.

SIBELIUS, M., a Dutch engraver, born at Amsterdam, who practised in London from about the year 1775 to his death in 1785. He was much employed by Sir Joseph Banks in botanical work. He also engraved a few portraits, among which are:

Cardinal Beaton; engraved for Pennant's 'Scotland.'
Mrs. Rudd; *after Daniel Dodd.*

SIBERECHTS, JAN, painter, born at Antwerp in 1627, was the son of Jan Siberechts, a sculptor. He was a pupil of Adriaen De Bye, and became master of the Guild of St. Luke in 1648. The Duke of Buckingham, passing through Flanders after his mission to Paris, met Siberechts, carried him to England, and employed him at Cliefden. He painted landscapes in the style of Berchem and Dujardin, and subject pictures, such as 'St. Francis of Assisi,' and 'Mother watching by Sleeping Children.' He also painted views of Chatsworth, Longleat, &c. He died in London in 1703. There is a 'Farmyard' by him in the Brussels Museum.

SIBMACHER, JOHANN, heraldic draughtsman and etcher, worked at Nuremberg during the latter part of the 16th, and the beginning of the 17th century. His principal productions were etched coats-of-arms and designs of lace. His 'New Wappenbuch,' containing over three thousand plates, was published in 1605, and was followed by a second part in 1609, and a complete new edition in 1612. His great lace book, the 'Newes Modelbuch,' was published in 1604, and has been constantly reissued since in various editions. Besides this he etched sets of the months, hunting-scenes, soldiers, designs for goldsmiths, fruits, topographical views, portraits, &c. He also supplied illustrations for the Portraits of the first twelve Roman Emperors, the Coins of the Roman Emperors, and other works by Hulsius. Several hundreds of his plates are enumerated in Andresen's 'Deutsche Peintre-Graveur.' Sibmacher died at Nuremberg in 1611. M. H.

SIBSON, THOMAS, an English subject painter and etcher, was born in March 1817 in Cumberland, where his father was a farmer. While still a child he went with his family to Edinburgh, and was destined to a mercantile career in the office of his uncle. An irresistible love of art, in which he was entirely self-taught, took him in 1838 to London, where he was engaged in book illustration. His first venture, a work in etching entitled 'Scenes of Life,' proved a failure, and was abandoned. His following works were more successful, among them being illustrations to 'A Pinch of Snuff,' S. C. Hall's 'Book of Ballads,' the Abbotsford edition of the Waverley Novels, ten etchings with letterpress, 1838, entitled 'Sketches of Expeditions, from the Pickwick Club,' and

'Illustrations of "Master Humphrey's Clock,"' seventy-two etchings issued independently during the publication of Dickens' work, 1840-1. In September 1842 he went to Munich, where he worked in the studio of Kaulbach. Sibson had an hereditary tendency to consumption, and his ill-health was aggravated by the intense cold of a winter at Munich, necessitating his return to England. For the sake of his health he then started on a voyage to the Mediterranean, and died at Malta on November 28, 1844. M. H.

SICARD, Louis Apollinaire, a French painter of flowers, fruit, and still-life, born at Lyons, April 25, 1807. He lived at Lyons, whence he sent occasional pictures to the Salon from 1857 onwards. He died in 1881.

SICARD, Louis, (Sicardy,) miniature and enamel painter, born at Avignon in 1746, worked in Paris and exhibited miniatures, oil portraits, and 'Pierrot' scenes at the Salon between 1791 and 1819. Many of these latter were engraved. He died in 1825.

SICHELBEIN, Johann Friedrich, an obscure painter and engraver, was born in 1648, at Memmingen, Bavaria, where he died in 1719.

SICHEM, van. Much confusion exists as to the life and works of the engravers of this name. No less than four Sichems have been enumerated as engravers or draughtsmen on wood, namely, Christopher the elder, Christopher the younger, Cornelis and Carl. Nagler is of opinion that Cornelis and Christopher the younger are identical. Some writers have turned their name into Vichem, through the V being the largest letter in the monogram they used.

SICHEM, Christopher van, the elder, appears to have been born, perhaps at Delft, about the middle of the 16th century, and seems to have practised at Basle, Strasburg, and Augsburg. A book illustrated with his cuts, 'Die 13 Orte der löblichen Eidgenossenschaft,' was published at Basle in 1573. The 180 cuts in Müller von Marpurck's 'Contrafacturen weitberühmter Kriegshelden,' Basle, 1577, are signed with Sichem's monogram. The Strasburg Livy of 1590; a 'Beschreibung der Kunst des Fechtens,' published at Augsburg by Joachim Meyer in 1600, and a Josephus, Strasburg, 1601, were also illustrated by this Sichem. This Sichem may be the author of the following portraits, on copper:

The Emperor Charles V.; inscribed *Carolus Quintus Imperator, &c. Ch. v. Sichem, sculp. et exc.*
Queen Elizabeth; inscribed *Elisabeta D. G. Angliæ, &c. Ch. v. Sichem, fecit.*
Robert Dudley, Earl of Leicester; *C. van Sichem, sc. et exc.*
François Valesius, Duke of Alençon; *the same inscription.*
A set of twelve Historical subjects; *Christ. van Sichem, fecit.* (Woodcuts.)

SICHEM, Christopher van, the younger, and Carl. What relation these were to the other Sichems it is impossible to say, but they appear to have been contemporary with Cornelis, and all three may well have been the sons of the elder Christopher. There is but little distinction between their works or the monograms they used. The following prints are attributable to Carl, who seems to have made up his monogram of the initials *K. V. S.*:

A numerous set of Portraits of the principal Reformers of the Church, published at Arnheim in 1609; entitled 'Iconica Hæresiarcharum.'
A set of whole-length Portraits of the Counts of Holland and Zealand.

SICHEM, Cornelis van, was probably born at Delft about 1580. He was at work in Amsterdam in the early years of the 17th century, and is supposed to have been a disciple of Hendrik Goltzius, several of whose designs he engraved on wood. He also worked after Matham and Bloemart. His prints are pretty numerous. Like those of two other Sichems, they are signed with the monogram annexed . There can be little doubt as to his authorship of the following prints:

Esther before Ahasuerus; *after L. de Leyden.*
The Adoration of the Shepherds; *after Ab. Bloemaert.*
The Circumcision; *after H. Goltzius.*
Judith with the Head of Holofernes; *after the same.*
St. Cecilia; *after the same.*
A set of four plates, Judith, David, Samson, and Sisera; *after the same.*
The Four Evangelists.

SICHLING, Lazarus Gottlieb, engraver, born at Nuremberg in 1812, was a pupil of Karl Mayer and Albrecht Reindel, but in 1832 entered the atelier of Frommel, at Carlsruhe. In 1834 he went to Munich, Paris, and London. For nearly two years he worked at the "Gallery of Versailles." In 1839 he returned to Nuremberg, and afterwards went to Leipsic. His excellent engraving after Graff's portrait of Lessing, led to the publication of a series of German portraits. He died at Leipsic in 1863.

SICILIANI, Giovanni Bernardino (Roderigo). See Rodriguez.

SICIOLANTE, Girolamo da, painter, was born at Sermoneta in 1504, and is generally called Girolamo da Sermoneta. He was at first a pupil of Leonarda da Pistoja, and then of Perino del Vaga, whom he assisted in his works in the Castle of S. Angelo. He was employed by Gregory XIII. in the decorations of the Sala Regia in the Vatican, where he painted in fresco Pepin, king of France, giving Ravenna to the Church, after making Astolfo, king of the Longobardi, prisoner. Other frescoes are in San Luigi dei Franceschi. He was one of the best artists of the Roman Decadence. He died in 1550. Works:

Ancona.	*S. Bartolommeo.*	Virgin Enthroned, with St. Bartholomew and other Saints.
Berlin.	*Count Raczynski's Gallery.*	A Pietà.
Rome.	*S. Maria Maggiore.*	Martyrdom of St. Catherine.
"	*Ara Cœli.*	The Transfiguration.
	S. M. della Pace.	The Nativity.
"	*S. Jacopo degli Spagnuoli.*	The Crucifixion.
"	*S. Luigi.*	Baptism of Clovis.

SICKINGER, Grégoire, a Swiss painter, practising at the close of the 16th century. The details of his life are unknown, save that he appears to have married one Elizabeth Theitrich, at Soleure, in 1595. Recent discoveries have established that he is the same with the unknown artist mentioned by Nagler and Füssli as having used for signature of his works the following monogram: G. +. S. At the confraternity of St. Luke at Soleure there are some pen-and-ink drawings by him, and in the Albertina at Vienna some engravings on wood. It is probable that he made designs for the glass-workers of his period.

SICULO, Jacopo, son-in-law of Lo Spagna, lived in the early part of the 16th century. He is said

to have received a commission for the decoration of the Cappella Eruli, now the Baptistery, of the cathedral at Spoleto. His earliest authenticated production is a large domed panel in the parish church of S. Mamigliano. It is dated 1538, and shows the influence of Raphael. Frescoes by Siculo exist in the Palazzo and in the church of S. Niccolò at Spoleto.

SIDLEY, SAMUEL, a portrait painter, who was born in 1829, and educated at Manchester. He was a scholar at the Royal Academy Schools, and commenced to exhibit in 1855. Two of his portraits are in the National Portrait Gallery, one of Bishop Colenso being perhaps his best work. He was the only person who successfully painted Professor Fawcett. He was a shy and somewhat retiring man, and never became very popular, although for presentation purposes his pictures were for a while the vogue. He had to do with the founding of the Royal Cambrian Academy, illustrated half-a-dozen books, himself engraved one of his pictures, but never completed the plate. He died in 1896.

SIEBENBÜRGEN, JACOB. See CORONA.

SIEBERT, ADOLPH, a deaf and dumb painter, born at Halberstadt in 1806, entered in 1822 Wach's atelier at Berlin, and in 1830 with his 'Jupiter and Mercurius at the House of Philemon and Baucis,' gained the Academy prize and the Italian Stipendium. He died young at Rome in 1832.

SIEGEN, LUDWIG VON, (or SIEGEN VON SECHTEN,) an officer in the service of the Landgrave of Hesse-Cassel, who is now credited with the invention of mezzotint, which invention he communicated to Prince Rupert, by whom it was brought to England. He was born in Holland in 1609, his mother being of that country, but his father of an ancient and noble German family. He went to Germany in 1620 to receive his first education; returned to Holland in 1626, and remained there till 1637, when he entered the service of the Landgrave of Hesse. Whether his services were civil or military is not quite clear, but he had the title of lieutenant-colonel. In 1641 he again returned to Holland, and employed that and part of the following year in the execution of his first engraving, which he produced at Amsterdam in August, 1642. Siegen died in the military service of the Duke of Wolfenbüttel about the year 1680. The following are his best known plates:

1. Bust portrait of Amelia Elisabeth, Landgravine of Hesse, with a dedication, dated 1642, signed L à S. H. 17 in., W. 12⅛. The second state of the plate has the date 1643.
2. Eleonora Gonzaga, wife of the Emperor Ferdinand III., called by others the Queen of Bohemia. On the lower left-hand corner, *G. Hondthorst pinxit anno*, and on the opposite corner, *L. à Siegen inventor fecit*, 1643.
3. Portrait of the Prince of Orange, inscribed Guilhelmus D. G. Princeps auriacus comes Nassaviæ, etc., MDCXLIIII., in one row of capital letters at the bottom. Signed near the top, *G. Honthorst pinxit. L. à Siegen inventor fecit*, 1644.
4. Portrait of the Princess of Orange, inscribed Augusta Maria Caroli M. B. Reg. filia Guilhelmi Princ. Aur. Sponsa. In the lower left corner, *Hondthorst pinxit. L. à Siegen inv. et fecit.*
5. The Emperor Ferdinand III., in an oval, on the upper part of which is inscribed, Rom. Imperator semper Aug. et Boh. Rex. and on the lower part, Lud. Siegen in Sechten ex . . . . pinxit novoq. a se invento modo sculpsit Anno Domini 1654. On the left at bottom L V S in a monogram, and opposite the date 1654.
6. St. Bruno, a whole-length figure kneeling, turned towards the right, an open book before him. At the bottom are six verses; on the left of the verses D'nis suis Patronis, &c.; on the right, In honorem S^{ti} Brunonis, &c. *L à S jn S. An.* 1654.
7. The Holy Family, *after Annibale Carracci.* Dedicated to Prince Leopold of Austria. At the bottom, Ludw. a Siegen humilissime offert—Annib. Caratii pinx. Lower down, Lodovicq a S. novo suo modo lusit. In the second state of the plate it is dedicated to Cardinal Mazarin, and has the date 1657.

The finest existing collection of the works of Siegen and other early mezzotinters is in the British Museum.

SIEGERT, AUGUST, a painter of historical scenes, born at Neuvied in 1820. He studied at Düsseldorf, and many of his best works are to be seen at Hamburg. Almost all his pictures represent scenes from German history. He died in 1883.

SIEMIRADZKI, HENDRIK, Polish painter; born September 15, 1843, at Charkof; studied at the Petersburg Academy, and also at Munich under Piloty, going afterwards to Rome, where he permanently settled. Some of his fresco work is to be seen in the Church of Our Saviour at Moscow. His 'Torches Vivantes de Néron,' shown at the Paris Exhibition of 1878, achieved a great success, and, despite an offer of 120,000 francs for the picture, the artist preferred to present it to the Crakow National Museum. Other works of his are 'Une Caverne de Pirates,' 'Danse des Glaives,' 'Vendeur d'Amulettes,' &c. He was a member of the St. Petersburg Academy, also of the Berlin and Stockholm Academies; he obtained a medal at the Paris Exhibition in 1878, also the Légion d'Honneur, being made correspondent of the Académie des Beaux Arts in January 1889. He died at Rome, September 1902.

SIENA, BERNA DA (or BARNA). See BARNA.

SIENA, GUIDO DA, one of the earliest of the Sienese painters. The name, *Guido de Senis*, appears upon a 'Virgin Enthroned' over an altar in the church of San Domenico at Siena. It is inscribed with the year 1221, and upon this the Sienese have long based their claim to priority over the Florentines in the revival of art. Now, however, it is believed that the date in question should read 1281. In style this Madonna is thoroughly Byzantine, although in arrangement it bears a very strong resemblance to the great Cimabue in Santa Maria Novella at Florence. A colossal Virgin (16) in the Siena Gallery is probably by Guido, and is typical of the work he represents.

SIENA, LORENZO DA. See LORENZO DI PIETRO.

SIENA, MARCO DA. See PINO.

SIENA, MATTEO (or MATTEINO DA). See MATTEO.

SIENA, MATTEO DI GIOVANI DA. See MATTEO DI GIOVANNI.

SIENA, MINUCCIO DA. See MINUCCIO.

SIENA, SANO DA. See SANO DI PIETRO.

SIENA, SIMONE DA. See MARTINI.

SIENA, UGOLINO DA. See UGOLINO DA SIENA.

SIERRA, FRANCISCO PEREZ, is reckoned a Spanish painter, though born at Naples in 1627, and instructed in art by Aniello Falcone, the master of Salvator Rosa. His father, a native of Gibraltar, was an officer in the Neapolitan army, and married a daughter of the governor of Calabria. While a student, Sierra was appointed page to one Don Diego de la Torre, whom he followed to Madrid. There he entered the school of Juan de Toledo. His patron, Don Diego, employed him in copying pictures by Spagnoletto; and in painting a series of Saints for a chapel he had founded at Madrid.

AMELIA ELIZABETH, LANDGRAVINE OF HESSE
1642

Later in life Sierra was appointed manager of the Spanish prisons, and gave up art, except that he painted flower-pieces for his amusement, some of which found their way into the Buenretiro. He died in 1709.

SIEURAC, François Joseph Juste, miniature painter, born in 1781, at Cadiz, of French parents. He studied at the Academy of Toulouse, and under Augustin, and exhibited miniatures at the Salon. He died at Sorèze, near Toulouse, about 1832. Amongst his miniatures were portraits of Lord Byron, Sir Walter Scott, Thomas Moore, and the Duchesse de Berri.

SIEURAC, Henri, painter, was the son and pupil of François Joseph, and was born in Paris, August 15, 1823. He studied for a time under Paul Delaroche, and exhibited at the Salon from 1848 until his death, which took place in Paris, December 1863. The following are his best known works:

Aix.	*Museum.*	The Triumph of Fabius.
Châlon-sur-Saone.	„	The Birth of Bacchus.
Dijon.	„	Faith, Hope, and Charity.
Toulouse.	„	The Renascence (an allegory).

SIEVIER, Robert William, engraver, born in London in 1794, studied engraving with Young and Scriven, and afterwards worked in the Academy schools. He engraved the portraits of Lord Ellenborough, after Lawrence; Lady Jane Grey, after Holbein; 'The Importunate Author,' after Newton, and several plates after Etty. His study in anatomy and modelling led him about 1823 to desert engraving for sculpture, in which latter art he achieved both distinction and popularity. Much of his energy was devoted to science, and in 1840 he was elected a Fellow of the Royal Society. He died in London in 1865.

SIGALON, Xavier, painter, born at Uzès in 1788, learned his art from one Monrose, a pupil of David, and in the Nismes school of design. He acquired the means to go to Paris by painting saints for the churches of Nismes. He arrived in the capital in 1817, and studied under Guerin and Souchot. His first pictures were 'The Young Courtezan,' now in the Louvre, 'Locusta,' 'Athaliah,' and 'The Vision of St. Jerome.' A 'Baptism of Christ' met with such a fire of criticism that he retired to Nismes, where he devoted himself to portrait painting and giving drawing lessons. On Thiers becoming minister, Sigalon was commissioned to copy the 'Last Judgment' of Michelangelo in the Sistine Chapel. From 1833 to 1837 he was constantly engaged on this work, which, when seen, revived his reputation at home. But after a short visit to Paris, he returned to Rome, where he died of cholera the same year, in 1837.

SIGMARINGEN, The Master of, an anonymous painter of the School of Ulm, who was still working in the sixteenth century, though he followed closely in the steps of earlier masters, especially Zeitblom. His principal work, containing scenes from the life of the Madonna, is in the Gallery at Sigmaringen, hence the name by which he is known; an earlier work, part of a large altar-piece, is in the Gallery at Donaueschingen. This painter was formerly confounded with Schülein.

SIGMUND III., King of the Poles, born in 1566, was not only a lover of the arts, but also a good artist. He painted an 'Allegory of the Foundation of a Jesuit Monastery,' which he gave to his daughter Anna on her marriage with the Count Palatine, Philip Wilhelm. The picture found its way to the Düsseldorf Gallery, and thence to Schleissheim, where it was long called a Tintoretto. He also painted a 'Mater Dolorosa,' now in the Augsburg Gallery. He died in 1632.

SIGNOL, Emile, French painter; born in Paris, May 8, 1804; became a pupil of Blondel and of Baron Gros; won the Prix de Rome in 1830 with his 'Meleager.' In 1834 he obtained a second-class medal, and a first-class medal in 1835. Between 1838 and 1839 he did a great deal of work in the Galleries at Versailles. His 'Femme Adultère,' now in the Luxembourg, was the most popular picture of the Salon of 1840. In that year he was employed in decorating the Madeleine, and this led to other similar work in Parisian churches. He was made a member of the Académie des Beaux Arts in 1860; a Chevalier of the Legion of Honour in 1841, and an Officer in 1865. He died in Paris, September 1892.

SIGNORACCIO, Bernardo and Paolo. See Del Signoraccio.

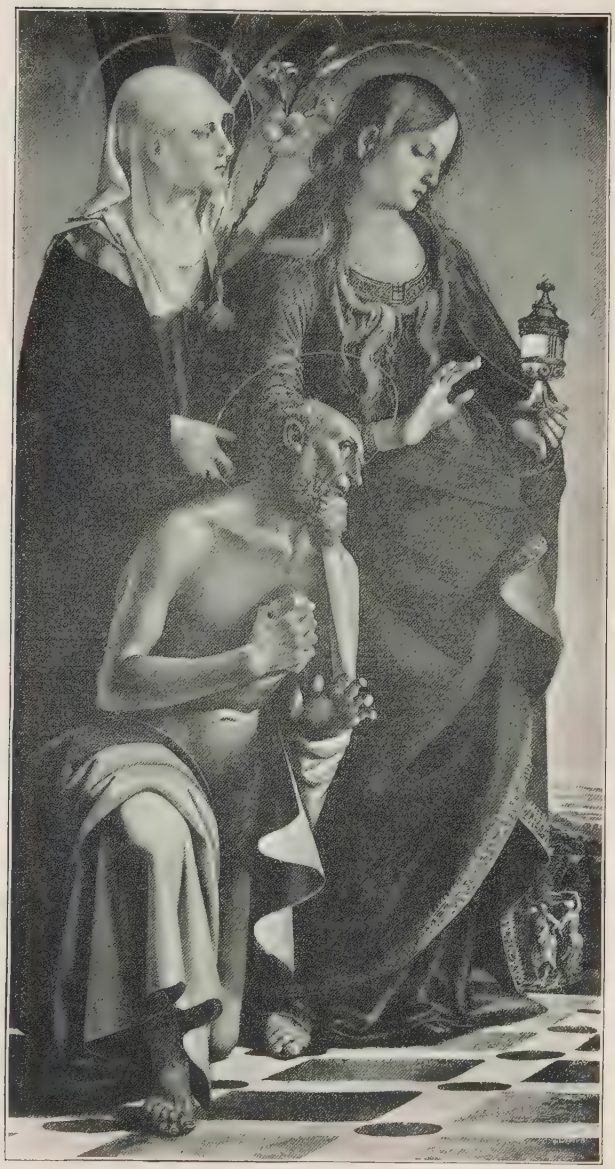
SIGNORELLI, Francesco, nephew and assistant of Luca Signorelli, a mediocre painter, best known by his only signed work, 'The Immaculate Conception,' in the Church of S. Francesco, Gubbio. To him are also attributed a 'Madonna and Saints' in the Palazzo Pubblico, Cortona; 'The Incredulity of St. Thomas,' in the Duomo, Cortona; and a Church Standard, on which is represented 'The Baptism of Christ,' in the Gallery, Città di Castello. His works, though without merit, have a certain stylistic resemblance to those of his master. He was still living in 1560. M. C.

SIGNORELLI, Luca, painter, born at Cortona about 1441, was the son of Egidio Signorelli and a sister of Lazzaro dei Taldi, great-grandfather of Giorgio Vasari. He was thus great-uncle of his biographer. But few facts of his youth are known with certainty. He was placed at an early age in the *atelier* of Pier dei Franceschi, whom he probably assisted in the Arezzo frescoes, but the chief influence on his work was that of Antonio Pollaiuolo, to whom it is more than probable he was subsequently apprenticed. His style of painting is essentially Florentine, and it may with safety be assumed that most of his youth was spent at Florence. His earliest existing work—'The Flagellation,' in the Brera, Milan—is entirely Pollaiuolesque, and his frescoes in the Sacristy of the Church of the Santa Casa, Loreto—also a comparatively early work—show the influence of Donatello and of Verrocchio. In 1479 he was residing at Cortona, where, on Sep. 6, he was elected to the Council of Eighteen, and shortly afterwards to the Conservatori degli Ordinamenti del Commune. The following year he was made one of the Priori and elected to the Consiglio Grande. These honourable offices, besides others, he continued to hold till the year of his death, evidence of the high consideration in which he was held in his native city. His first dated picture is the 'Madonna and Saints' in the Chapel of S. Onofrio in the Duomo, Perugia, executed in 1484. In 1488 he was elected a citizen of Città di Castello in appreciation of a Church Standard painted by him for that town, a work which no longer exists. In 1491 he was among those invited by the Operai of the Duomo, Florence, to judge the designs presented for the façade of the Cathedral, but for unknown reasons he did not assist. In 1497 he was commissioned by the monks of Monte Oliveto, near Siena, to

paint in their cloister scenes from the life of St. Benedict. He executed only eight of the frescoes, which were finished by Sodoma. His most important work is the decoration of the Cappella della Madonna di S. Brizio, in the Cathedral of Orvieto, to which he devoted at least five years. He received the commission for the vaulting, already begun by Fra Angelico, in April 1499, and that for the walls a year later. These grand frescoes, which represent Dantesque conceptions of the 'Last Judgment,' with subordinate decorations in *grisaille*, became like the frescoes of Masaccio in the Carmine, a school from which later artists drew their inspiration. Michelangelo, among others, was strongly influenced by them. Signorelli was assisted in the work by his son Polidoro and by Girolamo Genga, but their participation was confined to subordinate parts, and the entire series of frescoes bear evidence of the master's own vigorous hand. While at Orvieto he painted for the treasurer of the works, with a few bold strokes upon a tile, his own portrait, still preserved in the Opera del Duomo, which shows a powerful, imperious and strenuous face, with brow and jaw strongly developed. Occupied as he was with the Cathedral frescoes, he found time to continue his municipal duties, and was re-elected to his offices at Cortona. In 1508 he was sent as ambassador to Florence to demand permission to effect certain communal reforms, and the same year he went to Rome to paint for Julius II. in the Vatican, together with Perugino, Pinturicchio, and Sodoma. One wall at least was finished by him, but no trace of his work remains, since, with the exception of a ceiling by Perugino, the entire labour of the older painters was ruthlessly destroyed to make way for the paintings of Raphael and his scholars. In 1512 he was again sent by his fellow-citizens as ambassador to Florence to congratulate the Medici on their return, and the following year he went to Rome to seek the patronage of the new Pope, Giovanni dei Medici, but without success. The day of the Quattrocentists was over, and, as far as Rome was concerned, Signorelli had outlived his time. He lived to the age of 82, retaining his health and energy up to the last, and some of his finest work was painted when he was between 60 and 70. His last work—the altar-piece in the Collegiata, Foiano, painted in his last year, still shows great energy and force. He died in 1523, and was buried in the Church of S. Francesco, Cortona. The work of Signorelli is characterized by nobility of conception, and breadth and vigour in execution. The Titanic grandeur of his figures anticipates that of Michelangelo's; they have the same solemnity, without however his tragic melancholy: Signorelli's views of life were more optimistic. He belonged to the Naturalistic School, and used his themes to display the human form and its construction. He was complete master of anatomy, and specially skilful in the rendering of complicated movement and crowded action, in which he has never been surpassed. At the same time his figures have often a grace and beauty rare among the realistic painters of his day. No more poetic works exist than his 'Pan' in the Berlin Gallery, and his 'Madonna' of the Rospigliosi Collection, Rome. But his poetry was an accident, his aims were purely scientific. His rapidity of brush-work and breadth of treatment were in advance of his time, and give his works an almost modern appearance. No painter has given to the human frame a like degree of nobility, of vehemence and strength, nor treated his themes with more stately dignity.

Altenburg.	*Museum.*	Nine panels from Polyptych.
Arcevia.	*S. Medardo.*	Polyptych with Predella. 1507.
,,	,,	Baptism with Predella. 1508.
Arezzo.	*Gallery.*	Madonna, Saints, and Prophets. 1519.
,,	*Duomo (Sacristy).*	Three Predella Panels: Birth of Virgin; Presentation; Marriage of Virgin.
Bergamo.	*Morelli Coll.*	St. Rock.
,,	,,	St. Sebastian.
,,	,,	Madonna.
Berlin.	*K. Museum.*	Two wings of Altar-piece with Saints. 1498.
,,	,,	Pan as God of Nature and Master of Music.
,,	,,	Visitation.
,,	,,	Portrait of Man.
Borgo S. Sepolcro.	*Municipio.*	Church Standard, with Crucifixion, and SS. Antonio and Eligio.
Castiglione Fiorentino.	*Collegiata.*	Deposition (*fresco*).
Città di Castello.	*Gallery.*	Martyrdom of St. Sebastian. 1496.
Cortona.	*Duomo.*	Deposition with Predella. 1502.
,,	,,	Institution of Eucharist. 1512.
,,	,,	Immaculate Conception.
,,	*S. Domenico.*	Madonna and Saints. 1515
,,	*Gesù.*	Madonna and Saints.
,,	*S. Niccolò.*	Dead Christ upheld by Angels; on reverse, Madonna enthroned with Saints.
,,	,,	Madonna and Saints (*fresco*).
Dublin.	*Gallery.*	Predella: Feast in the House of Simon.
Florence.	*Accademia.*	Madonna and Saints with Predella.
,,	,,	Crucifixion (*in part*).
,,	*Pitti.*	Holy Family.
,,	*Uffizi.*	Madonna and Child.
,,	,,	Holy Family.
,,	,,	Predella Panel: Annunciation; Nativity; Adoration.
,,	*Corsini Coll.*	Madonna and Child.
Foiano.	*Collegiata.*	Coronation of Virgin, 1523, with Predella (*two panels only by Signorelli*).
Liverpool.	*Royal Institute.*	Madonna.
London.	*National Gallery.*	Circumcision (*Child by Sodoma*).
,,	,,	Madonna and Saints. 1515.
,,	,,	Predella Panel: Annunciation.
,,	*Coll. of Mr. Benson.*	Madonna.
,,	,,	Predella Panels: Dispute on the Way to Emmaus; Christ at Emmaus.
,,	*Coll. of Lord Crawford.*	Predella Panels: Meeting of Joachim and Anna; Birth of Virgin.
,,	*Coll. of Dr. Mond.*	Predella Panels: Ahasuerus and Esther; Two Scenes in Life of St. Augustine.
,,	*Coll. of Mr. Muir Mackenzie.*	Madonna.
Loreto.	*S. Maria della Santa Casa*	Frescoes in Sagrestia della Cura.
,,	,,	Medallions of Prophets in Nave.
Meiningen.	*Ducal Palace.*	Predella Panel.
Milan.	*Brera.*	Madonna and Saints. 1508
,,	,,	Flagellation.
,,	,,	Madonna and Child.
Monte Oliveto Maggiore.	*Cloisters.*	Eight frescoes from Life of St. Benedict. 1497.

LUCA SIGNORELLI



[*Berlin Gallery*

SAINTS

LUCA SIGNORELLI

[*Cathedral Orvieto*

PORTRAITS OF SIGNORELLI AND FRA ANGELICO

Morra (near Città di Castello).	*S. Crescenziano.*	Crucifixion and Flagellation (*frescoes*).
Munich.	*Pinakothek.*	Madonna and Child.
New Haven, U.S.A.	*Jarves Coll.*	Predella Panel: Adoration of Magi.
Orvieto.	*Duomo.*	Frescoes in Chapel of Madonna di S. Brizio. 1499–1504.
„	*Opera del Duomo.*	St. Maria Maddalena. 1504.
„	„	Portraits of Signorelli and Niccolò Franceschi (*on tile*). 1503.
Paris.	*Louvre.*	Predella Panel: Birth of Virgin.
„	„	Seven figures (*fragment of larger painting*).
Perugia.	*Duomo.*	Chapel of S. Onofrio: Madonna and Saints. 1484.
Richmond.	*Coll. of Sir Frederick Cook.*	Two fragments of Baptism. Profile Portrait of Man.
Rome.	*Rospigliosi Gallery.*	Holy Family.
Stirlingshire (Scotland).	*Coll. of Sir John Stirling-Maxwell.*	Pietà.
Umbertide.	*Santa Croce.*	Deposition with Predella. 1516.
Urbino.	*Santo Spirito.*	Church Standard (now divided): Crucifixion and Pentecost. 1494.
Volterra.	*Duomo Sacristy.*	Annunciation. 1491.
„	*Municipio.*	Madonna and Saints. 1491.
„	(*On stairs*).	S. Girolamo (*fresco*). M. C.

SIGRILLI, B., an Italian engraver, who flourished about the year 1760. He engraved some of the plates in the "Gerini Gallery."

SILLET, JAMES, flower painter, born at Norwich in 1764, studied in the schools of the Royal Academy. About 1804 he went to King's Lynn, but in 1810 returned to Norwich, where he died in 1840. He chiefly excelled in miniature, but he also painted still-life and theatrical scenery, and illustrated Richard's 'History of Lynn.'

SILLIG, GEORG VICTOR, painter and etcher, was born in 1806, at Dresden, where he practised for many years, painting and etching military scenes.

SILO, ADAM, a marine painter, draughtsman, and decorator, was born at Amsterdam in 1670. He was skilled in mechanics, and Peter the Great engaged him to teach five young Russians shipbuilding. He painted marine pieces for the Czar, in which the drawing of the vessels was good. Nine etchings of skiffs, fishing-boats, and other vessels, signed *A. Silo inv. et fect.*, are extant. It is said that Silo lived to the age of 90.

SILVA BAZAN Y SARMIENTO, DONA MARIANA DE, Duchess of Huescar and Arcos, born December 14, 1750, at Madrid, was a clever amateur painter and modeller, and was also known as a writer of lyric and dramatic poetry. In 1766 she was made honorary member of the Academy of San Fernando, and later was appointed honorary director. She was three times married, lastly to the Duke of Arcos, and died in 1784.

SILVA, DOMINGO JOSÉ DA, a Portuguese die-cutter and medallist, of the early part of the 19th century, was also an engraver of some note. He was a pupil of Bartolozzi, at Lisbon, in 1814, and professor at the Lisbon Academy in 1836.

SILVA, HENRIQUEZ JOSÉ DE, a Portuguese painter, who was practising about 1800. He held the post of Director of the Academy of Painting at Rio Janeiro.

SILVESTRE, (SYLVESTER,) a Scoto-French family of artists, flourished in France from about the beginning of the 17th century. The following table shows the relationship of its members:

Gilles (1590?—).

François (1620?—). Israël (1621—1691).

Charles François (1667—1738?). Louis the elder (1669—1740). Alexandre (1672—). Louis the younger (1675—1760).

Nicholas Charles (1698—1767). Suzanne Elisabeth (1694—).

Jacques Augustin (1719—1809).

Augustin François (1762—1851).

SILVESTRE, ALEXANDRE, the third son of Israël Silvestre, was born in 1672. He etched some landscapes after Louis Silvestre, his brother, which are not without merit.

SILVESTRE, AUGUSTIN FRANÇOIS, Baron de, painter and draughtsman, the son of Jacques Augustin, and the last representative of the family, was born in Paris, December 7th, 1762. He studied under his father, and in Rome, hoping to succeed to the office of drawing-master to the royal children, which had been held by members of his family for a century and a half. On his return from Italy, however, he found that the post had been abolished, and in compensation, he was in 1782 appointed assistant-librarian to Monsieur (afterwards Louis XVIII.). From this time he abandoned painting, and devoted himself entirely to scientific pursuits. He was employed under both the Republic and the Empire, and yet was re-installed as librarian and reader to Louis XVIII. at the Restoration, receiving the title of baron. After the Revolution of 1830 he retired into private life, and died in Paris in September, 1851.

SILVESTRE, CHARLES FRANÇOIS DE, painter, engraver, and draughtsman, was the eldest son of Israël Silvestre, and was born in Paris, April 11, 1667. He was the pupil of his father, of Charles Lebrun, and of J. Parrocel, but finished his studies in Italy. On the death of his father in 1691, he succeeded to the office of drawing-master to the French royal children, and to the apartments which had been occupied by Israël in the Gallery of the Louvre. He was ennobled by Augustus III. of Poland. He married Suzanne Thuret, the niece of Jacques Thuret, a famous clock-maker of the day, and died in Paris about 1738. He engraved many landscapes and historical subjects after his own designs and those of his youngest brother.

SILVESTRE, GILLES, the first of the painters of the Silvestre family. Of Scottish origin, the name being originally SYLVESTER, they had settled in Lorraine at the beginning of the 16th century. Gilles, who was born at Nancy about 1590, married Elizabeth Henriet, daughter of Claude Henriet, painter to the Duke of Lorraine, and then, although no longer a youth, determined to devote himself to painting. His son FRANÇOIS, born at Nancy about 1620, was his father's pupil, and a draughtsman and engraver of landscapes.

SILVESTRE, ISRAËL, an eminent French engraver and son of Gilles Silvestre, was born at Nancy, in Lorraine, in 1621. He was the nephew of Israel Henriet, by whom he is supposed to have been instructed. He formed his style on Della Bella and Callot, and appears to have been imitated in his turn by Sebastian Le Clerc. He designed, etched, and engraved a great number of landscapes and views, decorating them with small figures, correctly drawn, and touched with uncommon spirit. His merit recommended him to Louis XIV., who employed him in designing and engraving views of royal palaces, public festivals,

and the places Louis had conquered. He was appointed drawing-master to the Dauphin, and was made a member of the Academy. He went twice to Italy, where he found many subjects. His plates amount to upwards of one thousand. He died in Paris in 1691. His daughter SUSANNE, who was married to the painter Le Moine, engraved a few plates. The following are among Israël's best works:

A set of twenty-one Views in Italy and France, representing edifices, ruins, and landscapes, with inscriptions in French.
A set of thirteen Views in Rome and the environs; inscribed *Faites par Israël Silvestre, et mises en lumière par Israël Henriet.*
Twelve Views of gardens and fountains; entitled *Alcune vedute de Giardini e Fontane di Roma e di Tivoli, &c.*, with descriptions in Italian.
Four Views in the Kingdom of Naples, in the form of friezes.
A set of six Views of Sea-ports in the Kingdom of Naples; circular plates.
Twenty-four Views of Italian and other Sea-ports; with descriptions in French; circular plates.
Twelve of the most remarkable Views in Paris and the environs, some of which are engraved by *Della Bella.*
A View of Paris, from the Bridge of the Tuileries.
A large View of Rome; four sheets.
Two Views of the Campo Vaccino, and the Coliseum at Rome.
The grand Carousal, or Royal Entertainment at Paris in 1662; in one hundred and eight prints. *F. Chaveau* engraved some of these plates.
The Pleasures of the Enchanted Island; nine Plates, with a vignette.
'Paysages Diverses;' seventy-four views of Palaces, churches, &c., in France and Italy.
'Vues Diverses de Rome et d'Italie;' one hundred and five views of Italian scenery.

SILVESTRE, JACQUES AUGUSTIN DE, painter, the son and pupil of Nicholas Charles, was born in Paris, August 1, 1719. He succeeded his father as drawing-master to the French royal children. During a three years' sojourn in Rome, he made drawings of most of the antiquities of the city. His fine collection of prints was sold after his death, which took place in Paris, in 1809.

SILVESTRE, LOUIS, called Louis the Elder, the second son of Israël Silvestre, was born in Paris, March 20, 1669, and was taught by his father. Particulars as to his works are lacking, but he appears to have painted landscapes, as he was received at the Academy in 1705 with a work of that class. He died in Paris, in 1740.

SILVESTRE, LOUIS, the younger, fourth son of Israël Silvestre, and the homonym of his elder brother, was born in Paris in 1675. He was a pupil of Le Brun and Bon Boullogne, and entered the Academy in 1702. His election picture, 'The Creation of Man by Prometheus,' is now at Montpellier. Having gained a great reputation for his portraits and landscapes, he was invited to the court of Augustus III., at Dresden, whence, after a residence of thirty years, during part of which he was director of the gallery, he returned to Paris, and was appointed to the corresponding post there. He died in Paris in 1760.

SILVESTRE, NICHOLAS CHARLES DE, the son of Charles François, was born in Paris in 1698. He was drawing-master to the royal family, and died in 1767. The following plates may be named:

Ubaldo and the Danish Knight searching for Rinaldo in the palace of Armida; *after Le Moine.*
A Hunting-piece; *after Audray.*

SILVESTRO, an early Florentine painter, was a Camaldolese monk in the Convent of Santa Maria degli Angeli at Florence. He flourished from about 1350 to 1410, and was one of the best missal painters of his time. A splendid mass-book, for his own monastery, mentioned by Vasari, remained there for centuries, and was praised by Leo X. in 1513. It was brought to England by Ottley, and one of the miniatures from it, a birth of St. John the Baptist, in the presence of the Virgin, is now in the Liverpool Institution. Others were in the Fuller Russell collection, now dispersed.

SILVIO, GIOVANNI, a native of Venice, who flourished about the year 1532. He is supposed to have been educated in the school of Titian. In the Collegiata di Piovi di Sacco, near Padua, is a picture by him bearing the above date. It represents St. Martin between SS. Peter and Paul, with three angels, two of which are supporting his crosier, and the third playing on the harp.

SILVIUS, ANTHONY, (SYLVIUS,) whom Papillon calls Silvius Antonianus, are the supposed names of a draughtsman and wood-engraver, who used the monogram , and flourished from 1553 to about 1580. It is said that he was born at Antwerp in 1525, and was much employed by Christopher Plantin, and other printers. The names, however, of Silvius Antonianus seem to be a mistake. It appears that Papillon had observed the above monogram on the wood-cuts to an edition of Faerno's Fables, printed at Antwerp in 1567, and dedicated to Cardinal Borromeo by Silvio Antoniano, professor of *Belles Lettres* at Rome, and afterwards a cardinal himself, and had hastily concluded that the editor was the engraver. Nagler has given a catalogue of books to which the engraver who used the above monogram contributed wood-cuts, vignettes, or title-pages.

SILVIUS, BALTHASAR, a German engraver, who flourished about the year 1555. He executed some coarse plates, chiefly from his own designs. They are usually marked with the initials B. S. He also engraved after Frans Floris, Karl Van Mander, Jerome Bos, and others.

SIMANOWITZ, LUDOVIKE VON, *née* REICHENBACH, was born in Stüttgart in 1761. She painted portraits of Schiller and the painter Wächter. She died at Ludwigsburg in 1827.

SIMART, P. C. This eminent sculptor deserves attention on account of the exquisite drawings which he made in the early part of his career. His life was a continual struggle, as he met with the greatest possible opposition from his family when he desired to enter the artistic profession, and he received practical persecution for refusing to take up a commercial career. He was a native of Troyes, born in 1806, but it was not till 1840 that he acquired any eminence as a sculptor. Meantime, from the age of fifteen, he had sustained himself by the sale of his drawings, most of which represented works of sculpture, which he copied in the various museums he visited, and which he drew with the utmost accuracy and skill. He was a man of anxious and somewhat melancholy temperament, and his letters, which have been published, reveal the details of a very sad life. Between 1840 and 1848 he was engaged upon his best work in sculpture, but during the last few years of his life he had the commission to decorate the tomb of Napoleon I., and the ceiling of two picture galleries in the Louvre. He was never really happy, however, with flat decoration, his

genius being in the direction of sculpture. After his death in 1857 his works were much better appreciated, and at his native town of Troyes a considerable part of the local Museum is given up to the work of this talented artist. A little of the encouragement so gladly given after his death would have enabled him to produce even greater works, and would have reflected more honour upon the people amongst whom he lived.

SIMBRECHT, MATHIAS, was born at Munich. He died at Prague of the plague, in 1680, probably at an early age, the number of his pictures being very small. It is not known where he received his first instruction, but the effects of a profound study of Raphael are visible in his works, and indicate a sojourn of some length in Italy. There is an altar-piece in the church of S. Stephen at Prague by him; a 'Visitation' in the Museum, and further a 'S. Rosalie' and an 'Education of the Virgin.'

SIMLER, JOHANN, a Swiss painter and engraver, born at Zurich in 1693. He studied for a short time under Pesne at Berlin, and was a pupil of the engraver Melchior Fuessli. He died in 1748.

SIMMLER, FRIEDRICH KARL JOSEPH, landscape and animal painter, born in 1801 at Hanau, whither his parents had fled from the French, studied at Munich and Vienna. He made excursions through Upper Austria and Styria, studying landscape and animal painting. He paid long visits to Florence, Rome, Venice, and Naples, and, in 1829, went to Hanover to paint some portraits at the request of the Minister von Bremer. He painted in the landscapes of Schullen, Böcking, and Grieben, while Achenbach and Scheuren occasionally painted backgrounds to his cattle. In 1862 he went to live at Aschaffenburg, where he died in 1872. His three sons all devoted themselves to art. Works:

View of Bergen.
View of Butenheim.
Landscape with Goetz von Berlichingen.
Bull and Sheep. (*Berlin, Raczynski Col.*)
Dutch Landscape. (*Late Duke of Cambridge's Col.*)

SIMMLER, JOSEPH, historical and portrait painter, born at Warsaw in 1823, was a pupil of the Munich Academy. He painted portraits and historical pictures, and died at Warsaw in 1868.

SIMMONS, JOHN, born at Nailsea in Somersetshire, about 1715, was a house and ship's painter at Bristol. His name appears in the early catalogues of the Royal Academy as a portrait painter. There is an altar-piece by him in All Saints' church, Bristol, and another in S. John's, Devizes. Many of his portraits have been engraved, among them that of Ferguson, the astronomer. It is said he was known to Hogarth, who thought well of his talents. In the Academy catalogues his name is sometimes printed *Simmonds of Bristol*. He died at Bristol, January 18, 1780.

SIMMONS, WILLIAM HENRY, engraver, born in London, June 11, 1811. He studied engraving at Finden's Institute, and was for many years perhaps the chief of English workers in his own line. He first appeared at the Royal Academy with two plates after Frank Stone, and his last exhibited plate was 'A Humble Servant,' after Rosa Bonheur, a proof of which was at the Academy at the time of his death. His last work was to etch the plate from 'The Lion at Home,' which was completed after his death by Mr. Atkinson. He died Nov. 6, 1882. The following is a list of his chief plates:

Rustic Beauty. 1837.
Catherine Seyton. 1850.
Well-bred Sitters; *after Sir E. Landseer.* 1875.
Dominion; *after the same.*
On Trust; *after the same.*
Royal Sport; *after the same.*
The Sick Monkey; *after the same.*
Taming of the Shrew; *after the same.*
The Fatal Duel; *after the same.*
The Proscribed Royalist; *after Sir John Millais.*
The Lost Piece of Money; *after the same.*
Rosalind and Celia; *after the same.*
Highland Mary; *after T. Faed.*
Daddy's a-coming; *after the same.*
Sunday in the Backwoods; *after the same.*
The Poor Man's Friend; *after the same.*
A Wee Bit Fractious; *after the same.*
Baith Faither and Mither; *after the same.*
The Last of the Clan; *after the same.*
His only Pair; *after the same.*
New Wars to an old Soldier; *after the same.*
Waiting for the Verdict; *after A. Solomon.*
Not Guilty; *after the same.*
Both Puzzled; *after Erskine Nichol.*
'Steady, Johnny, Steady!' *after the same.*
The Light of the World; *after Holman Hunt.*
Claudio and Isabella; *after the same.*
News of our Marriage; *after Tissot.*
Marriage of the Prince of Wales; *after Frith.*
'Luff, boy'; *after Hook.*
An Old Monarch; *after Rosa Bonheur.*
A Humble Servant; *after the same.*
And plates *after Le Jeune, Van Lerius, Winterhalter, and others.*

SIMO, or SIMONE, JUAN BAUTISTA, a Spanish painter, and native of Valencia, in which city he was associated with Antonio Palomino, in 1697, on frescoes for S. Juan del Mercado. He accompanied Palomino to Madrid, where he painted in the convent church of S. Felipe el Real. He left these paintings unfinished at his death in 1717, and they were completed by his son, PEDRO SIMO, also an artist of some merit.

SIMON DE CHALONS, a French painter of the 16th century, a native of Chalons in Champagne. From about 1545 to 1565 he was established at Avignon, where four pictures by him, 'The Adoration of the Magi,' and 'Our Lady of Pity,' in the Calvet Museum, a 'Nativity' in the church of S. Peter, and a 'Descent of the Holy Ghost' in the church of S. Didier, are to be found.

SIMON OF BELLUNA. See SIMONE DA CUSIGHE.

SIMON, JEAN, engraver, a native of Normandy, born in 1675, was trained in his own country, but came to England some years before the death of John Smith, and on seeing that artist's work, he quitted the graver, and applied himself entirely to scraping mezzotints. Sir Godfrey Kneller, upon some difference between himself and Smith, employed Simon to engrave some of his pictures in mezzotint. This he did with a success which did not desert him when he turned to the works of other masters. Among his plates we may name:

Queen Elizabeth; *after Hilliard.*
Charles I.; *after Vandyck.*
William III.; *after Kneller.*
Mary II.; *after Vander Vaart.*
Queen Anne; *after Kneller.*
George, Prince of Denmark.
George I.; *after Kneller.*
George II., when Prince of Wales; *after the same.*
John, Lord Cutts; *after the same.*
William, Earl of Cadogan; *after the same.*
John Tillotson, Archbishop of Canterbury; *after the same.*
John, Lord Somers; *after the same.*
Sir William Temple; *after the same.*
William, Earl of Cadogan; *after La Guerre.*

Horace, Lord Walpole; *after Vanloo.*
Half-length of the Princess Mary, daughter of George II.
William Shakespeare.
John Milton.
Alexander Pope.
Joseph Addison.
Richard Steele.
Peter delivered from Prison; *after Berchet.*
The Cartoons; *after Raphael.*
Christ and His Apostles; *after Baroccio.*
Christ restoring Sight to the Blind; *after Laguerre.*
The Samaritan Woman; *after the same.*
Portrait of the Hon. Mrs. Walpole; *after M. Dahl.*
Mary Stuart.
Dorastus and Fannia; *after Berchet.*
A Pastoral Landscape.

Simon died in London about 1755.

SIMON, PIERRE, a French engraver, born in Paris in 1640, is supposed to have been a pupil of Robert Nanteuil, to whose style his bears great resemblance. His best plates are his portraits, some of which are from his own designs. We have, among others:

Louis XIV.; *after C. Le Brun.*
Louis de Bourbon, Prince de Condé; *from his own design.*
Anne Marie Louise d'Orleans, Duchesse de Montpensier; *the same.*
Elizabeth Charlotte, Duchesse d'Orleans; *the same.*
Charles d'Ailly, Duc de Chaulnes; *after La Borde.*
Cardinal Rospigliosi; *after C. Maratti.*
Federigo Baroccio, Painter.

Among his historical prints we have:

The Martyrdom of St. Cosmus and St. Damianus; *after S. Rosa.*
Moses and the Burning Bush; *after N. Poussin.*

Simon died in Paris in 1710.

SIMON, PIERRE, called the Younger, a draughtsman and engraver in the chalk and dotted manner, was born in London before 1750. He was early engaged upon plates for Worlidge's 'Antique Gems,' and was one of the engravers employed by Boydell on his Shakspeare gallery, and on other pictures by contemporary painters. His best work was done for the Shakspeare gallery; these are the plates:

A scene from the 'Tempest'; *after Fuseli.*
'The Merry Wives of Windsor,' two plates, one *after Smirke*, and the other *after the Rev. W. Peters.*
Scene from 'Much Ado about Nothing'; *after the same.*
Scene from 'Measure for Measure'; *after T. Kirk.*
The 'Midsummer Night's Dream'; *after Fuseli.*
Scene from the 'Merchant of Venice'; *after Smirke.*
Scene from 'As You Like It'; *after W. Hamilton.*
Scene from 'Taming of the Shrew'; *after F. Wheatley.*
Christopher Sly; *after Smirke.*
Scene from 'Henry IV.'; *after R. Westall.*
Scene from 'Romeo and Juliet'; *after W. Miller.*

We may also name:

The Woodman; *after Gainsborough.*
Square discovered by Tom Jones in Molly Seagrim's bedroom; *after Downman.*
The Sleeping Nymph; *after Opie.*
Frances Isabella Ker Gordon; *after Sir J. Reynolds.*
The Three Holy Children; *after the Rev. W. Peters.*
Bust of Clytie; *after J. B. Cipriani.*
The Fair Emmeline, and a subject from the 'Vicar of Wakefield'; *after Stothard.*

Pierre Simon died about 1810.

SIMON, THOMAS. This very great seal engraver, the younger brother of Abraham Simon the medallist, was the creator of the wonderful crown piece known as the "Petition Crown." The original drawing for this coin is said to have been in the possession of the Crown for many years, but cannot now be found. The coin was submitted to the King in 1663, and was one of the most beautiful pieces of money ever struck. Simon engraved many of the Royal seals for Charles II., and his work is of great technical excellence and remarkable beauty. He always took the greatest care that his designs and the relief of them should be consonant with the character of the coin or seal. He is believed to have been born in Guernsey, about 1620; he died in London in 1665 of the plague.

SIMON DE TROYES, a French miniaturist of the 15th century. He worked for the church of S. Peter at Troyes, and died in 1450.

SIMONAU, FRANÇOIS, a painter of the Flemish school, born at Bornhem in 1783. He studied at Bruges, and in Paris, under Gros. He came to England about 1815, and settled in London, where he had a good practice as a portrait painter. He died in London in 1859. There is a portrait by him in the Museum at Brussels.

SIMONAU, GUSTAVE ADOLPHE, the nephew of François Simonau, was born at Bruges in 1810. He came to London, where his father was established as a lithographer. He took up painting, producing views of towns in water-colours, and his chief work, 'The principal Gothic Monuments of Europe,' was lithographed by himself. Later in life he was engaged as an architectural painter in Belgium. He died at Brussels in 1870.

SIMONE, ANTONIO DI, a Neapolitan painter of the 18th century. He painted battle-pieces and landscapes, and occasionally figures in the pictures of Niccolò Massaro. He must not be confounded with another ANTONIO DI SIMONE, who lived in the 17th century, and was a scholar of Luca Giordano.

SIMONE, MAESTRO. See DEGL' AVANZI.

SIMONE DA CUSIGHE, (DA BELLUNO,) sometimes also called SIMONE DAL PERON, Cusighe and Peron both being villages near Belluno. Simone died before 1416, but the date of his birth is unknown. In 1397 he finished the altar-piece for the high altar in the Duomo of Belluno, receiving 440 lire for his work. In the Baptistery at Belluno, there is an altar-piece in thirteen compartments by him, formerly in the church of S. Martino. The four lower panels were either added or entirely repainted in the 17th century. Another work is: an altar-piece in the Casa Pagani, once in the church of Sala. It is in nine panels, the Virgin of Mercy in the centre, flanked by scenes from the Life of S. Bartholomew. In the same collection is a 'S. Anthony Abbot,' enthroned between Saints. In the parish church at Sala there are some remains of frescoes by him, and in the Chiesetta della Madonna a few small panels in tempera.

SIMONE DE' CROCIFISSI. See BOLOGNA, SIMONE DA.

SIMONE DI MARTINO. See MARTINI, SIMONE.

SIMONE NAPOLITANO, an early painter at Naples, all accounts of whom are, however, obscure and doubtful. He is supposed to have flourished about the end of the 14th or first part of the 15th century, and various pictures at Naples have been assigned to him, some of which, from the dates inscribed upon them, have clearly not a common author. One of these in the church of San Lorenzo Maggiore is now proved, by an inscription which it bears, to be the work of a Sienese painter, who was probably established at Naples. The following works at Naples are ascribed to Simone:

The Nobles and Statesmen of the Kingdom lamenting the Death of King Robert. (*In the nave of S. Chiara.*)

S. Louis of France and others at the grave of King Robert. 1343. (*Refectory of S. Chiara.*)
Saint Anthony. 1438. (*S. Lorenzo Maggiore.*)
S. Louis crowning King Robert. (*S. Lorenzo Maggiore.*)
The Crucifixion, a Triptych. 1412. (*In the Duomo.*)
Madonna della Rosa. (*S. Domenico Maggiore.*)
A Virgin and Child. (*S. Domenico Maggiore.*)

One FRANCESCO SIMONE is said to have been his son and pupil.

SIMONE PAPA. See PAPA.

SIMONEAU, CHARLES, an eminent French engraver, born at Orleans in 1645, was instructed by Noël Coypel and Guillaume Chasteau. His first plates were executed with the graver only, in a style resembling that of Poilly, but he afterwards introduced the point, particularly in the half-tones and distances. He engraved historical subjects, portraits, and vignettes. He was received into the Academy in 1710, and died in Paris in 1728. His plates number about one hundred and fifty; among them we may name :

Henrietta Maria, consort of Charles I.
The Duchess Dowager of Orleans ; *after Rigaud.*
Ch. Fr. de Brienne, Bishop of Constance ; *after Dumée.*
J. H. Mansart, Architect to the King ; *after de Troy.*
George Villiers, Duke of Buckingham.
The Holy Family ; *after Raphael.*
The Virgin and Child, with S. John ; *after the same.*
The Adoration of the Shepherds ; *after Ann. Carracci.*
Christ and the Woman of Samaria ; *after the same.*
Hagar and Ishmael ; *after Andrea Sacchi.*
A Madonna ; *after Frà Bartolommeo.*
The Stoning of Stephen ; *after Ann. Carracci.*
Christ, with Martha and Mary ; *after Domenichino.*
Christ's Entry into Jerusalem ; *after C. Le Brun.*
Christ bearing His Cross ; *after the same.*
The Nativity ; *after Noël Coypel.*
Christ among the Doctors ; *after Ant. Coypel.*
The Triumph of Galatea ; *after the same.*
Venus curing the Wound of Æneas ; *after C. de la Fosse.*
The Journey of Marie de' Medicis ; *after Rubens.*
The Conquest of Franche-Comté ; *after C. Le Brun ;* his best print.

SIMONEAU, LOUIS, the younger brother of Charles Simoneau, was born at Orleans in 1654. He appears to have formed his style by an imitation of the works of the Audrans. By combining the point with the graver, he gave a pleasing variety to his plates, and his drawing is correct. He died in Paris in 1727. The following are, perhaps, his best prints :

Giacinto Serroni, Archbishop of Albi.
Antoine Arnauld ; *after Ph. de Champagne.*
Antoine le Maitre, Advocate ; *after the same.*
Martin de Charmois, Councillor ; *after Seb. Bourdon.*
Susanna and the Elders ; *after Ant. Coypel.*
Lot and his Daughters ; *after the same.*
Christ with Martha and Mary ; *after the same.*
Christ bearing the Cross ; *after Ant. Dieu.*
The Elevation of the Cross ; *after the same.*
The Crucifixion ; *after the same.*
The Assumption of the Virgin ; after a ceiling by *Le Brun* in St. Sulpice.
The Four Times of the Day ; four plates ; *after the same.*
The Four Seasons ; four plates ; *after the same.*
The ceiling of the Pavilion of Aurora, in the Jardin de Sceaux ; in four plates ; *after the same.*

SIMONEAU, PHILIPPE, the son of Charles Simoneau, was instructed by his father. Either from want of talent or application, he never made much progress in art. We have the following prints by him, which do not possess much merit :

The Rape of the Sabines, and the Peace between the Romans and the Sabines ; after the pictures by *Giulio Romano* (*? Rinaldo Mantovano*) in the National Gallery.
The three Goddesses preparing for the Judgment of Paris ; after *Perino del Vaga.*
Venus and Adonis ; *after Albano.*

SIMONELLI, GIUSEPPE, a Neapolitan painter, born 1649. Originally the servant of Luca Giordano, he became a successful imitator of his style. A 'St. Nicholas of Tolentino,' which he painted for the church of Montesanto, was said to equal the best work of his master. He died in 1713.

SIMONET, JEAN BAPTISTE, an engraver of considerable merit, was born in Paris in 1742. His plates are chiefly after Greuze, Moreau, Baudoin, and Aubry. He engraved 'Rachel hiding her Father's Idols,' after Pietro da Cortona, for the Orleans Gallery, the vignettes for an edition of Ovid's 'Metamorphoses,' published by Basan, and illustrations for an edition of Racine. He died in Paris in 1810.

SIMONETTI, DOMENICO, (called MAGATTA,) a painter of the Roman school, who flourished in the 18th century. He is mentioned by Lanzi as having furnished many pictures for churches, especially for the Suffragio, at Rome.

SIMONINI, FRANCESCO, born at Parma in 1689, was a scholar of Ilario Spolverini. He painted battles, and cavalry skirmishes, which were well composed, and handled with spirit. He lived at Venice, where he was still working in 1753.

SIMONIS-EMPIS, CATHERINE EDMÉE, Madame, a French landscape painter, born in 1806. She was a pupil of Watelet, and died in 1878.

SIMONS, J. B., a Flemish painter, practising about 1743. He is known by two signed pictures in the Augustine church at Ghent.

SIMONS, M., a Dutch painter of still-life, of the 17th century. His works are mostly in America.

SIMONSEN, NIELS, painter and sculptor, was born at Copenhagen in 1807, and was first apprenticed to a house painter, but afterwards studied in the Academy, and in 1826 in Lund's atelier. Later in his career he devoted himself for some years to sculpture, but finally reverted to painting, and worked from 1833 to 1845 at Munich. In the latter year he returned and settled at Copenhagen. He served in the campaign of 1848, and painted many of its incidents. He afterwards visited Sweden and Italy, and died in 1885. Two of his pictures are in the Royal Danish Gallery.

SIMPLICE, a Veronese monk, who was the pupil of Felice Riccio (Brusasorci). He practised at Rome, and died in 1654, at a very advanced age.

SIMPOL, CLAUDE DE, (or SAINT POL,) a French historical painter, born at Clamecy, was a pupil of Boullogne. He was elected into the Academy in 1701, but expelled in 1709, for neglecting to send in his reception-picture. His 'Christ at the House of Martha and Mary' was engraved by Doré and Tardieu. He died in Paris, October 31, 1716.

SIMPSON, FRANCIS, an English antiquarian draughtsman, born in 1796. He was Mayor of Stamford, and practised art as a pastime. He published a volume of drawings from fonts, and died in 1861.

SIMPSON, JOHN, portrait painter, born in London in 1782, studied at the Academy schools, and was for many years assistant to Sir Thomas Lawrence. In 1834 he went to Lisbon, and was appointed painter to the Queen of Portugal. He returned to England, and died in London in 1847. In the National Gallery there is a 'Negro's Head' by him, and at Windsor Castle a portrait of the Duke of Brunswick.

SIMPSON, JOSEPH, the elder, practised in the reign of Queen Anne. According to Lord Orford, his first employment was to engrave coats of arms on pewter, but having a turn for drawing, he found access to a society of Artists, with whom he studied the figure. He was afterwards employed by Tillemans to engrave his picture of Newmarket. To this plate he affixed his name. He also engraved after Monamy, Vandevelde, Wootton, and Wyck. He lived about the year 1710.

SIMPSON, JOSEPH, the younger, was the son of Joseph Simpson, and died young, in the year 1736. He engraved a plate of a 'Holy Family, with S. John, S. Sebastian, and several Angels,' after Filippo Lauri, dated 1728, and a 'Charles I.,' after Vandyck.

SIMPSON, MATTHEW, painter, taught drawing to the children of Charles I., and settled later in Sweden. He has left a miniature of the King, signed *M. S.*

SIMPSON, PHILIP, an English subject painter, the son of John Simpson the portrait painter, practised in the early part of the 19th century. He studied in the schools of the Academy, where he exhibited up to 1836. There is in the Kensington Museum a picture, 'I will fight,' by him.

SIMPSON, WILLIAM, an English engraver, working in 1635. He was chiefly employed by the booksellers, and, among other things, engraved the plates for Quarles' 'Emblems.'

SIMPSON, WILLIAM, painter, lithographer, and draughtsman, was born on Oct. 28, 1823, in Carrick Street, Glasgow, where his father was an engineer. At the age of fourteen he was apprenticed to a lithographic printer named Macfarlane, and then worked for Messrs. Allan and Ferguson, a Glasgow firm of lithographers, devoting his spare time to sketching from nature in water-colours. In 1851 he came to London, found immediate employment with Messrs. Day and Sons, the foremost lithographers of their time, and was at once occupied in producing views of the Great Exhibition. In 1854 he commenced his career as the first war artist, being sent to the Crimea by Messrs. Colnaghi; and for forty years was an eye-witness of every great war and political event in the history of our country. 'The Seat of War in the East' was published by Colnaghi in 1855, containing eighty chromo-lithographs after Simpson's drawings. For Queen Victoria he painted a picture of Balaclava, and this was followed by frequent royal commissions for water-colours of leading historical and domestic events of the Queen's reign. In 1859, after the close of the Indian Mutiny, Simpson went by commission for Messrs. Day and Son to India. He brought back 250 water-colour drawings, but owing to the failure of the firm, fifty only were published as chromo-lithographs in 1867 with the title 'India Ancient and Modern.' In 1866 he became special artist to the 'Illustrated London News,' and visited Moscow with the Prince and Princess of Wales; in 1868 he joined the Abyssinian Expedition, and in the following year travelled over the new route to India. In the course of this last journey he visited Jerusalem and made several drawings for the Palestine Exploration Fund. At the outbreak of the Franco-German war in 1870 he started at once for the front, and was in Paris during the Commune. He accompanied the Prince of Wales to India in 1875, visited Mycenæ, Troy and Ephesus in 1877, and went through the Afghan War of 1878. All these campaigns and journeys were recorded in a mass of water-colour drawings and pencil-sketches. Many appeared as book-illustrations, and a large number were engraved on wood in the 'Illustrated London News.' As an artist he was an indefatigable worker, but he had manifold interests as a student as well, and his book on 'The Buddhist Praying-Wheel' is a valuable contribution to the history of religious symbolism in the East. Simpson was elected a member of the Royal Institute in 1874, and exhibited there some fifty pictures in all. The Victoria and Albert Museum possesses over twenty of his water-colour drawings, and in the Art Library are two volumes containing several hundreds of his sketches in the Crimea and in India. Simpson died at Willesden on August 17, 1899. His Autobiography was published in 1903. M. H.

SIMSON, GEORGE, a Scotch portrait painter, born at Dundee in 1791. When young, he worked as a printer, and did not devote himself to art till he was thirty. He became a member of the Scottish Academy, with whom his works were exhibited. He died at Edinburgh in 1862.

SIMSON, WILLIAM, painter, born at Dundee in 1800, was educated at the Trustees' Academy in Edinburgh, and painted at first coast and river scenes. In 1830 he was elected a Member of the Royal Scottish Academy. After a stay of three years in Italy, he settled in 1838 in London, where he died in 1847. Of his pictures we may name:

Cattle Shed. 1842. (*South Kensington.*)
Gil Blas and Laura. (*Do.*)
Eel Pots; sketch from nature. 1845. (*Do.*)
Scottish Peasants. 1842. (*Do.*)
(*Above two are in water-colour.*)
Boats at Dordrecht. (*Scot. Nat. Gallery.*)
The Twelfth of August. (*Do.*)
Solway Moss. (*Do.*)
Goat Herd's Cottage, &c. (*Do.*)
Hagar and Ishmael. (*Bridgewater Gallery.*)
A Dutch Family. (*Bowood House.*)

SINGHER, HANS, (or JEAN,) was born at Hesse-Cassel about the year 1510. He painted landscapes, with figures, in a free, bold manner, and chiefly resided at Antwerp, where he was received into the Academy in 1543. He was much employed in painting cartoons for tapestry.

SINGLETON, HENRY, an English historical painter, was born in London in 1766. His father died while he was yet an infant, and he was brought up by his uncle, a miniature painter, by whom he was instructed in drawing. He became a student of the Royal Academy, and gained the gold medal in 1788; the subject being 'Alexander's Feast.' On that occasion he was highly praised by Reynolds. For more than fifty years he was a constant exhibitor at the Royal Academy, but never arrived at membership. His pictures are numerous, but seldom exhibit much ability. "Propose a subject to Singleton," said West, "and it will be on canvas in five or six hours." As might have been expected, work that cost so little was destined to a short existence. Some of his drawings for books were popular, as well as some sentimental scenes on a larger scale. Among his best works were 'Christ entering Jerusalem,' 'Christ healing the Blind,' 'Coriolanus and his Mother,' 'Hannibal swearing Enmity to the Romans,' 'Storming of Seringapatam,' 'Death of Tippoo Sahib,' and 'Surrender of Tippoo's Sons as Hostages'; all of which were engraved in mezzotint, and were popular for a time. Two pic-

tures of his belonging to the National Gallery have been deposited in the galleries of Leicester and Coventry respectively. He painted also a series of small pictures from Shakespeare. They show more imagination and better colour than his larger works. He occasionally painted portraits. Singleton died in London in 1839. His sister, SARAH SINGLETON, exhibited miniatures at the Academy from 1790 to 1820. Other miniature painters of the same name, who exhibited about the same time, were probably his relatives.

SINIBALDI. See IBI.

SINJEUR, GOVERT, a painter of Rotterdam, who painted in the manner of Philips Wouwerman, in the 17th century.

SINT-JANS, GEERIT VAN. See HAARLEM.

SINTRAMME, —, one of the earliest of the miniaturists. He was a monk of St. Gall, and practised in the beginning of the 10th century.

SINTZENICH, HEINRICH, (SINZENICH,) an engraver in the chalk and dotted manner, and in mezzotint, was born at Mannheim in 1752. After receiving some elementary instruction in the academy of that city, he was sent to England at the expense of the Elector to complete his studies under Bartolozzi, with whom he remained about four years. On his return to his own country he was appointed engraver to the court, and engraved many plates in the English styles. He was a member of the Academies of Munich and Berlin. He died at Munich in 1812. Nagler has described fifty-four of his principal plates. The best are :

Portrait of Rafael Mengs ; *after himself.*
Cassandra ; *after Hickel.*

SINTZENICH, PIETER, (SINZENICH,) engraver, brother of Heinrich Sintzenich, was in London in 1789. He engraved 'The Truce between the Romans and Sabines,' after Raphael.

SIPMANN, GERHARD, (SIPPMANN,) painter, born at Düsseldorf in 1790, was trained at the Düsseldorf Academy and at Munich, under Langer and Cornelius. He painted at first portraits and historical scenes in oil, but was afterwards employed on arabesques for Cornelius, in the Glyptothek. From 1823 onwards he occasionally painted landscapes. He died at Munich in 1860.

SIRANI, ELISABETTA, the eldest daughter of Giovanni Andrea Sirani, born at Bologna in 1638, was instructed in art by her father. Her first public commission appears to have been won in 1655, when she was seventeen years of age. She was a clever imitator of Guido, and was already famous, when she was poisoned by her servant in 1665. In spite of her early death, she left upwards of a hundred and fifty pictures. We may name :

Bologna.	*Certosa.*	Baptism of Christ.
„	*Pinacoteca.*	The Infant Christ, with S. Anthony of Padua in Adoration. And eight others.
Munich.	*Pinakothek.*	An Allegory.

Also pictures in the Palazzi Zampieri, Caprara, Zambeccari at Bologna ; and the Palazzi Corsini and Bolognetta at Rome. She also produced a few good etchings ; among them the following :

The Virgin in the Clouds holding a Rosary, with the infant Jesus ; *from her own design.*
The Virgin weeping, surrounded by Angels, and contemplating the emblems of Christ's Passion ; *Elisabetta Sirani, F.* 1657.
The Holy Family ; *after Raphael ; Elisabetha Sirani, sic incisum exposuit.*
The Mother of God ; *after the same.*
St. Eustacius kneeling before a Crucifix ; *Elisabetha Sirani, f.* 1656.
The Decollation of St. John ; *Elbta. Sirani, f.* 1657.

SIRANI, GIOVANNI ANDREA, born at Bologna in 1610, was one of the favourite disciples of Guido Reni. After the death of his master he was employed to finish several of his works in the churches at Bologna, particularly the large picture of S. Brunone, at the Certosini. His first productions resemble the second style of Guido. He afterwards adopted a more violent system of light and shadow, approaching that of Michelangelo da Caravaggio. He died in 1670. Works :

Bologna.	*S. Martino.*	The Crucifixion.
„	*Certosa.*	The Feast at the House of Simon the Pharisee.
„	*S. Giorgio.*	Marriage of the Virgin.
„	*Pinacoteca.*	Presentation in the Temple.

He etched a few original plates, which he usually marked with the initials G. A. S. or I. A. S. ; among them we may name :

Apollo and Marsyas ; oval.
Death of Lucretia.

SIRCEUS, PHILIPPE. See SOYE, PHILIPPE.

SIRIES, VIOLANTE BEATRIX, born at Florence in 1710, was taught pastel and water-colour by Giovanna Fratellini. She afterwards went to Paris, where she studied under Boucher and Rigaud. Her talent was chiefly shown in portraits, though she occasionally attempted historical subjects, as well as flowers and fruit. On her return to Florence from France, she was employed to paint a large group of the Grand-Ducal Family. Her own portrait is in the Uffizi. She died about 1770.

SISLEY, ALFRED, landscape painter, the son of English parents, was born in Paris on October 30, 1840. He was a pupil of Gleyre, and at first worked under the influence of Corot and Courbet, painting conventional pictures in greys and browns. His first exhibit was at the Salon of 1866, his picture being entitled 'Femmes allant au Bois,' and he continued to show his work there till 1870. Shortly after this time his friendship with Renoir and Manet caused an entire change in his style. He studied earnestly the sparkle of light in landscape, and was in the vanguard of the Impressionist Movement in France. With Degas, Monet, Pisarro, Cézanne, and others, he joined in the now historic Exhibition of 1874 at Nadar's Galleries in Paris. He lived at Moret-sur-Loing, and painted chiefly in the country round Paris, though he paid frequent visits to England, working for a considerable time at Hampton Court and elsewhere on the Thames. Among his more important pictures are : 'Bords du Loing, près Moret,' 'Route de Louveciennes,' 'La Seine à Saint-Mammés,' 'Lisière de la Forêt de Fontainebleau,' 'Le Pont de Moret-sur-Loing,' and 'L'Église de Moret-sur-Loing.' His 'River Bank,' a coloured lithograph, was shown at the Exhibition of the International Society in London in 1898 ; and in the following year, after his death, his 'Forêt de Fontainebleau' and 'La Plaine de Champagne.' Some studies by Sisley are in the Caillebotte Bequest at the Luxembourg. His life was somewhat embittered by want of public appreciation, and he died on January 29, 1899, at Moret-sur-Loing. M.H.

SISSON, —, an Irish portrait painter of the 18th century. Burke speaks of having had his portrait painted by him in miniature.

SIXDENIERS, Alexandre Vincent, engraver, born in Paris in 1795, worked under Villerey. He won a considerable reputation, and was more than once premiated at the Salon. He worked first in line, afterwards in mezzotint. He was drowned in the Seine, in Paris, in 1846. Plates :

Endymion; *after Girodet.*
Charlotte Corday; *after Scheffer.*
The Village Bride; *after Greuze.*
Posting in the Desert; *after Vernet.*
Arab praying; *after the same.*
Edward I. in Scotland; *after Delaroche.*
Napoleon and the King of Rome; *after Steuben.*

SJOLLEMA, Thierry Piebes, a Dutch painter of landscapes and sea-pieces, born at Terbantsterchans in 1760. His works are almost entirely confined to Friesland. There are two pictures by him in the museum at Leeuwarden. He died at Heerenwal in 1840.

SKELTON, Joseph, engraver, flourished early in the 19th century. He was a younger brother of William Skelton, and studied in London. He afterwards went to Paris, and worked from the pictures at Versailles. His latest plates are dated 1850. Among the works he illustrated are:

'The Antiquities of Bristol.'
'Cantabrigia Depicta.' 1809.
'Oxonia Antiqua Restaurata.' 1823.
'Antiquities of Oxfordshire.' 1823.
'Pietas Oxoniensis.' 1828.
'Meyrick's Arms and Armour.' 1830.

SKELTON, William, engraver, was born in London in 1763. He belonged to a Yorkshire branch of the Cumberland Skeltons. He was some time pupil of James Basire and of William Sharp. When he first set up for himself, his patrons were Sir Richard Worsley and Charles Townley; then Boydell and Macklin; and still later, the Dilettanti Society, for whom some of his best engravings were produced. At the close of his career he published a series of royal portraits, from the time of George III. down to the accession of Victoria, which was commercially successful, and enabled him to perform many acts of charity. Skelton died in Upper Ebury Street in 1848.

SKILL, F. J., a landscape painter who is believed to have been born about 1824. He was a member of the Institute of Painters in Water-Colour, and spent some years at Venice, where he executed some of his most charming sketches. He exhibited frequently in Paris, but, although living in England, was comparatively little known in art circles of his day. He died, March 8, 1881, of a broken heart, having failed to attract public attention. Two of his best works are at S. Kensington.

SKILLMAN, William, an English engraver, who flourished about the year 1666. Among other plates he engraved a view of Albemarle House, and another of the Banqueting House, Whitehall.

SKIPPE, John, a native of Ledbury, was a gentleman of education, and an amateur artist. He was a Gentleman Commoner of Merton College, Oxford, and studied landscape painting under Claude Vernet. Inspired by a print of Ugo da Carpi, after Raphael's cartoon of the 'Miraculous Draught of Fishes,' he engraved in chiaroscuro a number of subjects, chiefly after the designs of Parmigiano, Correggio, Raphael, and other masters of the Italian School, which he published from about the year 1770 to 1812. It is supposed that he was a pupil of John Baptist Jackson. The dates of his birth and death are unknown.

SKIRVING, Archibald, painter, was born at Haddington in 1749. He studied for some time in Rome, and towards the close of the 18th century practised in London, working principally as a portraitist in chalk and crayon, and also painting miniatures in water-colours. At the beginning of the 19th century he was established in Edinburgh, where he became well known both by the excellence of his art and the humorous eccentricity of his character. He died in 1819. The portraits of Professor Dugald Stewart and William Berry in the National Portrait Gallery (Scotland) are by him, also a portrait in the Scottish National Gallery. Andrew Geddes etched Skirving's portrait.

SKJÖLDEBRAND, a Swedish painter, who went in 1799 with Acerbi to the North Cape, and on his return published a work on his travels. In 1804 he also published a volume of views of the Trollhätta Falls. He died in 1835.

SKOOVGAARD, Peter Kristian, a Danish landscape painter, was born at Hammerhus, near Ringsted, in 1817. He received his first teaching from his mother, and then at the age of fifteen entered the Copenhagen Academy. His first work, a Moonlight Landscape, was purchased in 1836 by Christian VIII. He afterwards travelled to Rome and Naples, studied Titian and Claude, but continued faithful to Danish scenery for his subjects. In 1864 he became a member of the Academy at Copenhagen, where he died in 1876.

SLABBAERT, Karel, (SLABBARD,) a Dutch genre painter, flourished in the 17th century. It is supposed that he studied under Gerard Dou. His pictures are not common; there is one in the Museum at Amsterdam, an interior with a woman cutting bread, and two children praying. In 1645 he was living in Amsterdam, but he is supposed to have been a native of Middelberg, where he was buried in November, 1654.

SLANGENBURGH, Karel Jakob Baar van, an obscure painter of portraits and interiors, was born at Leeuwarden in 1783. He died about 1850.

SLANGENSCHILDER. See Vromans.

SLATER, Joseph, an English decorative and landscape painter, practised early in the 18th century. He was engaged on decorative work at Mereworth Castle and at Stowe.

SLATER, J. W., a miniature painter of some merit, who settled early in life in Ireland, and practised with success in Dublin in the second half of the 18th century. He subsequently returned to England, and exhibited at the Academy in 1786 and 1787.

SLATER, T., an English engraver who flourished about the year 1630. He engraved, among others, a portrait of George Webbe, Bishop of Limerick.

SLAUGHTER, Stephen, portrait painter, was practising in Ireland between 1730 and 1740. He afterwards became keeper of the king's pictures, and lived towards the close of his life at Kensington, where he died in 1765. In the National Portrait Gallery there is a 'Sir Hans Sloane' by him, and at Blenheim Palace, portraits of the Hon. J. and Lady G. Spencer. His sister was also an artist.

SLEAP, Joseph Axe, water-colour painter, was born in London, May 30, 1808. He was an artist of much ability, but his life was embittered by a perpetual struggle against poverty, which crippled his powers. He was beginning to win his way to fame and recognition, when he died at the age of fifty-one, October 16, 1859. His 'St. Paul's, from

Paul's Wharf,' in the Glasgow Gallery, is a good example of his work. There is also at South Kensington a view of Lago Maggiore by him. His works are little known, as he never contributed to the principal London Exhibitions.

SLEMPOP. See VIRSCHEN, THEODOR.

SLINGELANDT, PIETER CORNELISZ VAN, born at Leyden in 1640, was a pupil of Gerard Dou. He followed the style of his master, and as far as patience and polish are concerned, he may be said to have equalled, if not surpassed, his instructor; but in character, chiaro-scuro, and design, he is far inferior. Houbraken declares that he was occupied three whole years on the family portrait of the Meermans, and that he was employed a month in finishing a ruff. He died in 1691. His chief works are:

Amsterdam.	*Museum.*	Violin Player. Signed *P. v. Slingerland fecit.*
Dresden.	*Gallery.*	The Music Lesson.
"	"	A Singing Woman.
Glasgow.	*Gallery.*	The Doctor's Visit.
"	"	A Musical Party.
London.	*Bridgewater House.*	Cooks with Partridges.
Munich.	*Pinakothek.*	A Tailor's Shop.
"	"	A Woman at a Window.
Paris.	*Louvre.*	The Meerman Family.
Petersburg.	*Hermitage.*	A Family Group.

SLINGENEIJER, ERNEST, Belgian painter; born May 23, 1823, at Loochristy, near Ghent; became a pupil of J. Wappers. He painted historical subjects, including a cycle of twelve notorious events in Belgian history, which are at the Academy of Brussels. He painted the 'Bataille de Lepanto,' now in the Brussels Museum; also many Italian genre pieces; was a member of the Brussels Academy, a Commander of the Leopold Order, &c. He died at Brussels, April 27, 1894.

SLOANE, MICHAEL, engraver, a pupil of Bartolozzi, who practised up to the beginning of the 19th century, and engraved the 'Notte,' after Correggio, 'The Christening,' after Wheatley, and other works.

SLOCOMBE, C. P., held important office as art teacher in the South Kensington Science and Art Department from its early days at Somerset House, and was connected with it for many years. He devoted himself to etching, and his work became well known and esteemed. In this medium he reproduced successfully many of the works of J. Pettie, R.A., and Frank Holl, R.A., and also etched after Rembrandt and the old masters. His original etchings are landscapes, frequently woodland scenes. For the last fourteen years of his life he was laid aside by paralysis. He died in 1895, at the age of sixty-three. J. H. W. L.

SLUYTER, P., a Dutch engraver, who flourished about the year 1700. He was principally employed in engraving frontispieces and other book ornaments for the publications of Peter Van der Aa.

SMAK-GRÉGOOR, GILLIS, painter of landscapes and animals, was born at Dordrecht in 1770. He was the nephew and pupil of the Van Strys, and also studied under Versteeg and Van Leen. He died in 1843.

SMALLWOOD, WILLIAM FROME, architectural draughtsman, born 1806, was the son of a hotel-keeper in Covent Garden. He was a pupil of Cottingham, and exhibited a number of sketches at the Royal Academy and at Suffolk Street from 1826 to 1834. Many of his drawings were reproduced in the 'Penny Magazine.' He died in 1834.

SMARGIASSO. See CIAFFERI.

SMART, JOHN, was born at Leith in 1838, and educated there. He was apprenticed to his father, an engraver and lithographer, and studied in the School of the Board of Manufactures, and then under Horatio McCulloch, R.S.A. In 1860 he exhibited for the first time at the Royal Scottish Academy, 'Peeps thro' the Trees,' and constantly exhibited afterwards. He early gained popularity, and in 1871 was elected an Associate, and in 1877 an Academician, of the Royal Scottish Academy. He devoted himself to landscape, and particularly delighted in rendering the moors and lochs and mountains of the Highlands of Scotland. He also painted in Wales and the Lowlands. He painted much in the open air, and his work is fresh and sincere, charming in colour and choice of subject. The tender pathos of his homely genre pictures made them very popular. He exhibited regularly at the Glasgow Institute and the Royal Academy, and in 1889 a Highland landscape was favourably received at the Salon. He was an original member of the Royal Scottish Society of Painters in Water-Colour. In that medium he painted a series of the golfing greens of Scotland. Among his best pictures are, 'The Graves of oor ain Folk' (1874), 'The Gloom of Glen Ogle' (1880), 'The Land of the MacGregor,' 'Where Silence Reigns,' 'A Dream of Strathearn,' and 'Far from the Busy World' (diploma picture in the Scottish National Gallery). He died in 1899. J. H. W. L.

SMART, JOHN, the most important of the miniature painters of the eighteenth century. He was born about 1741, at a small village near Norwich. He was educated at the St. Martin's Lane Academy, and then he became a pupil of Daniel Dodd. He exhibited first with the Incorporated Society of Artists, and later on became a Director and Vice-President of that Society. He appears to have been a great friend of Richard Cosway, and for a while his connection with that artist must have been somewhat in the relationship of master and pupil, inasmuch as Cosway in his letters refers to some tuition which he gave to Smart. The fact is a rather curious one, as there is no artist of that period who would appear to have had so little connection with Cosway as does Smart. His work has none of the flippancy of Cosway, but is much more serious in quality and subdued in colouring, while certainly no other artist gave such careful attention to representing the face. His knowledge of the anatomy of the human face must have been quite extraordinary, so perfectly are the muscles and bones represented in his work. His colouring as a rule is cool and grey, although in the faces he can be detected by the use of a tint somewhat too much resembling the colour of brick-dust to be perfectly illustrative of flesh. He married Edith Vere, and resided at 4, Russell Place, Fitzroy Square. He had one son, John Smart, and it is possible that he had a daughter also, whose married name was Dighton. Smart went to India in 1788, and remained in that country for five years. His son, John Smart, junior, accompanied him, and died at Madras in 1809. The father returned to England after five years' sojourn abroad, settled down in London, and died in 1811. He was famous for his pencil drawings, and appears to have sketched each portrait in pencil before he painted the miniature. A large number of these pencil portraits, together with several of his sketch-books, came, after his

death, to Miss Smart, who appears to have been his only sister, and she bequeathed them to her great friend Mary Smirke, the daughter of Robert Smirke the architect, and in this way it happens that in the possession of two descendants of the Smirke family there is quite a large collection of pencil drawings by this artist. Two fine drawings executed by him in India, and representing the two sons of Tippoo Sahib, are in the British Museum. Smart was a man of short stature, and is generally alluded to as "little John Smart." He would appear to have been a man of very high personal character, as Cosway refers to him as "honest John Smart," "good little John," and "faithful John." He was a member of the little-known religious sect called the Glassites or Sandemanians, a form of faith which will be notable from the fact that Michael Faraday was a devoted adherent of it. Smart was a man of very simple habits, spending nothing upon his clothes, and very little upon his food. There are two distinct periods in his arts, the early works, done about 1770, being far more exquisite in their effect than were the later works. His earlier portraits were as a rule of very small size, and closely resembling enamel. They are remarkable for the extreme minuteness of their execution. His latter works, painted in India, can be known by the addition of a capital "I" marked underneath his signature, and these miniatures and the portraits he executed when he returned to London are almost perfect examples of what miniature painting should be. They are distinguished by a reserve of strength, a greatness of power, and a subtlety of colouring, which mark out their creator as a man of exalted genius. Smart was on friendly terms with the artist Toussaint, and many of his miniatures are to be found in beautiful gold or steel frames, designed and made by this clever jeweller. There are many fine examples of his miniature work in the collections of Mr. E. M. Hodgkins, Mr. J. Pierpoint Morgan, Sir Spencer Walpole, Mr. George Salting, Lord Hothfield, Earl Beauchamp, and the Duke of Richmond and Gordon, and one example can be seen in the Wallace Collection. Of his earliest enamel-like portraits the finest example is the portrait of Ann Brograve belonging to Miss Ffoulkes. Of the work of John Smart, junior, the most notable example belongs to Mr. Gerald Ponsonby.

SMART, Samuel Paul, a painter of miniature portraits, practising in London. He exhibited at the Academy from 1769 to 1787.

SMEES, Jan, a Dutch landscape painter and engraver, who flourished in the first quarter of the 18th century, and is supposed to have died in 1729. To judge of him by his five known etchings, he must have painted in the manner of Jan Both. These etchings consist of landscapes enriched with figures, animals, buildings, and ruins; and are signed *J. Smees in. et fecit.*

SMETHAM, James. This artist is better known by his writings than his paintings. His essays on Reynolds and on Blake, and his letters, are admirable examples of bright composition and clear statement. He was the son of a Wesleyan minister, born in 1821, and was educated at a Wesleyan school, becoming a drawing master at the Normal college. He had little sympathy with his own literary work, and the greatest love for art, and a firm belief in his own ability in that direction, but he never was successful in claiming public attention. His pictures were rejected over and over again, and his illustrations were returned on his hands. Up to a certain point his work had excellence, but it never became really great, although his early admirers, amongst whom were Ruskin, Rossetti, and Ford Madox Brown, prophesied great things about him. It appeared at one time as though he would join the pre-Raphaelite Brotherhood, and become as eminent as any of them, but his work was too poetic, and his drawing was never quite satisfactory. Many of his best pictures passed into the possession of Mr. J. S. Budgett of Stoke Park, Guildford, who was always a warm admirer of his genius, and who assisted him from time to time with considerable generosity. He was, however, a disappointed and dejected man, who struggled all his life against opposition. For the last ten years of his life he was a complete invalid, all his physical and mental force having broken down from the unceasing strain of his earlier career. After his death in 1889 his literary work became better known, and the credit the world refused him during his life was quite freely given to his work after his decease. A sketchy and incomplete memoir of him appeared in 1891, written by a Mr. William Davies, and affixed to an addition of his letters. He exhibited at the Royal Academy:

Christ at Emmaus. 1851.
Bird-catchers. 1852.
The Flageolet. 1853.
Two Portraits. 1854.
Counting the Cost. 1855.
Robert Levett. 1862.
The Moorland Edge. 1863.
The Hymn of the Last Supper. 1869.

In the possession of Mr. Budgett are, 'The Hymn of the Last Supper,' 'The Women at the Crucifixion' (1857), 'Sad Hesper' (1871), illustrating Tennyson's words in 'In Memoriam,' canto cxxi.; 'The First Passover,' 'All in the Wild March Morning,' 'The Gossips,' &c. Lady Mount Temple purchased the study for 'The Hymn of the Last Supper'; 'The Dream of Pilate's Wife' belongs to Mr. J. F. Hall, and other pictures in private hands are, 'The Lady of Shalott' (1852), and 'Prospero and Miranda' (1871). Messrs. Shepherd Brothers own 'The Death of Earl Siward' and 'The Enchanted Princess.' Smetham executed many remarkable etchings, the best of which were published in book form as an 'Artist's Sketch Book.' He was a warm friend of Bell Scott, and it was due to his encouragement that Smetham took up with etching and carried out some domestic decorating work. Ruskin, greatly admiring the genius of the man, purchased many of his sketches and carried on a very interesting correspondence with him.

SMETS, Christian, a Flemish painter of the 16th century, a native of Mechlin. He came to France in 1550, and entered the service of Henri d'Albret, grandfather of Henry IV.

SMEYERS, Gillis, (or Ægidius,) the elder, born at Mechlin in 1635, was the son (?) and pupil of Nicolas Smeyers. He also studied under J. Verhoeven. He married Elizabeth Herregouts, daughter of the painter, David Herregouts, and had by her three sons, Jakob (*q.v.*), Jan, and Justin. They all became painters, and were members of the Guild of St. Luke at Mechlin, but only Jakob has left any trace in the history of art. In 1657 Gillis Smeyers was made free of the Guild of S.

Luke, and in 1682 he was acting as treasurer for the society. He was the close friend of Lucas Franchoys II., and finished an 'Assumption' begun by the latter. Smeyers died in 1710. Works:

Brussels.	*Museum.*	St. Norbert consecrating two Deacons.
„	„	Death of St. Norbert.
Mechlin.	*Museum.*	The Deans of the Tailors' Guild at Mechlin, 1695.
„	*Church of S. John.*	The Benefits of the Holy Trinity.
„	*Seminary.*	The Resurrection of Lazarus.

And other works at Mechlin.

SMEYERS, GILLIS, (or ÆGIDIUS,) the younger, painter, was the son of Jakob Smeyers, and was born at Mechlin in 1694. His father wished him to become a painter, but the young man himself showed a preference for historical studies. At the age of twenty-one, however, he decided for art as a profession, and started for Düsseldorf, under the protection of the Baron de Loë. Here he studied for three years under the painter Douven, of Ruremonde, but was recalled to Mechlin by the necessities of his parents, who had both become blind. He maintained them in their infirmity, working as a decorative painter when other commissions failed, and began also to utilize his early literary studies, by writing articles for the 'Bibliotheca Belgica,' and for Descamps' 'Lives of Painters.' He was the author of a supplement to Van Mander's 'Lives of Painters,' compiled a complete inventory of works of art at Mechlin, with notices of Mechlin artists, and wrote a Life of Rubens, the MS. of which he sold in his old age. His talents and industry, however, failed to secure him against poverty, for towards the close of his life, when attacked by disease, he was obliged to sell his library to gain admittance into the hospital at Mechlin, where he died in 1774. The following of his works are to be found at and near Mechlin:

Portrait of the Chanoine de Laet. (*Grand Seminary.*)
Fall of the Angels.
History of S. Dominic. (*Church of S. Rombaut.*)
Pentecost. (*Convent of the Black Nuns.*)
Allegorical Groups. (*Convent of the Sœurs Maricolles.*)
Portrait of Cardinal d'Alsace de Boussu. (*Museum.*)
The Deans of the Tailors' Guild in 1735. (*Museum.*)
Episode in the History of the Dominicans. (*Museum.*)
Portraits of Children. (*Notre Dame, Hanswyck.*)
Several Pictures. (*Church of Assche.*)

SMEYERS, JAKOB, painter, born at Mechlin in 1657, was the son of Gillis the elder. He was his father's pupil, and entered the Guild of St. Luke in 1688. He painted history and genre, but was more successful with portraits. In the church of S. Catherine at Mechlin there are a 'Temptation of S. Anthony' and a 'Holy Family' by him, and in the convent of the Black Nuns a picture of the Sisters adoring the Trinity. He died at Mechlin in 1732.

SMIBERT, JOHN, (SMYBERT,) born at Edinburgh about the year 1684, served his time with a common house painter. He came to London, where he was forced to content himself with work for coach painters. He was afterwards employed in copying for dealers. He studied for a time in Sir James Thornhill's Academy, and then went to Italy, where he spent three years in copying Titian, Vandyck, and Rubens, and improved enough to be largely employed on portraits after his return. When he had thus surmounted his early difficulties he was tempted to embark in the scheme of the Bishop of Cloyne, for the erection of a universal college of arts and sciences in Bermuda. The death of the King, his patron, put an end to the Bishop's project, but Smibert, who had set sail, had resolution enough to proceed, and settled at Boston, in New England. There he married a lady of fortune, and continued the practice of his art, exercising great influence on American artists. He died at Boston in 1751, leaving two children, one of whom, Nathaniel, became an artist.

SMIES, JAKOB, born at Amsterdam in 1765, painted a few pictures, but was better known as a drawing-master and illustrator of books. He died in 1825.

SMIRKE, RICHARD, antiquarian draughtsman, born in 1778, was the brother of Sir Robert Smirke, and was brought up an artist, studying in the Academy schools, where he gained a gold medal in 1799. Eventually he abandoned painting for the study of antiquities, and became known as an accurate draughtsman of such subjects. He was much employed by the Society of Antiquaries, and made for that body a series of facsimiles from the ancient paintings in St. Stephen's Chapel, Westminster. He died May 5, 1815.

SMIRKE, ROBERT, an excellent English painter of humorous and sentimental subjects, was born at Wigton in 1752. At the age of nineteen he became a student at the Royal Academy, but did not exhibit there till the year 1786; in 1792 he was elected an associate, and in the same year an academician. It is said that he painted arms on coach panels; so did Catton, whose name is among the first forty of the Royal Academicians. His pictures are numerous, and generally of small dimensions, as they were mostly painted to illustrate plays, poems, or novels, and intended for the engravers. Such compositions he carried out mostly in monochrome, or with but very slight indications of colour. His favourite subjects are from Scripture, English history, Shakspeare, 'Don Quixote,' the 'Arabian Nights,' &c. Those for the story of 'The Hunchback,' engraved by Daniell, are in his happiest manner. He continued to practise his art till late in life. It is said that his last works were the designs for the bas-reliefs in front of the Oxford and Cambridge Club House in Pall Mall, of which his sons were the architects. He had formerly designed the bas-reliefs for the Junior United Service Club, at the corner of Charles Street and Regent Street, also built under the same direction. Smirke died in London in 1845. A series of illustrations to 'Don Quixote' have been deposited by the National Gallery authorities in the Museum of Stoke-upon-Trent.

SMIRKE, SYDNEY, a very clever architect, born in 1798, brother to Sir Robert and Sir Edward Smirke. He will be remembered for his erection of the Exhibition Galleries at Burlington House, the Pantheon in Oxford Street, the Carlton Club, and Gunnersbury Park, but his sketches in Sicily give him a right to be mentioned in this volume. He was a very successful man, and popular amongst his brother architects. He travelled a good deal, and wherever he went filled his sketch-books with bold, fresh drawings, often marked by unusual beauty. He died in London in 1877.

SMIT, ANDREAS, a Dutch painter of marine subjects, lived about the middle of the 17th century. There is a good sea-piece by him in the Berlin Gallery. There was also an ARNOLD Smit, who

lived about the same period, and painted landscapes and sea-pieces. His large pictures of marine subjects resemble the darkest of Backhuysen. There is a sea-piece signed *A. Smit*, in the Copenhagen Gallery, attributed to him. Perhaps the two men are identical.

SMITH, ANKER, an excellent engraver of small plates in line for books, was born in London in 1759. He received his education at the Merchant Taylors' School, and was afterwards articled to his uncle, an eminent conveyancer. He soon quitted him, however, for an engraver of the name of Taylor. This master instructed him in the mechanical part of the business, and his natural talent soon enabled him to surpass his teacher. He became an assistant to James Heath, in whose name he is said to have executed several plates, among them the 'Apotheosis of Handel.' Bell, who was now publishing an edition of the British Poets, engaged him to engrave the plates for it; and he was soon employed by other publishers. He also engraved several of the plates for Smirke's edition of 'Don Quixote.' It is said that he practised at one time under Bartolozzi. He was one of the engravers employed by Boydell on the 'Shakspeare Gallery'; the print of 'The Death of Wat Tyler,' after Northcote, obtained his election to the Royal Academy. He engraved the plates for an edition of Shakspeare edited by Wood, for the works by Coombe, on 'The Ancient Marbles and Terracottas in the British Museum'; also several plates after Leonardo da Vinci, Titian, and Correggio. He died in 1819.

SMITH, BENJAMIN, an engraver in the chalk and dotted manner, was born in London; the year of his birth is not clearly ascertained. He was a pupil of Bartolozzi, and was one of the engravers employed by Boydell on his 'Shakspeare Gallery,' some of the best plates in which are by him. He engraved chiefly after contemporary painters. Among his works are the following:

Christ healing the Sick; *after B. West.*
St. Peter's first Sermon; *after the same.*
An Allegory of Providence; *after J. F. Rigaud.*
An Allegory of Innocence; *after the same.*
Sigismunda; *after Hogarth.*
Bacchus; *after Sir J. Reynolds.*
Shakspeare nursed by Tragedy and Comedy, and
The Infant Shakspeare attended by Nature and the Passions; both *after Romney.*
An equestrian Portrait of George III.; *after Beechey.*
The Portrait of Napoleon; *after Appiani.*
William Hogarth and his Dog; *after Hogarth.*
The Marquis Cornwallis; *after Copley.*
The Annual Ceremony of Administering the Oath of Allegiance to the Lord Mayor elect, &c.
Scene from 'Richard II.'; *after Mather Brown.*

Smith died in 1833.

SMITH, CHARLES, portrait painter, native of the Orkneys, studied in London. In 1793 he resided in Edinburgh, and exhibited a 'Nymph' and an 'Infant Bacchus,' and the same year went to India, where he was appointed painter to the Great Mogul. In 1796 he returned to London, and exhibited an 'Andromeda,' a 'Cymon and Iphigenia,' and other works. In 1802 he published a musical entertainment, in two acts, called a 'Trip to Bengal.' He etched his own portrait. He died at Leith in 1824.

SMITH, CHARLES JOHN, an engraver, was born at Chelsea in 1803. He was the son of an eminent surgeon, resident there for many years. He was instructed in the art of engraving by Charles Pye. He became skilful in his profession, and was extensively employed in the best antiquarian and topographical publications of the time. Among these are Stothard's 'Sepulchral Effigies,' Cartwright's 'Rape of Bramber,' Murray's 'Illustrations of Johnson,' Dibdin's 'English Tour,' and others, some of which were published privately. In 1828 he engraved a series of facsimile autographs of illustrious persons from the reign of Richard II. to that of Charles II., to which biographies were furnished by John Gough Nichols, F.S.A. At the time of his death he was engaged in a work entitled 'Historical and Literary Curiosities,' of which six numbers were published; the two required to complete it were left unfinished. He was a fellow of the Society of Antiquaries. His death occurred in 1838.

SMITH, COLVIN, born at Brechin in 1795, studied in the schools of the Royal Academy in London. He went to Italy and Belgium, returned to Scotland, and settled in Edinburgh. He executed many portraits, among which one of Sir Walter Scott became so popular that he is said to have repeated it more than twenty times. He died in 1875. Works:

Edinburgh.	*Nat. Gallery.*	Portrait of Lord Melville.
„	„	Portrait of Sir Ralph Abercromby
„	„	Portrait of Sir James Mackintosh.
Glasgow.	*Gallery.*	Portrait of Lord Jeffrey.
London.	*Nat. Port. Gall.*	Portrait of Sir Walter Scott.

SMITH, CONSTANTIN LOUIS FÉLIX, painter, was born in Paris, November 18, 1788. He was a pupil of David and of Girodet, and studied at the École des Beaux Arts. He exhibited at the Salon from 1817, and his best known works are to be found in the following galleries:

Amiens.	*Museum.*	Andromache at Hector's Tomb.
Nismes.	„	Athaliah's Dream.
Orleans.	„	An Italian Landscape.
Versailles.	*Gallery.*	Amerigo Vespucci.
„	„	Louisa of Savoy, Duchess of Angoulême.
„	„	Mary Adelaide of Savoy, Duchess of Burgundy.

His portrait of the Regent Philip of Orleans was destroyed in the pillage of the Palais Royal in 1848.

SMITH, EDWARD, an English engraver, who practised early in the 19th century. He engraved 'Puck,' after Sir J. Reynolds, 'The Piper' and 'Guess my Name,' after Wilkie, and 'The Contadini Family Prisoners,' after Eastlake. He was engaged on Finden's 'Royal Gallery.'

SMITH, EMMA, water-colour painter, born about 1787, was the daughter of John Raphael Smith. She was a member of the short-lived Society of Associated Artists in Water-colours, and in 1805 exhibited 'Hector taking Leave of Andromache' at the Royal Academy.

SMITH, FRANCIS, a landscape painter, whose name appears in some of the earlier catalogues of the Royal Academy, is said to have been born in Italy. He travelled in the East with Lord Baltimore. In 1770 he exhibited Views of Naples and Constantinople; two years afterwards a 'View of Naples,' an 'Eruption of Vesuvius,' and an 'Old Temple near Pozzuoli'; and the following year views of London and Westminster Bridges, taken

from the bottom of Arundel Street, Strand. There are some prints after drawings by him of Turkish costumes and ceremonies in the seraglio. He died about 1779.

SMITH, Frederick Coke, water-colour painter, was born early in the present century. He visited Turkey, and in 1836 completed a series of sketches of Constantinople, which were lithographed by J. F. Lewis. He subsequently published a set of sketches made in Canada. His works show great facility, but lack finish. He died in 1839.

SMITH, Gabriel, engraver, born in London in 1724. Having learned to use the burin he went to Paris, where he acquired the chalk method; and on his return to England began to practise it, with the assistance of Ryland, with some success. His best plates were executed for Boydell. We may name the following:

The Blind leading the Blind; *after Tintoretto.*
Tobit with the Fish; *after Sal. Rosa.*
The Queen of Sheba's visit to Solomon; *after Le Sueur.*
A Bear-hunt; *after Snyders.*

He died in 1783.

SMITH, George, known as Smith of Chichester, was the son of a man who combined the trades of baker and cooper with the calling of a baptist minister. He was born at Chichester in 1714, and with his brothers studied art by painting the scenery in the neighbourhood. His mature works were feeble imitations of Claude and Poussin, but were fortunate enough to be engraved by Woollett and others, and to win a prize from the Society of Arts over the head of Richard Wilson. With his brother John he published fifty-three small etchings from their own landscapes. Smith was a good musician, frequently performing at concerts, and a poet of some taste. He died in 1776.

SMITH, George, painter, born in London in 1802, was brought up as an upholsterer, but on coming of age resolved to be an artist, and entered the Academy Schools. He made such progress that in 1829 he won the gold medal, and was sent to Rome in the following year. He returned to England in 1833, and practised in London, but his works did not meet with the recognition they deserved; and discouraged by his want of success, he fell into ill-health, and died October 15, 1838. At South Kensington there is by him, 'Scipio Africanus receiving his son from the Ambassadors of Antiochus.'

SMITH, George, painter, was born on April 18, 1829. He studied art in Mr. Cary's School, and was admitted a student of the Royal Academy Schools in 1845. As a young man he attracted the attention of C. W. Cope, R.A., and was employed by him as his assistant in executing the Westminster frescoes. One of his earliest patrons was the Prince Consort. His first exhibited picture was 'The Gipsy Girl,' at the British Institution in 1847, and after this date he showed 78 pictures at the Royal Academy, 25 at the British Institution, 15 at Suffolk Street, and others at minor Exhibitions. He painted subjects of domestic genre in the style of Webster, and a good idea of their character may be gained from such titles as 'The Bird-Trap' (1851); 'The Launch' (1853); 'Beware of the Dog' (1864); 'The Valentine' (1867); 'Paying the Legacies' (1872); 'Who comes here?' (1873); 'Out in the Cold World' (1876); and 'The Soldier's Wife' (1878). In 1883 he showed his own portrait at the Academy, and his last exhibits were 'Weather Permitting' and 'Blanche,' in 1887. In the Sheepshanks Bequest at South Kensington are, 'Another Bite' (1850); 'Temptation—a Fruit-Stall' (1850); and 'Children gathering Wild Flowers' (1851). He died at his residence, 187, Maida Vale, on January 2, 1901.

M. H.

SMITH, Herbert Luther, painter, born in 1811, was the younger brother of Frederick William Smith, the sculptor, and a student of the Royal Academy. He exhibited portraits in 1831 and 1832, and, later, various historical subjects. He was much employed by the Queen as a copyist. He died March 13, 1870.

SMITH, Jacob, an obscure English engraver, who flourished about the year 1730. Among other prints he engraved the portraits of Sir Isaac Newton and Sir Hans Sloane, on one plate. The work is carried out in a single spiral line, like Mellan's 'Sudarium of St. Veronica.'

SMITH, Jan, a Dutch painter of the 17th century, painted a portrait of Adam van Vianen, which was engraved by Theodore van Kessel.

SMITH, J. John, landscape painter, born in London about 1775. He exhibited occasionally at the Academy from 1813 to 1821, and etched a few plates of village scenes.

SMITH, John, landscape painter, born at Chichester in 1717, was younger brother to Smith of Chichester, to whom he was inferior as an artist. He died at Chichester in 1764.

SMITH, John, born at Daventry in 1652, son of an engraver, is considered the best mezzotint engraver of his time. He is said to have served an apprenticeship to one Tillet, a painter in Moorfields. As soon as he became his own master, he learned the art of mezzotint scraping from Isaac Becket, and received further instruction in it from J. Van der Vaart. Sir Godfrey Kneller having seen some of his performances, took him into his employment, and engaged him to engrave many of his portraits, which are the best of his works. The dates on his plates range from 1679 to 1727. He died at Northampton in 1742. His portrait by Kneller is in the National Gallery. His prints are very numerous; among them are the following:

Charles II. with the Star.
James, Duke of York, leaning on an Anchor.
The Duke of Schomberg on Horseback.
Meinhard, his Son, when Duke of Leinster.
William III. | Queen Mary II.
George, Prince of Denmark; an oval.
Queen Anne, when Princess of Denmark.
John Churchill, Duke of Marlborough.
John, Duke of Buckingham.
Charles Sackville, Earl of Dorset.
Charles, Earl of Halifax.
Arnold, Earl of Albemarle.
William, Earl of Jersey.
Catherine, Duchess of Rutland.
Frances Bennet, Countess of Salisbury.
Mary Somerset, Duchess of Ormond, with a black Boy.
Henrietta, Duchess of Bolton.
Sir Richard Steele. | Joseph Addison.
Alexander Pope. | William Congreve.
John Locke. | Sir Godfrey Kneller.
Sir Christopher Wren. 1713.
Lord Euston; whole length. 1689.
His own portrait; from the picture in the National Gallery.

(*All the above are after Kneller.*)

Queen Mary II. with a high head-dress; *after Van der Vaart.*
James Fitzroy, Duke of Monmouth; *after Wissing.*
Godfried Schalcken; *after a picture by himself.*
Charles XII.; *after D. Craft.* 1701-2.
William, Duke of Gloucester, and Benj. Bathurst; *after T. Murray.*

Thomas Murray, Pictor; an oval.
W. Wycherley; *after Sir P. Lely.*
Gulielmus Cowper, Chyrurgus; *after J. Closterman.*
The Loves of the Gods, ten Plates; *after Titian.*
Venus standing in a Shell; *after Correggio.*
Cupid and Psyche; *after A. Veronese.*
Tarquin and Lucretia; *after the same.*
Time conquering Love; *after S. Vouet.*
Venus and Adonis; *after N. Poussin.*
The Virgin and infant Christ; *after F. Baroccio.*
The Holy Family; *after C. Maratti.*
A Woman asleep near a Light; *after G. Schalcken.*
The Story of Actæon, small figures; *after P. Berchet.*
M. Magdalene; *after G. Schalcken.*
The Angel and Tobit; *after Elsheimer.*

SMITH, JOHN, known as Warwick Smith, was born at Irthington, Cumberland, in 1749. He was one of the early draughtsmen in water-colours. He accompanied Lord Warwick to Italy, where he made sketches. His Italian drawings date from 1786 to 1795, and show a vast development of style. Eight of them are in the South Kensington Museum. He was President of the Water-Colour Society in 1816. He died in London in 1831.

SMITH, JOHN CHALONER. This man was the greatest authority upon British mezzotints, and his important work, a full list of plates up to 1820, was issued between 1878 and 1884 in parts. He collected engravings of all kinds, and was particularly successful in making pencil drawings of them in a book he carried about in his pocket, as an aid to the purchase of finer examples than he happened to possess at the time. He was an Irishman, born in 1827 at Dublin, had considerable work in connection with the engineering of the Irish railways, and died in Ireland in 1895.

SMITH, JOHN ORRIN, an English wood-engraver, born at Colchester in 1799. Intended for an architect, he preferred engraving, and in 1824 became a pupil of W. Harvey. He was much employed in book-illustration. He died in 1843. Amongst the works for which he made woodcuts were:

The Kenny-Meadows Edition of Shakespeare.
Paul and Virginia. 1835.
Herder's 'Cid,' Stüttgart. 1839.

Scott's Bible.	The Solace of Song. 1837.
La Fontaine's Fables.	Cowper's Poems. 1841.
Béranger's Songs.	The Arabian Nights. 1841.

SMITH, JOHN RAPHAEL, painter and mezzotint engraver, was the son of Thomas Smith of Derby, the landscape painter, and was born in the year 1752. He commenced life as a shopman in Derby, but came early to London. It is not known by whom he was taught mezzotint and crayon drawing, but he became eminent in both. His plates only amount to about one hundred and fifty. He led a life of business and pleasure, the latter predominating, and he lost the advantages fortune placed in his way. He had a good heart, encouraged merit in others, assisted George Morland, made the world acquainted with Chantrey's abilities, gave his advice kindly and generously to all artists who consulted him, and was no man's enemy but his own. At one time he travelled as an itinerant portrait painter; he also painted figure subjects in a style between those of Morland and Wheatley. Among his pupils were William Hilton and Peter de Wint. For the last three years of his life he resided at Doncaster, where he died in 1812, in his 60th year. Among his best plates are the following:

The Duke of Devonshire.
William Markham, Archbishop of York.
Richard Robinson, Archbishop of Armagh.
Joseph Dean Bourke, Archbishop of Tuam.
Lady Beaumont.
Lady Caroline Montague, daughter of the Duke of Buccleuch.
Mrs. Montague.
The Marchioness of Thomond, when Miss Palmer.
Lady Gertrude Fitzpatrick, daughter of the Earl of Upper-Ossory.
Lady Catherine Pelham Clinton.
Master Crewe, as Henry VIII.
Master Herbert, as the young Bacchus.
Lieutenant-Colonel Tarleton.
Mrs. Musters.
Lieutenant-General Sir William Boothby.
Louis Philippe, Duke of Orleans (Egalité).
The Student.
The Calling of Samuel.

(*The above are all after Reynolds.*)

Vice-Admiral Sir Hyde Parker; *after Northcote.*
Miss Coghlan; *after Gainsborough.*
Mrs. Siddons, as the Grecian Daughter; *after Lawrence.*
Edw. Wortley-Montagu, as an Oriental; *after Peters.*
George IV. when Prince of Wales; *after Gainsborough.*
Marie-Antoinette, Queen of France.
William, Duke of Portland; *after West.*
Friedrich, Prince of Hesse-Cassel; *after Rusca.*
Admiral Lord Duncan; *after Danloux.*
Martin Ryckaert; *after Van Dyck.*
Woodward, as Petruchio; *after Van der Gucht.*

Four crayon portraits by Raphael Smith are in the South Kensington Museum.

SMITH, JOHN RUBENS, painter, son of John Raphael Smith, was born on January 23, 1775. From 1796 to 1811 he had forty-eight exhibits at the Royal Academy. Most of these are portraits, but some are subject pictures or landscapes, such as 'Olivia's Return' (1797); 'The slighted Maid,' from Shakespeare's 'Lover's Complaint' (1799); and a 'View of Reculver, near Margate' (1802).

SMITH, JOHN THOMAS, engraver and writer, was born in 1766. His father, Nathaniel, had been a pupil of Roubilliac, and had formed an early friendship with the younger Nollekens. At the age of thirteen John Thomas Smith was introduced to the studio of Nollekens, to whom his father was then principal assistant. Here he had much practice in drawing, and after three years became a student of the Royal Academy. Having shown much ability by some drawings in imitation of Rembrandt and Ostade, he became the pupil of Sherwin the engraver. After leaving Sherwin he practised as a drawing-master, but in 1791 he commenced his first independent work, 'The Antiquities of London and its Environs,' which he completed in 1800, the whole consisting of ninety-six plates in imperial quarto. He next published 'Antiquities of Westminster,' illustrated with two hundred and forty-six engravings from subjects the greater part of which no longer exist, to which he afterwards added a Supplement. These works were followed by 'Ancient Topography of London,' completed in 1815, which contains thirty-two plates boldly etched in a style like that of Piranesi. In 1816 Smith was appointed Keeper of the Prints in the British Museum. In that situation he found leisure to publish 'Vagabondiana, or Anecdotes of Mendicant Wanderers through the Streets of London,' which he illustrated with etchings of remarkable beggars and other notorieties. His last publication was 'Nollekens and his Times.' His 'Book for a Rainy Day' appeared after his death. He died in London, after a short illness, in 1833.

SMITH, JOSEPH CLARENDON, water-colour painter and engraver, was born in London in 1778. His father, a builder, left his son without provision, and

[*From the mezzotint after Romney*

TAYADANEEGA, CHIEF OF THE MOHAWKS
1779

the boy was accordingly sent to sea. After three years' service he gained admission to Christ's Hospital School to study navigation. Here he showed an inclination for art, which led to his being apprenticed to an engraver, under whom he worked creditably, but afterwards meeting with little recognition he began to practise water-colour, and with more success. He exhibited topographical subjects at the Academy from 1806 onwards. His best work as an engraver is to be found in Weld's 'Topography of Killarney.' Attacked by lung disease he was ordered to Madeira, and died on the return voyage in August, 1810. Two examples of his work are at South Kensington.

SMITH, Robert Henry Soden, a keeper of the Art Gallery at South Kensington, born in 1822, who for his exquisite drawing of shells must be considered as an artist. His first profession was in connection with the College of Arms in Ireland; but in 1868 he became Keeper of the National Art Library, and did very important work at South Kensington. He will be remembered for the admirable catalogue of books on art he compiled, and for the attention he gave to jewellery. He never married, and he never produced the book on shells for which he was preparing during many years of his life. He died in 1890, after a somewhat serious operation.

SMITH, Samuel, engraver, born in London about 1745, practised in landscape, and completed some good plates, such as 'The Finding of Moses,' after Zuccarelli, and a 'Niobe,' after Wilson.

SMITH, Samuel S., an English engraver, born in 1810. He worked much for the 'Art Journal.' He died at St. John's Wood in 1879. Amongst his best plates are:

The Carrara Family; *after Eastlake.*
St. Agnes; *after Domenichino.*

SMITH, Stephen Catterson, the President of the Hibernian Academy, born at Shipton, Yorks, in 1806, the son of a coach-painter. He studied at the Royal Academy classes, and began to exhibit in 1838. He was called over to Ireland in 1840 to paint the portraits of the Lord Lieutenant and of Mr. Wingfield, and finding that there was considerable demand for portraiture in Ireland, he settled down in that country, and there spent the rest of his life. He was President of the Royal Hibernian Academy in 1859, and continued in office until 1864. Four years afterwards he was re-elected, but was obliged to relinquish the position. He died quite suddenly, May 31, 1872. Works:

Dublin.	*National Gallery.*	Portrait of himself.
,,	,,	Portrait of W. Dargan.
,,	,,	Portrait of Peter Purcell.
,,	,,	Portrait of Sir Philip Crampton.
,,	,,	Portrait of John, fourth Earl of Bessborough.
,,	*Royal Hibernian Society.*	Portrait of himself.
,,	*J. Catterson Smith, Esq.*	Portrait of the Artist's Wife.
,,	*J. Brougham Leech, Esq.*	Portrait of J. B. Leech, Esq.
,,	*Mansion House.*	Portrait of Queen Victoria.
,,	*City Hall.*	Portrait of Daniel O'Connell.
,,	*Castle.*	Portraits of several Viceroys.
London.	*South Kensington.*	Portrait of Lord Dungannon.

His wife was a successful miniature painter, and persuaded her husband to paint a few miniatures, which were somewhat remarkable for their breadth of treatment and grand colouring.

SMITH, Thomas, an ingenious English landscape painter, who resided chiefly at Derby, and was usually styled Smith of Derby, to distinguish him from the other artist of the same name who practised at Chichester. Without the help of a master he reached an eminent rank in his profession, and was one of the first of English artists to explore and display the charming scenery of his native country. He painted many picturesque views in the Peak; forty of these, engraved by Vivares, were published, collectively, by Boydell in 1760. Other views were engraved by Mason and Elliot. Smith also painted some sporting subjects. He died at the Hot Wells, Bristol, in 1769.

SMITH, Thomas Correggio, miniature painter, the eldest son of Smith of Derby, was brought up to his father's profession, for which, however, he seems to have had very little aptitude. He exhibited miniatures and small portrait drawings of a very mediocre stamp at the Academy from 1785-1788. He settled at Uttoxeter, where he died early in the 19th century.

SMITH, Tom, engraver, was a pupil of Charles Grignon, and executed some plates jointly with C. White. He became independent of his profession through coming into a fortune. On this account he was known among his companions as 'Squire Smith.' He died of fever when still a young man, in 1785.

SMITH, William, born at Guildford in 1707, devoted himself to portraiture, but later tried landscape, and afterwards fruit and flowers. He was the eldest brother of Smith of Chichester. He died at Shopwyke, near Chichester, in 1764.

SMITH, W. Boase, was a striking painter of marine views and landscapes. He lived at Falmouth, was a member of the Society of Western Artists, and did much to encourage art in the west of England. For thirty years he exhibited in the art section of the Cornwall Polytechnic Society, and in later years acted as judge with H. S. Tuke. His principal works were exhibited at Birmingham, Manchester, and Liverpool, his favourite subjects being on the Gyllan river, and in the neighbourhood of Helford. His pictures were a faithful interpretation of nature, rendered with sympathy and skill. Boase Smith died at Falmouth on January 24, 1896, at the age of fifty-four. M. H.

SMITH, William Collingwood, landscape-painter, was born at Greenwich in 1815. He was to a large degree self-taught, but received some instruction from J. D. Harding. In 1836 he exhibited at the Royal Academy an oil painting of the north aisle of Westminster Abbey, and continued to exhibit there and at the British Institution until 1843, when he was elected an Associate of the Society of Painters in Water-Colours. His earlier subjects as an Associate were marine pieces, but afterwards he travelled in France, Switzerland, and Italy, and exhibited landscape and architectural views. He was a rapid worker, and his drawings are marked by breadth of effect and firmness of touch, though they sometimes lack the subtler qualities of colour and form. In 1849 he became a full member of the Old Water-Colour Society, and from 1854 to 1879 was Treasurer. During the forty-five years of his connection with the Society he exhibited two thousand drawings, his last work being a view of 'Windsor from Datchet' for a collection of drawings presented as a Jubilee gift to the Queen. He died at his residence on Brixton

Hill on March 15, 1887. A small collection of his works was exhibited in the following winter by the Water-Colour Society, and his remaining works were sold at Christie's in March 1888. Two of his drawings, 'The Otter's Haunt' and 'Arundel Park, Sussex,' are in the Victoria and Albert Museum.

M. H.

SMITS, FRANS MARCUS, a Flemish painter, born at Antwerp in 1760. In 1779 he was studying at the Academy at Antwerp. He was also a pupil of A. de Quertemont. He died at the Hospital of S. Elizabeth in 1833, after a life of much privation and poverty. At Antwerp there is a portrait of the painter Herreyns by him. He also painted a good portrait of Ommeganck.

SMITS, LUDOLF, (or LUDEWYK,) called HARTCAMP, was born at Dort in 1635, and acquired some reputation as a painter of flowers and fruit, but his impasto was so thin that his works are now almost obliterated. He was still living at Dort in 1675.

SMITS, NICHOLAS, a native of Breda, and born about the year 1672, is mentioned as a good painter of historical subjects. It is said that he died in 1731, but the Dutch writers seem to know little or nothing of his history. His works are few.

SMITZ, CASPAR, (SMITS,) a Dutch painter, who came to England soon after the Restoration, and who, from painting a great number of Magdalenes, was called 'Magdalene Smith.' He visited Ireland, where he painted small portraits in oil, at high prices. His flower and fruit pieces were good. In his Magdalenes he generally introduced a thistle in the fore-ground. He died poor at Dublin in 1707. He engraved three mezzotints, a portrait, a 'Magdalene in a Grotto,' and a 'Hagar in the Wilderness.'

SMUGLEWICZ, LUCIAN, painter, flourished at the end of the 18th century at Warsaw. He painted some frescoes in the Castle and Dominican Church at Lancut, in Galicia. He was the pupil of his father, one LUCAS SMUGLEWICZ.

SMYTERS, (or DE SMYTERE.) See DE HEERE.

SMYTH, JOHN TALFOURD, engraver, born at Edinburgh in 1819, studied under Sir W. Allan and at the Trustees' Academy, though he was chiefly self taught. In 1838 he went to Glasgow, but returned to Edinburgh, where he died in 1851. His chief engravings are:

Knox distributing the Lord's Supper; *after Wilkie.*
Tartars dividing their Booty; *after Allan.*
The Last in; *after Mulready.*

SNAPHAAN. See SCHNAPHAN.

SNAYERS, HENDRIK, (SNYERS,) a Flemish engraver, born at Antwerp about the year 1612. It is not ascertained from whom he learned his art of engraving, but he imitated the style of Scheltius à Bolswert with considerable success. His drawing is tolerably correct, and his prints exhibit much of the character of the masters after whom he worked. We have, among others, by him,

Portrait of Prince Rupert; *after Vandyck.*
Adam Van Noort; *after Jordaens.*
The Virgin seated upon a step, surrounded by several Saints; *after Rubens.*
The Fathers of the Church; *after the same.*
The Death of St. Francis; *after the same.*

He also engraved some plates from Titian and other masters, and a few portraits. He signed his engravings *Heinrich Snyers* and *H. Snyers.*

SNAYERS, PIETER, born at Antwerp in 1593, was a scholar of Sebastian Vrancx. Although he painted history and portraits with considerable success, he distinguished himself more by his battles and landscapes. He was patronized by the Archduke Albert, who appointed him his painter, and sent several of his pictures to Spain; which brought him many commissions from the Spanish court. Vandyck painted the portrait of Snayers among the eminent artists of his time. He was still living in 1669. There are pictures by him in many public Galleries, including sixteen at Madrid. There is a good 'Cavalry Skirmish' at Dulwich, and a fine 'Battle of the Forty' at Hampton Court.

SNELLAERT, JAN, a Flemish painter of the 15th century, who is recorded as working in Antwerp from 1453 to 1480, and who is discovered, by recent researches, to have received the freedom of the city in 1484. He is looked upon as the founder of the Antwerp school, and must have been a painter of considerable distinction, to judge from the prominent position he took in civic and artistic matters. He was appointed painter to Mary of Burgundy, and Kramm surmises that he may have been the author of the paintings in the ancient chapel of the Dukes of Burgundy at Antwerp. Jointly with his friend Jan Scoermoke, he was the first Dean of St. Luke, at Antwerp.

SNELLAERT, NICHOLAS, son of Willem, born at Courtrai about 1540. In May 1586 migrated to Dordrecht; there admitted to Guild of St. Luke. May 31, 1588, married Eneken van Spertsenberg of Antwerp; died 1602.

SNELLAERT, WILLEM, a Flemish painter, who flourished at Courtrai about 1560, and is mentioned by Van Mander as the first master of Pieter Vlerick.

SNELLINCK, JAN, (SNELLINCKX,) was born at Mechlin in 1544, according to his epitaph. It is not known by whom he was taught, but Karel van Mander, in the 'Life of Otho Venius,' calls him an eminent painter of history and battles. There are some historical pictures by him in the Belgian public buildings, which prove him to have possessed a considerable gift for 'high art.' His best works, however, were skirmishes and attacks of cavalry. He lived at Antwerp, where he was much employed, and was appointed court-painter to Albert and Isabella, the governors of the Netherlands. His battle-pieces are well grouped, the figures and horses correctly designed, and the fury of the combatants fully expressed. The talents of Snellinck were appreciated by Vandyck, who painted and etched his portrait among the distinguished artists of his time. Snellinck worked much as a designer of patterns for the factories of Oudenarde. He was twice married, and of his numerous sons no fewer than five were painters, viz. JAN, born 1575; DANIEL, born 1576; GERARD, born 1577; ANDRIES, born 1587; ABRAHAM, born 1597. Snellinck died at Antwerp in 1638. Works:

Mechlin.	*Ch. of St. Rombaut.*	The Resurrection.
"	*Ch. of St. Catherine.*	Descent of the Holy Ghost.
Oudenarde.	*Ch. of St. Walburga.*	The Transfiguration.
"	*Ch. of Notre Dame.*	Creation of Adam.

SNELLING, MATTHEW, portrait and miniature painter, practised in the reign of Charles II., painting heads, chiefly of ladies. There is a portrait by him at the College of Physicians, and a portrait of Charles I., dated 1647, was exhibited at South Kensington in the Loan Collection of 1862.

Hanfstängl photo] [*Berlin Gallery*

THE COCK-FIGHT

SNELLING, THOMAS. Many of the illustrations in the important works on silver and gold coinage issued by this eminent coin-dealer were his own work, and he also designed one or two medals, one of which was his own portrait engraved by Pingo. He should, therefore, receive some attention. He was born in 1712, lived all his life in Fleet Street, was a great friend of William Hunter the anatomist, published some of the most important works on coins and tokens that have ever been issued, and died in 1773.

SNELLINKS, J., a Dutch painter, who practised in the manner of F. Moucheron, painting landscapes with figures. He died at Rotterdam in 1691.

SNIP. See TERWESTEN, AUGUSTINUS.

SNUFFELAER. See SCHRIECK.

SNYDERS, FRANZ, painter, born at Antwerp in 1579, received his first instruction from Hendrik van Balen and P. Brueghel. For some time he confined himself to painting still-life, in which he excelled; but he afterwards devoted his studies to a more difficult branch of art, in which he won a unique celebrity. He painted animals and hunts with surprising fire and spirit. The talents of Snyders excited the admiration of Rubens, who frequently intrusted him to paint the animals, fruit, &c., in his pictures, although he could do them so well himself. Snyders is said to have travelled in Italy, though others assert that he never left Flanders, but constantly resided at Antwerp, except for a short time, when he was invited to Brussels by the Archduke Albert. For him he painted some of his finest works, particularly a stag-hunt, which was sent by the Archduke to Philip III. of Spain, who commissioned Snyders to paint several large hunting pictures, and combats of wild beasts, which are still in the old palace of Buen-Retiro. He also excelled in painting kitchens and larders stored with game, fish, fruit, vegetables, &c., which are occasionally provided with figures by Rubens and Jordaens. Vandyck painted Snyders more than once. One example is at Castle Howard. Snyders died at Antwerp in 1657. His pictures are very numerous. The following are good and accessible examples:

Antwerp.	*Museum.*	Swans and Dogs.
Berlin.	„	The Cock Fight.
Dresden.	*Gallery.*	Kitchen, with portraits of Rubens and his Wife, by himself.
Edinburgh.	*Nat. Gallery.*	A Wolf Hunt.
„	„	Mischievous Monkeys. (*And two more.*)
Florence.	*Uffizi.*	A Boar Hunt.
Hampton Court.		A Boar Hunt. (*And three more.*)
Madrid.	*Museum.*	Twenty-one pictures of hunts, &c.
Munich.	*Pinakothek.*	Interior of a Kitchen.
„	„	A Boar Hunt.
„	„	A Lioness killing a Wild Boar.
Paris.	*Louvre.*	A Stag Hunt.
„	„	Paradise.
„	„	Animals going into the Ark.
„	„	A Boar Hunt.
The Hague.	*Museum.*	Stag Hunt. (*Landscape by Rubens.*)
„	„	Kitchen, with game and vegetables. (*Figures by Rubens.*)

SNYERS, PIETER, born at Antwerp in 1681, studied his art under Alexander van Bredael. In 1707 he was free of the Guild of S. Luke, and was afterwards president of the Antwerp Academy. He is reported to have visited London, and to have painted portraits of various members of the nobility. A 'Rocky Landscape' in the Antwerp Museum is one of his best works. Besides landscapes and portraits he also painted flower-pieces with much skill. He died in 1752.

SNYERS, PIETER JAN, the nephew of Pieter Snyers, was born at Antwerp in 1696, and was instructed by his uncle, but when only twenty-five years old abandoned his profession. His works are consequently very scarce. His subjects were hunting-scenes, and he excelled in those of small size. He died in 1757.

SOANE, Sir JOHN. The Soane Museum in Lincoln's Inn Fields is the memorial of this remarkable architect, a man of the most extraordinary ideas, afflicted with eccentricity and with a very irritable temper. He was a Berkshire man, born in 1753, his name originally being Swan. He changed it to Soan, and later on added an "e" to it. He was a pupil of George Dance and of Henry Holland, and in 1788 became architect to the Bank of England, the greater part of which he rebuilt. He became exceedingly wealthy through his wife, and was a great collector of pictures, gems, manuscripts, and books. His architectural drawings are marked not only by considerable knowledge of classical work, but by an overpowering desire to use ornamentation. He bequeathed his house with its entire contents to the nation, fettering the bequest with many strange regulations, quarrelled with both his children, and the only excuse he gave for refusing a baronetcy which was offered him on account of his public work was his determination that his son should never possess it. He hid away some of his property in various places, leaving instructions for his papers to be examined at different distinct intervals after his death, many years occurring between each interval, and he left away from his sons all that he could dispose of. A great part of his fortune came to his grandchildren, but a considerable part of his property has never been properly accounted for, and is thought to be still fettered by some of his eccentric regulations. He died in 1837.

SOBLEO. See DESUBLEO.

SOBRINO, DOÑA CECILIA, *née* MORILLAS, born 1538, carved in wood, and painted; she was particularly skilful in the execution of globes and maps. She is said to have had a thorough knowledge of Greek, Latin, and Italian, and to have been well versed in various branches of science. She had a son and a daughter who devoted themselves to art, JOSÉ and CECILIA. The latter was a Carmelite nun at Valladolid, where many of her paintings are still to be found, and died April 7, 1646. Her mother died at Madrid, October 21, 1581.

SOCRATES, a Greek painter, mentioned by Pliny as a disciple of Pausias.

SODAR, FRANZ, French painter; born in 1827 at Dinant; his early studies were perfected by lengthy travel; and after working at historical and genre subjects his profoundly religious temperament caused him to choose sacred art as his sole means of expression. He paid visits to various holy places, and finally settled at Assisi. From Pope Leo XIII. he received the gold medal for Christian art. He died at Assisi, in January 1900.

SÖDERMARK, JOHAN PER, Swedish painter; born June 3, 1822, at Stockholm; studied at the Stockholm Academy. He was at first a soldier, but accompanied his father to Italy in 1845, and after study at the Düsseldorf Academy he became

a pupil of Couture in Paris. He painted military and historical subjects besides portraits; was elected a member of the Stockholm Academy in 1874. He died at Stockholm in September 1889.

SÖDERMARK, Olaf Johan, painter, was born at Stockholm in 1790. He was an officer in the Swedish Army, and served in several campaigns before he decided upon an art career. In 1819 he left the army, and later went to Munich to study, and eventually to Rome. He was a successful portraitist, and also painted many pleasing genre pictures. In the Stockholm Gallery there are two pictures by him, a bust portrait of the German artist, Franz Riepenhausen, and a study of an Italian girl, 'La Grazia.' His last work was a portrait of Jenny Lind. He died in 1848.

SODERINI, Mauro, painter, practised at Florence in the 18th century. He was a pupil of Giovanni dal Sole. In the church of San Stefano at Florence there is by him a 'Raising of a Dead Child by S. Zanobio.'

SODOMA, Il. See Bazzi.

SOENS, Jan, born at Bois le Duc about the year 1553, was first instructed by Jakob Boon, but afterwards became a scholar of Gillis Moestaert. Under that master he made great progress, and was considered one of the most promising young artists of his time. He travelled to Italy, where he was employed by the Pope, and by several of the Roman nobility, in the embellishment of their palaces. He passed some time at Parma, in the service of the duke. His manner was animated, and the figures he introduced into his landscapes were well drawn and handled. He died at Parma in 1611.

SOERENSEN, Carl Frederik, Danish painter; born February 8, 1818, at Besserby, near Copenhagen; studied at the Copenhagen Academy. In 1846, and repeatedly, he went for long voyages on board Danish ships of war, and he also travelled in Germany, England, France, and Italy. In 1869 he was appointed Professor. His 'An der Küste von Jutland' and 'Isländische Küste' are in the Copenhagen Gallery, while the Stockholm and Christiania Art Galleries contain examples of his work. He died at Copenhagen, January 24, 1879.

SOEST, or ZOEST, Gerard, a native of Westphalia, was born early in the 17th century. He visited England some time before the Restoration, with an established reputation as a portrait painter. His heads are animated, in bold relief, yet highly finished. His draperies were usually of satin, in the manner of Terburg; but he enlarged his style on seeing the works of Vandyck. He was more successful in his portraits of men than women. He executed a portrait of the Lord Mayor Sheldon and Dr. John Wallis. He died in London in 1681.

SOEST, Jarens von. See Jarenus.

SOETE. See ZUTMANN.

SOGGI, Niccolo, painter, born at Florence in 1480, was a disciple of Pietro Perugino. He painted in the style of his instructor. His chief residence was at Arezzo, where some of his works are preserved in the churches. In La Madonna delle Lagrime a 'Nativity' represents him fairly. In 1550 he was at Rome, and working for the Pope. He died at Arezzo in 1554.

SOGLIANI, Giovanni Antonio, painter, born at Florence in 1492, was a pupil of Lorenzo di Credi, whose style he imitated, as may be seen in his 'Burial of Christ,' in the Berlin Museum. He also copied the manner of Fra Bartolommeo, notably in a 'Miraculous Conception,' with Saints, formerly in Santa Maria Nuova, Florence. One of his earliest works was a 'S. Martino,' in Or San Michele, Florence. In 1521 he painted the 'Martyrdom of S. Arcadius,' in S. Lorenzo. It is a good study of the nude, but with no originality. In conjunction with Andrea del Sarto and Sodoma, he painted a series of subjects behind the high altar of the Pisan duomo. At Florence there are several Madonnas by Sogliani in the Accademia; a St. Catherine in the Torrigiani Collection; also a 'Christ Washing the Apostles' Feet,' in S. M. del Fosso, Anghiari. He died at Florence in 1544.

SOGLIARI, Il. See Gatti.

SOGNI, Giuseppe, an Italian painter, born in 1797. He studied at the Brera, in Milan, under Pacetti and Sabatelli, and went to Rome for further instruction in 1830. He was a member of the Milan Academy, and held the post of Professor at Bologna from 1834 to 1839, and from 1839 at the Brera. He occasionally painted portraits, but devoted himself chiefly to historical pictures, the best known of which are the following:

Columbus Embarking at Palos. (1829.)
The Death of Raphael.
The Rape of the Sabines. (1831.)
Susannah. | Adam and Eve.
Return of the Milanese after Legnano. (1837.)
Last Hours of Beatrice Cenci.
Frescoes in S. Pietro al Rosario, Novara.

In the Milan Hospital there are portraits of various benefactors by him.

SOHN, Karl Ferdinand, historical and portrait painter, born at Berlin in 1805, studied first at the Berlin Academy, and then in the private atelier of W. Schadow, whom he accompanied to Düsseldorf in 1826. After a visit to the Netherlands, he went in 1830 to Italy. In 1832 he was appointed teacher, and in 1838 professor at the Düsseldorf Academy. He was an excellent portrait painter, especially of women; the best of his portraits being that of the Countess Monti, now in the Wallraf Museum, Cologne. He was also particularly successful as a painter of the nude. Of his pictures we may name:

Diana in the Bath. | The Two Leonoras.
The Judgment of Paris. | Romeo and Juliet.
The Sisters. | Vanitas.
Girl playing the Lute. (*Berlin Gallery.*)
Hylas seized by Water Nymphs. (*Do.*)
Rinaldo and Armida. (*Do.*)
Portrait of a Young Lady. (*Do.*)

He died at Cologne in 1867.

SOIGNIE, Jacques Joachim de, painter, born at Mons, 1720, studied in Paris, and practised for a time at Lyons. He finally settled in his native town, where, in the Museum, an 'Annunciation,' an 'Adoration of the Shepherds,' 'Episodes in the Life of Madame de Chantal,' and other works of his, are to be seen. He died in 1783.

SOITZ, G. C., a German engraver, who flourished about the year 1530. He executed some of the portraits for the 'Templum Honoris,' published at Vienna in the above-mentioned year.

SOIUS, Philippe. See Soye.

SOJARO, Il. See Gatti.

SOKOLOFF, Peter, painter, flourished at St. Petersburg in the 18th century. He studied in Rome under Battoni, and painted historical and mythological subjects. He was assistant professor at the Academy at St. Petersburg, where he died in 1791.

SOKOLOW, Peter Petrovitsch, Russian painter; born in 1821; a member of the St.

ANDREA SOLARIO

Hanfstängl photo] [*National Gallery*

CHRISTOFORO LONGONO

Petersburg Academy, and well known throughout Russia as a genre painter of distinction. Among his works we may mention: 'Landkutsche,' 'Dorfbegräbniss,' 'Reise im Winter,' and 'Der Betrunkene.' He obtained a Paris gold medal in 1889. He died in November 1899.

SOLARIO, ANDREA, born *circa* 1460, died *circa* 1530. "To M. Ottone Mundler," says Morelli, "belongs the credit of throwing light on the character of this artist." The same author, in his 'Della Pittura Italiana,' published in 1897, further remarks: "On account of the disagreement between existing writers concerning the most important artist of the Lombardo-Milanese School, I permit myself to speak of him at some length." This disagreement referred to by Morelli is amply borne out by a perusal of the various Dictionaries of Art. Andrea Solario, Salario, Andrea Mediolensis, of Milan, del Gobbo, or Gobbo of Milan, has been confused with another Milanese artist, Andrea Salai. He has been called a pupil of Leonardo or of Gaudenzio Ferrari. Burckhardt, in the 'Cicerone,' speaks of the influence of Mantegna in his earlier; of Luini in his later works. The date of his birth is variously stated, as is also the place of his decease. The most disputed point, however, concerns his visit to Naples, said by Calvi to have taken place about 1513, in company with Andrea da Salerno (Andrea del Sarto ?), upon which occasion he received a commission to paint eighteen scenes from the life of St. Benedict for the convent of San Severino, and a 'Descent from the Cross' for the church of S. Domenico Maggiore. In the face of such conflicting testimony, that of Signor Morelli has the advantage of being recent and concise. The family of this artist, which comprised among its members more than one architect and sculptor, came from the village of Solaro in the Province of Como, and settled at Milan in the first half of the fifteenth century. Here Andrea was born about 1460. On the pictures painted during his absence from his native city he signs himself Andrea Mediolensis; the nickname Gobbo was given to his brother Cristoforo, the sculptor, by reason of his deformity; and he, many years older than Andrea, appears to have stood *in loco parentis* to the subject of this narrative. The superb modelling of the heads in Andrea's pictures (in which respect he more nearly than any other Lombard master approaches the standard of Leonardo) is probably due to his early training, and it is curious that with this sculpturesque style his rendering of "hands" should be inferior to that of many of his contemporaries. His earliest known works, the 'Madonnas' in the Brera and Poldi Pezzoli Collections at Milan, bear the impress of Milanese influence, probably that of Bartolommeo Suardi called *Il Bramantino*. The two single figures of saints in the last-named collection, though belonging also to his early period, differ considerably in style, for 'St. Catharine' is Lombard, 'St. John' Leonardesque. In the year 1490 the brothers travelled to Venice, and there, under the influence of Giovanni Bellini and Antonello da Messina, Andrea painted the fine 'Portrait of a Venetian Senator,' hitherto regarded as the work of one of these elder artists (Nat. Gall., London). About three years later, Cristoforo and Andrea returned to Milan, and the altar-piece for St. Pietro Martire at Murano, given by Eugene Beauharnais to the Brera, was probably painted during a second visit to the city of the Lagoons. The subject of this picture is the 'Virgin between St. Joseph and St. Jerome,' and the style has given rise to much controversy. Crowe and Cavalcaselle see in it the influence of the Florentine School of Andrea Verrocchio, and compare the landscape in the background with those of Previtali, a Bergamasque painter, at that time fifteen years of age. Signor Morelli, on the other hand, is of opinion that the general characteristics are Leonardesque, and that the Madonna resembles those of Boltraffio. Mr. Berenson describes it as based on the study of Alvise Vivarini, in which opinion he is supported by other art critics of the modern school. It would therefore appear that Florentine, Lombard, Milanese, and Venetian influences united to form this artist's style, whilst in some of his later pictures that of the Flemish School of Antwerp is strikingly apparent. Three portraits—that of a lady, in the possession of the Marchese d'Adda (Milan), of a Milanese gentleman, Giovanni Christoforo Longono (Nat. Gall., London), and of Charles d'Amboise (Louvre)—were probably painted between the years 1503 and 1505. This last-named picture, attributed to Solario, was once supposed to be Louis XII., but the assumption that it represents Charles d'Amboise, at one time French lieutenant at Milan, is confirmed by the landscape, a range of snowy Alps, as seen from that city. This picture is very delicately executed, but the surface has been destroyed by a heavy coat of varnish. On the recommendation of Charles de Chaumont, or *Ciamonte*, as he was called in Italy, Andrea Solario received an important commission from Cardinal Georges d'Amboise, a wealthy and ambitious ecclesiastic. This was the decoration of a chapel in the Château Gaillon, destroyed in the Revolution of 1793. The Cardinal had endeavoured to secure the services of Leonardo, but the latter, immersed in hydraulic experiments and the fortification of Milan, refused his offer. So highly was the work of Italian artists appreciated in France, that Andrea and his assistant received for the expenses of their journey seventy crowns, and for a year's wages three hundred and seventy livres, while the French workers were only paid four sous a day. Whether Solario lingered on in France after the completion of his labours at the Château Gaillon is unknown, but the 'Madonna of the Green Cushion' (Louvre) was probably painted at this time. It has been suggested that he may then have paid a visit to Antwerp, and thus come under that Flemish influence which is so strongly marked in such pictures as 'Christ carrying the Cross' (Borghese Palace), the 'Repose in Egypt,' and the 'Ecce Homo,' both in the Poldi Pezzoli Collection (Milan). About the year 1515 he received a commission to paint the 'Assumption of the Virgin' as an altar-piece for the new Sacristy at the Certosa of Pavia. He died, leaving it unfinished, and the work is said to have been completed and restored by Bernardino Campi in 1576. Three other portraits at Milan may with some degree of certainty be attributed to Andrea Solario: 'Cesare Borgia,' in the Casa Castel Parco, styled a Raphael; 'Cancelliere Morone,' in the possession of the Duca Scotti, hitherto given to Leonardo; and the equestrian portrait of 'Massimiliano Sforza,' in the Casa Perego. This last was in bad condition, but has been carefully restored. There are some drawings by this artist in the Ambrosiana at Milan, and at Venice is the pen-and-ink sketch for the 'Assumption' at Pavia, taken apparently from a design by his

brother Cristoforo. Besides the important question as to whether Andrea Solario executed those frescoes at Naples, described as "belonging to the close of the fifteenth century, and as showing Venetian and Ferrarese influence," another disputed point concerning this artist is at present before the world, with respect to a 'Madonna' in the possession of Mr. Asher Wertheimer. This picture, though possessing the recognized characteristics of Andrea Solario, and having moreover a certain resemblance to a painting of the same subject in the Brera, has on it a signature, apparently genuine, *Antonius di Solario Venetus pinx.*

Bergamo.	*Gallery.*	Ecce Homo.
Brescia.	*Gallery.*	Christ bearing His Cross.
,,	,,	Monk adoring Christ.
London.	*National Gall.*	Portrait of Giovanni Christoforo Longono.
,,	,,	Portrait of a Venetian Senator.
,,	*Exors. of Wickham Flower.*	St. Mary Magdalen.
,,	*Earl of Northbrook.*	Virgin and Child.
,,	*Rev. W. H. Wayne.*	Virgin and Child.
,,	*A. Wertheimer.*	Madonna and Child.
Milan.	*Brera.*	Madonna.
,,	,,	The Redeemer.
,,	,,	Virgin between St. Joseph and St. Jerome. (Signed and dated 1495.)
,,	*Poldi Pezzoli.*	St. Catharine.
,,	,,	St. John the Baptist.
,,	,,	Virgin, Infant, and St. Joseph.
,,	,,	A Riposo. (Dated 1515; his last known work.)
Paris.	*Louvre.*	The Virgin of the Green Pillow.
,,	,,	Portrait of Charles d'Amboise.
,,	,,	The Crucifixion.
,,	,,	The Head of St. John the Baptist.
Pavia.	*Certosa.*	Altar-piece—The Assumption.
Petersburg.	*Leuchtenburg Gallery.*	Virgin and Child with the infant St. John.
Rome.	*Borghese.*	Christ on the way to Calvary.

A. W.

SOLARIO, ANTONIO DA, called Lo Zingaro, painter, was born about 1382, either at Venice, or at Civita di Penna, near Chieti, or according to Dominici, at Abruzzo, where, like Quentin Metsys, he followed the trade of a blacksmith till he was seventeen, when he fell in love with a daughter of Colantonio del Fiore, and became a painter in order to win her affections. He became a pupil of Lippo Dalmasii in Bologna, and then visited the principal cities of Italy, studying under Vivarini in Venice, Bicci in Florence, Galassi in Ferrara, and the works of the old masters in Rome. He afterwards returned to Naples, married the lady of his choice, and distinguished himself as a painter. Among his best works are twenty frescoes in a court of the convent of San Severino, Naples, from the life of S. Benedict. A 'Madonna with Saints,' in the Museum, an 'Ascension of Christ, with Saints,' in the church of Monte Oliveto, and the following pictures in galleries, may also be named:

Dresden.	*Gallery.*	Portrait of a Young Prince.
,,	,,	Portrait of a Young Princess.

(*Probably the portraits of Alphonso V., King of Arragon, Sicily, and Naples, and of Joanna II., Queen of Naples.*)

Munich.	*Pinakothek.*	S. Ambrose in Episcopal Dress.
,,	,,	S. Louis, Bishop of Toulouse.
Naples.	*Museum.*	Madonna with Saints.
,,	*Monte Oliveto.*	Ascension of Christ.
Paris.	*Louvre.*	A Madonna.

Solario died at Naples in 1455.

SOLDI, ANDREA, portrait and history painter, was born at Florence about 1682. After a visit to the Holy Land, he came to England, about 1735. He was a good draughtsman, and found considerable employment as a portrait painter, but was very thriftless. He died soon after 1766.

SOLE, DAL. See DAL SOLE.

SOLEMACKER, J—— FRANS, (SOOLEMAKER,) a landscape and cattle painter, of whom little is known. He lived at the same time as Wynants, Ruisdael, and Berchem. It is supposed that he was a pupil of the last, but of that there is no proof. He imitated Berchem in the grouping and forms of his cattle; but in handling he was without the freedom of that master; his shadows are black, and the general appearance of his pictures heavy. He painted cows, sheep, and goats better than horses. His pictures are generally of small dimensions, always on panel, and a good specimen may be a *locum tenens* for a Berchem. There is a good example of his art in the Hague Museum.

SOLERI, GIORGIO, painter and sculptor, and a native of Alessandria, flourished in the 16th century. He was probably a disciple of Bernardino Lanini, whose daughter he married, though he did not adopt his style. He worked at the Escurial for Philip II. of Spain. As a painter of portraits he holds a respectable position. An altar-piece, in the church of the Conventuali, at Alessandria, representing the Virgin, to whom SS. Augustine and Francis are recommending the city of Alessandria; and a S. Lorenzo kneeling before the Virgin, with a group of three Angels, in the church of the Domenicani, at Casale, which is signed with his name, and dated 1573, are his chief works as a painter of religious subjects. Soleri died in 1587.

SOLFAROLO, IL. See TAVELLA.

SOLIMENA, FRANCESCO, (SOLIMENE,) called L'ABATE CICCIO, was born at Nocera de Pagani, a small town about eighteen miles distant from Naples, in 1657. He was the son of ANGELO SOLIMENA, an obscure painter, who had been a disciple of Cavaliere Massimo. Angelo had his son instructed in classical learning, and the boy is said to have often passed whole nights in the study of poetry and philosophy. In spite of this assiduous application he managed to cultivate his talent for art, and Cardinal Orsini, afterwards Pope Benedict XIII., happening to pass through Nocera, saw his designs, and persuaded his father to indulge his son's inclination. After studying two years under his father he went to Naples in 1674, where he first became a disciple of Francesco di Maria, but left that master to enter the school of Giacomo del Po. He afterwards went to Rome, where the works of Pietro da Cortona, Lanfranco, Il Calabrese, Guido, and Carlo Maratti were his models. Among his best works are a series of frescoes in S. Paolo Maggiore, others at Naples and Monte Cassino, and the 'Last Supper,' in the refectory of the Conventuali at Assisi. In 1702 he was commissioned by Philip V. of Spain to paint some pictures for the Royal Chapel at Madrid. He was the friend of Luca Giordano, and formed many scholars, among whom the best known are, Seb. Conca, C. Giaquinto, N. M. Rossi, S. Capella, and F. di Mura. Solimena was also a poet and musician. He died at Naples in 1747.

Dresden	*Gallery.*	Death of S. Francis.
,,	,,	Abduction of Hippodamia.
,,	,,	Paris, Juno, and Iris.
,,	,,	Sophonisba, &c.

Brogi photo] [*Brera Gallery, Milan*

THE REDEEMER

Florence.	*Uffizi.*	His own Portrait.
„	„	Diana at the Bath.
Genoa.	*Duc. Pal.*	Triumph of Mordecai.
Madrid.	*Museum.*	The Brazen Serpent.
„	„	Prometheus.
Milan.	*Brera.*	Meeting of a King and Pope.
„	„	Establishment of a Religious Order.
Naples	*S. Paolo.*	Conversion of S. Paul.
„	„	Fall of Simon Magus.
„	*Gesù Nuovo.*	Heliodorus driven from the Temple.
Paris.	*Louvre.*	The same Subject.
Rome.	*Corsini.*	Entry of Christ into Jerusalem.
„	„	S. John the Baptist.
Vienna.	*Gallery.*	Cephalus and Aurora, and several others.

SOLIS, FRANCISCO DE, a Spanish painter, born at Madrid in 1629, was instructed in art by his father, JUAN DE SOLIS, a little-known painter. Intended at first for the Church, he was led to take up art in earnest by the success of a picture painted in his eighteenth year, which attracted the notice of Philip IV., who directed him to put his name and age upon it. This brought him into public favour, and he obtained much employment. When Queen Louisa of Orleans made her solemn entry into Madrid, he contributed a series of paintings representing the labours of Hercules to the decoration of the city; but the work which established his reputation was an 'Immaculate Conception of the Virgin, with the Dragon at her Feet.' For many years De Solis held an academy in his house, to which all young artists were admitted free of expense, to draw from the living model. He wrote an account of the lives of Spanish painters, sculptors, and architects, and even engraved several of their portraits, which he intended to publish, but was prevented by death. This manuscript is now lost. He died at Madrid in 1684. He left an enormous collection of books, prints, and drawings, which he intended to bequeath to the Spanish nation, but as he never executed the necessary deeds all his treasures had to be sold.

SOLIS, NICLAS, engraver of the 16th century, a son or brother of Virgil Solis, published fifteen plates representing the Marriage Festivities of Duke William V. of Bavaria and the Duchess Renata of Lorraine in 1568.

SOLIS, VIRGIL, a German engraver, born at Nuremberg in 1514. He engraved both on wood and on copper, chiefly from his own designs. The copper-plates worked in the early part of his life resemble those of Hans Sebald Beham, but when he afterwards engraved after the Italian masters, he adopted a style more open and spirited. His woodcuts are similar to those of Jost Ammon, with respect both to composition and execution. His works prove him to have been a man of ability, though his design is formal and stiff. He has been sometimes called a little master. His prints are very numerous, amounting to upwards of eight hundred. He usually marked them with a cipher composed of a V. and an S., thus, VS. or US. He died in 1562. Among his multifarious productions are the following:

PLATES.

A variety of small Engravings on copper, representing hunting subjects; dated 1541.
A set of vases and ornaments for goldsmiths. 1541.
The Marriage of Cupid and Pysche, the Assembly of the Gods, Parnassus, and other subjects; *after Raphael.*
The Bath of the Anabaptists; copy from Aldegrever.

WOOD-CUTS.

Several sets of small historical subjects from the Bible.
The Metamorphoses of Ovid, in one hundred and seventy cuts; published at Frankfort in 1563.
A set of cuts for Nicholas Reuser's Emblems. 1581.
Another for the Emblems of Andreus Alciatus. 1581.
A series of French Kings from Pharamond to Henry III.

SOLLAZZINO IL, a Florentine painter, whose real name seems to have been Giulano da Montelupo, was born about 1470. In 1506 he was working at Pistoja, in conjunction with G. B. Volponi. He painted an altar-piece for S. Stefano at Serravalle, and other works in Casole and Pisa, in which latter city he died in 1543.

SOLOMAYOR, LUIS DE. See SOTOMAYOR.

SOLOMON, ABRAHAM, painter, was born in London in 1824, went in 1838 to an Art School in Bloomsbury, and in 1839 was admitted to the Academy schools. From 1843 he contributed pictures to the Academy and British Institute. His 'Waiting for the Verdict,' exhibited at the Academy in 1857, and its sequel, 'Not Guilty' (1859), established his reputation. Other pictures by him which have become well known through engravings are, 'Third class—the Parting,' and 'First class—the Return' (1854), 'Le Malade Imaginaire,' and 'Consolation' (1861). His last exhibited work was 'The Lost Found,' and he died still young at Biarritz in 1862.

SOLOSMEO, IL, an Italian sculptor and painter, whose real name appears to have been ANTONIO DI GIOVANNI, was a scholar of Andrea Sansovino the sculptor, and of Andrea del Sarto. In the church of Badia di San Fedele at Poppi there is a panel of the Virgin and Child, with SS. John Baptist, Francis, Sebastian, and John Gualberto, inscribed: ANTONIUS SOLVSMEVS SCULTOR M.D.XXVII.

SOLSERNUS. This name, with the date 1267, appears on a large mosaic of the Byzantine type, representing Christ enthroned, with the Virgin and S. John, on the exterior of the Cathedral at Spoleto.

SOLVYNS, FRANS BALTASAR, a marine painter, born at Antwerp in 1760, was a pupil of Quertemont. After gaining several prizes at the Antwerp Academy he went to Paris, and studied under Vincent. His sea-pieces, however, are not numerous, as his fondness for travel led him to visit India, where he found materials for some three hundred coloured plates illustrating the occupations, festivals, and costumes of the Hindoos, which, when published, were unsuccessful, and involved their author in pecuniary embarrassment. He died in 1824. One of his marine pieces, a view from Ostend, is in the palace at Vienna.

SOLY, ARTHUR, an obscure English engraver, who lived about the year 1683. He was employed by Robert White, and engraved a few portraits, among which are the following:

His own Portrait; dated 1683.
Richard Baxter, Presbyter. 1683.
Tobias Crisp, D.D., Rector of Brinckworth, Wiltshire; prefixed to his Sermons. 1689.

He died about 1695.

SOMER, JAN VAN, (SOMEREN,) was probably a relation of Mathys van Somer, and flourished about the year 1675. He engraved some indifferent mezzotints from the Dutch painters and a few portraits; among them the following:

The Duchess of Mazarine.
Charles Louis, Elector of Bavaria.

Michael Adriansz de Ruyter, Dutch Admiral; *after Karel Du Jardin.*
Peasants drinking; *after A. Both.*
Dutch Boors regaling; *after A. Ostade.*
A Flemish Concert; *after Teniers.*
A Conversation; *after Terburg.*
A Drinking Party; *after his own design.*
Abraham and the Angels; *after Pieter Lastman.*

He usually marked his plates with the following monogram .

SOMER, MATHYS VAN, (SOMMEREN,) a Dutch engraver, who flourished about the year 1660. He engraved a set of landscapes, marked with the initials M. V. S., and his name is affixed to a small oval portrait of John Ernest, dated 1666. There are many other portraits by him; among them, that of Oliver Cromwell.

SOMER, PAUL VAN, painter, was born at Antwerp about the year 1576, and according to Van Mander, resided at Amsterdam in 1604, with his brother BERNARD, where they practised portrait painting with great success. Paul Van Somer soon afterwards visited England, where the great majority of his works are now to be found. His portrait of the Lord Chamberlain, William, Earl of Pembroke, is in St. James's Palace. He painted two pictures of James I., one of which was engraved by Vertue; Queen Anne of Denmark, and Chancellor Bacon (at Panshanger), Lord Falkland and Lady Mandeville, and the Earl of Arundel and his wife (in the collection of the Duke of Norfolk). Van Somer died about the age of forty-five, and was buried in St. Martin's-in-the-Fields, as appears by the register, January 5, 1621: *Paulus Vansomer pictor eximius sepultus fuit in ecclesiâ.* Works:

Hampton Court. Christian IV. of Denmark.
" James I.
" Anne of Denmark. 1617.
" James I. in his robes.
" Anne of Denmark. *Ditto.*
London. *Nat. Por. Gall.* James I.
" " Anne of Denmark.
" " Lord Bacon.
" " Countess of Southampton.
Lady Morton with two other ladies. 1615.
Sir Simon Weston. 1608.
The Marquis of Hamilton.

SOMER, PAUL VAN, engraver, apparently of the same family with Jan van Somer, was born at Amsterdam in 1649. After residing and working some time in Paris, he came to England, and settled in London, where he died in 1694. He etched, engraved, and was one of the first to scrape in mezzotint. The following are his best-known prints:

Portrait of the Duke of Bavaria and his Secretary. 1670.
The Countess of Meath; *after Mignard.*
Tobit burying the Dead Hebrew; *after Seb. Bourdon.*
Moses saved from the Nile; *after N. Poussin.*
The Baptism of Christ; *after the same.*
The Fable of the Old Man and his Ass; a set of six etchings; *after Griffier.*
The Four Times of the Day; *from his own designs.*
The Adoration of the Shepherds; *from the same.*
The Holy Family; *from the same.*

SOMERS, LOUIS J., a Flemish genre painter, born at Antwerp in 1813. He was a pupil of De Braekeleer; his best-known works are a 'Village School,' and 'Monks Chanting.' He died in 1880.

SOMERVILLE, ANDREW, painter, was born at Edinburgh about 1803. He was educated at the Trustees' Academy. He practised at Edinburgh, and in 1831 became an associate member of the Royal Scottish Academy. In the following year he was promoted to the full membership, but died shortly after his election, in 1833. His most popular pictures were 'Flowers of the Forest,' and 'The Bride of Yarrow.'

SOMMERAU, LUDWIG, draughtsman and engraver, but better known in the latter capacity, was born at Wolfenbüttel in 1750. He was a scholar of Mechel at Basle. He engraved portraits; pictures after Guido, Domenichino, and Guercino; also a series of twenty plates after the tapestries designed by Raphael and his pupils. These were published at Rome in 1780, and in London in 1837, with six additional plates, and letterpress by Cattermole.

SOMMEREN. See SOMER.

SOMPEL, PIETER VAN, (SOMPELEN,) engraver, born at Antwerp about the year 1600, was taught engraving by Pieter Soutman, whose style he followed. His plates are neat, particularly his portraits. The following prints by him may be named:

Paracelsus; *after Soutman.*
Henry, Count of Nassau; *after the same.*
Philip of Nassau, Prince of Orange; *after the same.*
The Emperor Charles V.; *after Rubens.*
Cardinal Ferdinand, brother to Philip IV. and Governor of the Netherlands; *after Vandyck.*
Isabella Clara Eugenia, Infanta of Spain; *after the same.*
Gaston, Duke of Orleans; *after the same.*
Margaret, his consort; *after the same.*
Philip the Good, Duke of Burgundy; *after J. van Eyck.*
Frederick Henry of Nassau; *after G. Honthorst.*
Christ with the Disciples at Emmaus; *after Rubens.*
The Crucifixion; *after the same.*
Juno and Ixion; *after the same.*

The only certain date in connection with this master is 1643, on his 'Christ at Emmaus,' after Rubens.

SON, JAN VAN, (ZOON,) the son of Joris van Son, was born at Antwerp about the year 1650. Walpole calls him Francis. He painted similar subjects to those of his father, by whom he was instructed. He came to England when young, and, having married the niece of Robert Streater, succeeded to a great portion of her uncle's business. He painted flowers, fruit, dead game, vases, curtains fringed with gold, Turkey carpets, and similar objects. He composed well; his touch was free and spirited, and his colouring rich and transparent. He is said to have died in London in 1700, but the date is uncertain; some would put it as late as 1723. Pictures by him are to be found at Augsburg, Brussels, Dresden, and Lille.

SON, JORIS VAN, (or ZOON,) born at Antwerp in 1622, excelled in painting flowers and fruit. His pictures are well composed, his handling easy, and his colour transparent. His death occurred about 1667.

SON, NICOLAS DE, (ANTOINE?) a native of Rheims, who flourished about the year 1628, imitated the style of Callot with success. We have several etchings by him from Callot's designs, as well as some from his own compositions. Among them we may name:

A set of small Landscapes with figures and buildings.
The Village Fair; *after Callot.*
The Companion, representing a street, with a coach in the back-ground, and several female figures.
Façade of St. Nicaise, Rheims.
Porch of Rheims Cathedral.

SONDER. See CRANACH.

SONDERLAND, JOHANN BAPTIST WILHELM ADOLPH, painter and etcher, born at Düsseldorf in 1805, was a pupil of the Academy there, under Cornelius and Schadow. He produced many genre

pictures, which are distinguished by humour and by fertility of invention. He designed illustrations for Reinick's 'Painters' Songs,' for Immermann's 'Münchausen,' and for several religious works. He also etched a few plates. He died at Düsseldorf in 1878.

SONDERMANN, HERMANN, German painter; born October 19, 1832, at Berlin; studied at the Academy and with Professor Otto, at Berlin; also worked at Antwerp and Düsseldorf with Schadow and Jordans. After some years' (1859–61) residence at Berlin he settled at Düsseldorf; painted portraits and genre, as, for instance, 'Unsere Helden' (Wiesbaden Gallery), 'Das Kaffeekränzchen,' 'In der Schule,' &c. He died at Düsseldorf, April 2, 1901.

SONJE, JAN, painter, born at Rotterdam, flourished in the 17th century. In 1646 he entered the Painters' Guild at Delft, but left that city about 1654. He painted large mountain landscapes in the Italian manner, with blue skies, silver clouds, dark foregrounds, and figures of men and animals. He also painted Rhine scenery in the style of Sachtleven. Pictures by Sonje are to be found in the Museums at the Hague, Rotterdam, and Augsburg. He died in 1691.

SONMANS. See SUNMAN.

SONNE, JÖRGEN VALENTIN, a Danish painter, born at Birkeröd in Zealand, June 24, 1801, was destined for the army, but soon abandoned a military career for art. He received his first teaching at the Copenhagen Academy, and came out as a painter of military life and of animals. In 1829 he went to Munich, and studied for a time under Hess, and three years later he made his first journey to Rome, where he remained for some time, painting principally scenes from popular life. On his return to his native country he painted a large number of peasant pictures, but the Schleswig campaign of 1848 furnished him with subjects for many works in his early manner. He painted the frescoes on the exterior of the Thorwaldsen Museum. He became a member of the Academy in 1846, and was decorated with the Dannebrog Order in 1852. Works:

Copenhagen.	*Gallery.*	Tyrolese defending themselves among their Mountains.
„	„	The Attack on Duppel, June 5, 1848.
„	„	The Battle of Isted.
„	„	The Sortie from Fredericia, July 6, 1849.
		(*And seven others.*)

SONNIUS, HENDRIK, a Dutch painter, who flourished at the Hague about the middle of the 17th century, and was a pupil of Jan van Ravesteijn. He was one of the forty-seven artists who, in 1656, founded the *Pictura* Society. He is said to have come to England, and to have died here at an advanced age.

SONVILLE, DA (or SONNEVILLE). See DASSONVILLE.

SOOLEMAKER. See SOLEMACKER.

SOPOLIS, an ancient painter, mentioned by Pliny as flourishing at Rome about eighty-seven years before Christ.

SOPRANI, RAFFAELLO, born at Genoa in 1612, of a noble family, was an amateur landscape painter, and the author of a biography of the Ligurian artists.

SORDICHIO. See BIAGIO, BERNARDINO.

SORDILLO DE PEREDA, EL. See DELL' ARCO.

SORDO, GIOVANNI DEL, called MONE DA PISA, an Italian painter of the 18th century, a pupil of F. Barocci. He practised at Pisa, and had the repute of a skilful colourist.

SORDO, GIROLAMO, also called Girolamo Padovano and Girolamo del Santo, is credited with various frescoes of a semi-Brescian, semi-Paduan class, in churches at Padua and elsewhere. Traces of him occur as late as 1546.

SORDO DI SESTRI, IL. See TRAVI.

SORDO D'URBINO. See VIVIANI.

SORE, NICOLAS DE. See SON.

SORELLO, MIGUEL, a native of Spain, born at Barcelona about 1700, established himself at Rome, where he learned engraving from Jakob Frey. He was one of the engravers employed on the 'Antiquities of Herculaneum,' published in 1757–1761. He engraved several prints after the Italian masters, but his principal work is a set of eight plates from Raphael's tapestries in the Vatican. He died in 1765.

SÖRENSEN, CARL FRIEDRICH, a Danish painter, born at Samsoe in 1818. He painted chiefly landscapes and sea-pieces. For the study of marine effects he made trips to the Mediterranean and elsewhere in Danish war-ships. He won a wide reputation, exhibiting in London and Paris as well as his native city. He became professor of painting in the Academy of Copenhagen, in which city he died in 1879. In the Copenhagen Gallery there are three sea-pieces by him, and in that of Stockholm two.

SORGH, HENDRIK MARTENSZOON ROKES, (or ZORG,) painter, was born at Rotterdam in 1621. He was the son of Martin Rokes, the master of the passage-boat from Rotterdam to Dordrecht, who, on account of his care and attention to passengers and to the commissions he received, acquired the appellation of Sorgh, or Careful, and the name descended to his son. Having shown an early disposition for art, the latter was sent to Antwerp, and placed under the tuition of Teniers the younger. He is also said to have studied under Willem de Buytenweg. His pictures represent conversations, fairs, fish-markets, and the interiors of Dutch apartments, with figures regaling and amusing themselves, in some of which he sometimes imitated the style of Adriaan Brouwer. The general character of his works is a mixture of features from the abovementioned artists. His colour is warm, his impasto thin and fused. He died in 1682. Works:

Amsterdam.	*R. Museum.*	A Fish Market.
Augsburg.	*Gallery.*	Peasants Smoking.
Brunswick.	„	Labourers in the Vineyard.
„	„	Peasants Conversing.
Dresden.	„	A Cook and Fishermen.
London.	*Nat. Gall.*	Boors at Cards.
„	„	Man and Woman Drinking.
Munich.	*Gallery.*	A Peasant Family.
„	„	An Ale-house Interior.
Paris.	*Louvre.*	A Kitchen.
Petersburg.	*Hermitage.*	Peasants Quarrelling.
„	„	A Sea-piece.

SORIANI, NICCOLO, a Cremonese painter of the 15th century, was the maternal uncle of Garofalo, to whom he gave some early lessons.

SORIAU, DANIEL, (or PETER,) a German painter of the 17th century, details of whose life are unknown. At the Copenhagen Gallery there is a still-life picture by him of flowers, fruit, and gold and silver plate.

SORLAY, JÉRÔME, a French painter of the 17th century, the pupil of Mignard. In 1664 he painted

a 'Christ appearing to S. Peter on his Flight from Rome.'

SORNIQUE, Dominique, a French engraver, born in Paris in 1707. He was a pupil of Charles Simoneau, whose style of engraving he followed with considerable success. His vignettes and other plates for books are neatly executed. He also engraved several portraits and other subjects, among them the following:

The Cardinal de Richelieu; *after Nanteuil.*
Jean Louis, Duc d'Épernon; *after the same.*
Louis de Bourbon, Admiral of France; *after Mignard.*
Marshal Saxe; *after Rigaud.*
Diana and her Nymphs; *after Correggio.*
Danae; *after the same.*
The Rape of the Sabines; *after L. Giordano.*
Peasants regaling; *after Teniers.*

He died in 1756.

SOROKIN, Paul Semenovich, Russian painter and Academician; was born in 1831. He devoted himself to sacred subjects, and died in 1886.

SORRI, Pietro, born at S. Gusmè, near Siena, in 1556, was for some time a scholar of Arcangelo Salimbeni, but afterwards studied at Florence under Cavaliere Passignano, whose daughter he married. He adopted the eclectic system of his father-in-law, whom he accompanied to Venice, where he improved his manner by studying Paul Veronese. Less facile than Passignano, his colour is more durable, and his drawing more correct. He afterwards went to Genoa and Rome, and died in 1622.

SOSIAS, a Greek vase painter, some of whose works are still extant.

SOTO, Juan de, a Spanish historical painter, born at Madrid in 1592, was one of the best scholars of Bartolomé Carducho, and assisted him in several of his works. While still very young, he was selected to decorate in fresco the queen's dressing-room in the palace of the Pardo. He obtained a considerable reputation with his pictures in oil; they were much in the style of his master, pure in design, and harmonious in colour. The expectations he had raised were, however, disappointed by his early death at Madrid in 1620.

SOTO, Lorenzo de, born at Madrid in 1634, was the pupil of Benito Manuel de Agüero, whose manner he imitated. He painted landscapes, with hermits and saints and religious figure subjects. Among the latter a scene from the life of Sta. Rosa served as an altar-piece in the church of the Atocha at Madrid. In consequence of an attempt by government to tax artists, Soto abandoned painting and retired to Yecla, in Murcia, where he became collector of the royal rents. During this period of retirement, he painted landscapes, which are praised by Palomino. After an absence of about fifty years he returned to Madrid, but his works were looked at with indifference, and he was reduced to selling them in the public places for a subsistence. He died in 1688.

SOTOMAYOR, Luis de, born at Valencia in 1635, became a disciple of Estéban March, the painter of battles, but refusing to submit to that master's caprices, he left him for the school of Juan Carreño, at Madrid. After a time he returned to Valencia, where he enjoyed much success. He had a fine talent for composition, and was an excellent colourist. He painted a 'St. Christopher in company with Christ and the Virgin,' and a 'St. Augustine,' for the Augustine nunnery; and for the Carmelites, two large scenes from the legend of the miraculous discovery of an image of the Virgin, called 'La Morenita,' which is an object of their great veneration. He died at Madrid in 1673.

SOUBEYRAN, Pierre, born at Geneva in 1697 (1708). He resided several years in Paris, where he engraved some of the plates, after Bouchardon, of antique gems in the king's cabinet, for a publication of Mariette's. He also engraved a variety of plates for books after Cochin and others. Returning to Geneva in 1750, he there practised as an architect, and became director of the art school. The following prints by him may also be named:

The Portrait of Peter the Great; *after Caravaque.*
The Arms of the City of Paris; *after Bouchardon.*
The Fair Maid of the Village; *after Boucher.*

He died in 1775.

SOUCHON, François, born at Alais in 1786, was a pupil of David, and a friend of Sigalon. He painted heroic landscapes and historical pictures, and made many excellent copies from the great masters. Many of his works are at Lille, where he was director of the Painting School from 1836 to 1857, and where he died in 1857.

SOUKENS, Jan, a Dutch painter and engraver of the 16th century, born at Bommel. He was a pupil of Jan Vorsterman, and painted river views with figures. His two sons, Gisbert, 1685—1760, and Hendrik, 1680—1711, were also landscape painters.

SOULARY, Claude, painter, born at Lyons in 1792, was a pupil of Révoil and of Gros. For forty-seven years he directed the School of Art at Saint Etienne, where he died in 1870, and where there are several of his pictures in the museum.

SOULÈS, Eugène Edouard, painter, born in Paris. He was a frequent exhibitor of landscapes in oil and water-colour at the Salon from 1831 to 1872. He died in 1876.

SOUMANS. See Sunman.

SOUMY, Joseph Paul Marius, engraver, was born at Puy Amblay in 1831, learned drawing in Lyons, and then entered the atelier of Guy, and afterwards that of Bonnefond, studying engraving under Vibert at the same time. In 1852 he went to Paris, and worked first in the École des Beaux Arts, and then under Henriquel Dupont. In 1855 he visited Italy, where he painted portraits, landscapes, and genre pictures, and made several copies after Raphael, Michelangelo, &c. He also etched a portrait after Giorgione, and Titian's Francis I. On his return to France he led a desultory life, engraving for printsellers, and then for Flandrin, for whom his chief work was the 'Entry of Christ into Jerusalem.' Depression caused by a disease of the eyes led him to commit suicide at Lyons in 1863.

SOUNES, William Henry, was born in London in 1830. In 1855 he became modelling master in the Birmingham School of Art, and later, head master of the Sheffield School of Art. He died at Sheffield in 1873. In the South Kensington Museum there are two architectural drawings by him.

SOURCHES, Louis-François du Bouchet, Marquis de, Grand Provost of France, and amateur engraver, was born at the commencement of the 17th century. He handled the point in the manner of Stefano Della Bella, of whom it is supposed he took lessons during the residence of that artist in Paris from 1640 to 1649. In the Bibliothêque at Paris are preserved nineteen pieces by him. They are copies after Della Bella, and are so exact that proofs before letters have been mistaken for the originals. This series is entitled 'Diuerses figures et Maneiges de Cheuaux Gravées par le Marquis de

Sourches. According to *le Père Lelong* (Bibliothêque Historique de France), this artist engraved the portrait of Madame de Nevelet, the wife of a counsellor of the Parliament of Paris; but it has escaped the researches of Dumesnil. That writer, however, (tom. ii.) describes a series of twelve plates by Sourches which are still rarer than those in the French National Library. Their titles are as follows:

1. Le Berger.
2. L'Homme de Qualité.
3. La Dame de Qualité.
4. Le Duel.
5. Le Porte-drapeau.
6. La Marchande de vieux Habits.
7. Le Départ pour la Chasse.
8. Le Promeneur.
9. Le Pêcheur.
10. Le Puits.
11. Les Ramoneurs.
12. Le Batelier.

One of these, No. 4, was ascribed by Mariette and Gersaint to Della Bella himself.

SOURLEY, JÉRÔME. See SORLAY.

SOUTMAN, PIETER, a Dutch painter and engraver, born at Haarlem in 1590, was a pupil of Rubens, and is said to have painted historical subjects and portraits with considerable success, particularly at the courts of Berlin and Warsaw. He was one of the group of Flemish engravers attached to the school of Rubens, who carried the vigour of the art to a height scarcely equalled by any other workers with the burin. We have several plates by him from his own designs, and from those of Rubens and other masters. He appears to have aimed at giving a striking effect to his plates, by keeping the lights broad and clear; but by carrying this notion too far, many have a slight, unfinished appearance. The following are, perhaps, his best plates:

The Fall of the Rebel Angels; *after Rubens.*
The Rout of Sennacherib; *after the same.*
Christ giving the Keys to St. Peter; *from a drawing by Rubens, after Raphael.*
The Draught of Fishes; *after the same.*
Consecration of a Bishop; *after the same.*

SOWERBY, JAMES, an English natural-history draughtsman and engraver, born in 1757. He published, and illustrated many works, which obtained for him a good reputation. He lived in Paris in the latter part of his career, and died in 1822. The following are some of the works on which he was engaged:

'The Florist's Delight.' 1791.
'English Botany.' 1790—1820.
'English Fungi.' 1797.
'British Mineralogy.' 1804-17.
'Elucidation of Colours.' 1809.
Sir J. E. Smith's 'Icones Pictæ Plantarum.' 1790-3.
Ditto, 'Spicilegium Botanicum.' 1791-2.
Ditto, 'Botany of New Holland.' 1793.
Shaw's 'Zoology of New Holland.'

SOYE, PHILIPPE DE, (or DE SERICUS), a Dutch engraver, born 1538, died after 1567, pupil of Cornelis Cort; engraved the compositions of Italian masters and a series of twenty-eight portraits of popes.

SOYER, EMMA, *née* JONES, was born in London in 1813. Before she was twelve years of age she had drawn more than a hundred portraits from life. In 1836 she married Soyer, the famous *chef-de-cuisine*. Besides sketches and drawings she painted many pictures. Her 'Jewish Boy selling Oranges' was engraved by Gérard. She died in London in 1842.

SOYER, HANS, a Flemish painter, practising at Yprès about 1323. He painted the portraits of the Count and Countess of Flanders for the municipality of Yprès, for which he received the sum of twenty *sous* (16*s.* 8*d.*).

SOYER, JEAN, a French miniaturist, who practised at Tours at the close of the 15th century, and was employed in the illumination of the smaller *Livre d'Heures* of Anne of Brittany.

SPACKMAN, ISAAC, an English painter, practising about the middle of the 18th century. He was best known as a painter of birds and animals. He died at Islington, January 7, 1771.

SPADA, LIONELLO, born at Bologna in 1576. His parents were extremely poor, and he was placed in the service of the Carracci as a colour grinder. This employment gave him an opportunity of picking up some knowledge, and he showed so much capacity for art, that his masters admitted him into their academy. His progress was rapid, and he became an eminent member of the Bolognese school. After a time he turned to the energetic style of Caravaggio, and he went to Rome to study under that master. With Caravaggio he went to Naples and Malta, afterwards visiting Modena, Ferrara, and Reggio. On his return to Bologna, he painted the 'Miraculous Draught of Fishes,' for the refectory of S. Procolo, and an altar-piece in the church of S. Domenico, which is considered his best performance. The latter part of his life was passed at Parma, in the service of the Duke Ranuccio, by whom he was patronized until the death of that prince. He did not long survive his protector, and died at Parma in 1622. He sometimes marked his pictures with a sword, (in Italian *Spada,*) crossed with the letter L. Works:

Bologna.	*S. Domenico.*	S. Jerome.
„	„	S. Dominic burning the heretical books.
„	*S. Michele in Bosco.*	Frescoes from the Lives of S. Benedict and S. Cecilia.
„	*Pinacoteca.*	Melchizedek blessing Abraham.
Dresden.	*Gallery.*	Cupid.
„	„	David conquering Goliath.
Florence.	*Uffizi.*	His own Portrait.
Madrid.	*Museum.*	S. Cecilia.
Modena.	*Gallery.*	Fortune-Teller.
„	„	Madonna with S. Francis.
Naples.	*Museum.*	Cain and Abel.
„	„	Christ on the Cross.
Paris.	*Louvre.*	Return of the Prodigal.
„	„	Martyrdom of S. Christopher.
„	„	Æneas and Anchises.
„	„	A Concert.
Parma.	*Carmelite Church.*	St. Jerome.
„	*S. Sepolcro.*	The Martyrdom of S. Catharine.
Reggio.	*Church of the Madonna.*	David and Abigail.
„	„	Judith and Holofernes.
„	„	Esther and Ahasuerus.
„	„	The Virtues.
Rome.	*Pal. Borghese.*	A Concert.

SPADA, LO. See MARESCALCO, PIETRO.

SPADARO, MICCO. See GARGIUOLI.

SPADEN, JAN, a Flemish painter of the 14th century, who practised at Louvain, and is recorded in the town registers, under the *sobriquet* of Jan Oliepot (oil-pot), to have worked for the Commune from 1364 onwards. He died some time before 1394. His son JAN was also a painter.

SPAENDONCK, CORNELIS VAN, brother of Gerard van Spaendonck, born in 1756, was also a painter of flowers. He was chiefly employed at the Sèvres

porcelain factory, but occasionally painted portraits in oil. He died in 1839.

SPAENDONCK, GERARD VAN, a distinguished fruit and flower painter, was born at Tilburgh in Holland in 1746, and studied under the elder Herreyns at Antwerp. At the age of twenty-four he went to Paris, where for some time he painted miniatures, and fruit and flowers. His productions became very popular, and were purchased with avidity. In 1793 he was lecturing at the Jardin des Plantes. The title-page to his 'Fleurs dessinées d'après Nature' informs us that he was a member of the National Institute, and Professor-Administrator of the Museum of Natural History in Paris, where he died in 1822. The Fruit and Flower piece by him in the Louvre was in the collection of Louis XVI.

SPAGIASI, GIOVANNI, an Italian painter, born at Reggio, who died in the service of the King of Poland, in 1730.

SPAGIASI, PELLEGRINO, was a pupil of Francesco Bibiena; he painted interiors and perspective decorations, and also worked as a scene painter. He died in France in 1746.

SPAGNA, LO. See GIOVANNI DI PIETRO.

SPAGNOLETTO. See RIBERA.

SPAGNUOLO. See GIOVANNI DI PIETRO.

SPAGNUOLO, LO. See CRESPI, GIUSEPPE MARIA.

SPAGNUOLO DEGLI PESCI, LO. See HERRERA, FRANCISCO DE.

SPALTHOF, N., a Dutch painter, who flourished about the year 1650. He is said by Descamps to have visited Italy, and to have studied there several years. He excelled in painting fairs, markets, carnivals, and merry-makings, somewhat in the style of Theodorus Helmbrecker.

SPANGENBERG, FRIEDRICH, historical painter, born at Göttingen in 1843, began his career in Munich under Ramberg. In 1861 he went to Weimar, where he painted the 'Triumph of the American Union' for the Capitol at Washington. After that he returned to Munich, where he produced his 'Plundering Vandals,' and his 'Departure of Geiserich from Rome with Eudoxia.' He met with an accident in going up Vesuvius, and died in 1874.

SPANGENBERG, GUSTAV ADOLF, German painter; born February 1, 1828, at Hamburg, was a pupil of Kaufmann at Hamburg, and also of Couture and Triqueti in Paris. He also studied at the Hanau Gewerbeschule and the Antwerp Academy. From 1855 to 1857 he travelled in Italy, England, and Holland, and finally established himself at Berlin. He painted historical and genre subjects, such as 'Luther musicirend,' 'The Pied Piper of Hamelin,' 'Walpurgisnacht,' and 'Luther at Worms'; also frescoes which are in the Halle University. He was a professor and member of the Berlin, Vienna, and Hanau Academies, obtaining the Berlin gold medal in 1876, and the Vienna medal in 1873. He died at Berlin, October 19, 1891.

SPANGENBERG, LOUIS, German painter, brother of the above; born 1824 at Hamburg; became a pupil of Eisenlohr at Karlsruhe, and also studied with Kirchner at Munich. After lengthy travel in Greece, Italy, Belgium, England, and France, he settled at Berlin, where as a landscape painter he became well known by such works as 'Im Engadin,' 'The Akropolis,' 'Osteria in Piedmonte,' and others. He died at Berlin, October 17, 1893.

SPANZOTTO, MARTINO. This painter at present shines chiefly with a reflected glory, since he was the first master of the celebrated Giovanni Antonio Bazzi (Sodoma), and of the no less remarkable Defendente Deferrari of Chivasso, the most distinguished painter of the Piedmontese School in the early 16th century. The founder of the Spanzotto family was probably Pietro di Capanigo —perhaps an artist, though this is uncertain— a native of Varese, who settled at Casale Monferrato before 1470. We learn that by his wife Orsolina (of what family we know not), who died in August 1489, he had four sons, MARTINO, FRANCESCO, VINCENZO, and GABRIELE. The first three of these appear from extant documents to have all been artists, though Vincenzo was also a monk. The latter decorated the Sacristy-presses in Sta. Maria della Grazie at Milan; while Gabriele, also a priest, was in 1502 elected a canon of the Cathedral of Casale, and Vicar-General of that diocese from 1525, until his death on October 28, 1531. A portrait, now lost, but once belonging to the Counts d'Arco of Mantua, of the unhappy Bianca Maria Gaspardone (Madame de Challant), dressed as a bride, has been attributed to this Gabriele, but the attribution is doubtful, and it is generally supposed that the painting was the work of Martino. Padre Bruzza, on the strength of a document dated 11th of June, 1528, brings forward a son of Francesco, whom he styles Pier Francesco, but more recent authorities are unable to find any trace of such a person.

Martino moved from Casale to Vercelli on August 11, 1491, and leased for a term of four, or five years, from Giovanni Bartolommeo of Conflentia, a house and a shop in the parish of Sta. Maria Maggiore in that city, thus becoming a neighbour of the Bazzi family, whose famous scion had been articled to him for seven years, the year before (November 20, 1490). He married Costantina, daughter of one Antonio Pianta, belonging to a noble family from Lauriano, near Chivasso, and at the end of his lease would seem to have returned to Casale, where he died sometime between June 13, 1524, and November 11, 1528. He appears to have left two sons: Pier Antonio, of whom presently, and Giovanni Ambrogio, a lawyer, who is recorded by Angiolo Salamoni in his 'Memorie Storico Diplomatiche degli Ambiasciatori, incaricati d'affari che la città di Milano inviò a diversi principi' as having in 1560 gone in company with Camillo Castiglioni on an embassy to Philip II. of Spain, and being one of the *Causidici Collegiati* (members of the Guild of Notaries) of Milan in 1562.

Until a comparatively recent date no well-authenticated work of Martino Spanzotto's was known to exist, and he was vaguely spoken of as "an unknown painter on glass"; but in 1899 an undoubted and signed work ('Madonna and Child') was acquired by the Royal Pinacoteca at Turin, where it now hangs (Room 2, No. 30A). Another 'Madonna and Child,' attributed to the *Antica Scuola Piemontese*, but almost certainly also by him, is to be found in the Albertina Collection in the same city (Room 4, No. 150); and other works still have been with good reason assigned by competent authorities to him and his scholars, though as yet opinions are divided upon the point; the most remarkable among these being the curious polyptych, 'Genealogy of the Madonna,' in the church at S. Antonio at Casale: and a

'Nativity,' with Saints and other subjects, in the octagon Baptistery of the Cathedral at Chieri. Two glass lunettes, probably part of a larger work, still preserved at the Santuario di Crea in Monferrato, are also with considerable show of probability assigned to him, and are the only known examples of the branch of art to which—but without great reason—he has been generally supposed to have devoted most attention. The works by him for which documentary evidence exists have unfortunately entirely vanished. They are :

A polyptych, erected in 1488 by the Tana family in their mortuary chapel in the church of S. Maria delle Grazie at Chieri.

The decoration of a chapel in the church of S. Paolo at Vercelli, commissioned by the noble family of Ajazza, concerning which two documents dated January 3, 1490, and January 11, 1492, are still extant.

A painting representing 'S. Francis receiving the Stigmata,' executed for Dorotea, widow of Sigismondo Asinari, in 1524, for the Franciscan Church at Casale. R.H.H.C.

SPANZOTTO, PIER ANTONIO. This artist, son of the above Martino, was working from January 6, 1546, to the end of December 1549, in the Castel di S. Angelo at Rome. He is mentioned in a deed, dated June 1, 1561, among the earliest members of the Academy of St. Luke. He had two daughters, Costantina, who in 1567 married Pietro Rignoni, a barber from Vogogna, near Novara; and Albina, who espoused a Florentine wood-carver, Giuliano di Cazerini or Zazerini (perhaps Porticini). R.H.H.C.

SPARMANN, KARL CHRISTIAN, landscape painter, was born at Meissen in 1805. He became the pupil of Arnold at Meissen, and of Dahl at Dresden, and teacher of drawing to Prince Louis Napoleon, in Arenberg. From the latter, when he became Emperor of the French, he received a pension. He died at Dresden in 1865.

SPARVIER, PIERRE DE, a French painter, born 1660, was a pupil of Cesare Gennari at Bologna. He painted portraits and battle-pieces, and occasionally flowers. He settled at Florence, where he died in 1731.

SPECCHI, ALESSANDRO, an Italian engraver, who flourished from 1665 to 1706. He engraved a set of plates from the palaces and public buildings of Rome, which are executed in a spirited style. These engravings were published by Dom. de Rossi, in 1699. Specchi is supposed to have died in 1710.

SPECKLE, VEIT RUDOLPH, (SPECKLIN,) an old engraver on wood, who flourished at Strasburg about the year 1540. He executed a set of cuts for Fuchsius's 'Herbal,' published in that year, with a whole-length portrait of the author, portraits of Heinrich Fullmaurer and Albrecht Maher, who designed the figures, and the engraver's own portrait.

SPECKTER, ERWIN, painter, was born at Hamburg in 1806. He worked at Munich under Cornelius, but was influenced by Overbeck and Genelli. From Hamburg, where he painted his 'Christ and the Samaritan Woman at the Well,' he went in 1830 to Italy, where he produced a 'Samson and Delilah,' and 'Three Marys at the Grave of Christ,' which was engraved by Schröder. In his leisure he wrote 'Letters of an Artist from Italy.' He died at Hamburg in 1835.

SPECKTER, OTTO, brother of Erwin Speckter, was born at Hamburg in 1807. He practised as a lithographer and book illustrator. In the latter branch of art, the following are his best works: Illustrations to Luther's 'Spiritual Songs,' Bellman's 'Epistles,' Eberhard's 'Hannchen und die Küchlein,' 'Puss in Boots,' and Klaus Groth's 'Quickborn,' which last is considered his most successful achievement. He died at Hamburg, April 29, 1871.

SPEECKAERT, HANS, or JAN, a Flemish painter of the 16th century, a native of Brussels, where his father worked as an embroiderer. He lived for some time in Italy, and worked both at Rome and Florence. At Rome he became acquainted with Arnold Mytens, and a close friendship sprang up between them. He died at Rome about 1577. Van Mander calls him an artist of great merit.

SPEECKAERT, J., a Flemish painter, born at Mechlin in 1748. He painted flowers and fruit, and practised for some time in his native town, but lived towards the close of his life at Brussels, where he died in 1838.

SPEER, MARTIN, (or MICHAEL,) a painter and engraver, was born at Ratisbon in 1700. It is said that he became a disciple of Solimena; at all events he imitated his manner, and engraved some of his allegories and martyrdoms. He painted several altar-pieces and historical pictures, and there are engravings by him after his own designs. They are signed *M. Speer inv. et fecit*, 1742. The time of his death is uncertain, but Zani puts it in 1762.

SPELT. See VAN DER SPELT.

SPENCER, FREDERICK, an American painter, born at Canistota, U.S.A., in 1805. He studied art in his native village, without a master. About 1830 he settled in New York as a portrait-painter, where he met with much success, painting many distinguished persons. He became a member of the Academy in 1848, and in 1853 he retired to Canistota, where he practised until his death in 1875.

SPENCER, JARVIS, (or GERVASE,) a painter in miniature and in enamel, who flourished about the middle of the last century. He began life in domestic service, but by the help of his employer and his family, developed his faculty for art, and became a fashionable painter of the day. He painted on ivory and in enamel. In 1762 he sent some enamel portraits to the exhibition of the Society of Artists, and some fine enamels bearing the initials *G. S.* are his work. He etched his own portrait, after Reynolds, a plate on which the name George Spencer was afterwards erroneously placed. Some portrait etchings by him in the British Museum prove him to have been a good draughtsman. He died October 30, 1763.

SPENCER, LAVINIA, COUNTESS, (*née* BINGHAM,) daughter of the Earl of Lucan, and wife of the second Earl Spencer, was an amateur of some ability. Some of her drawings were engraved, among others 'The Orphan,' by Gillray, and 'New Shoes,' by Bartolozzi. She died June 8, 1831.

SPERANZA, GIOVANNI, an Italian painter of the 16th century. The dates of his birth and death are both unknown, though he was probably a native of Vicenza. Vasari states that both he and Bartolommeo Montagna, with whom he has much in common, were disciples of Mantegna, but there is no proof of their personal acquaintance with the Paduan master. The church of S. Giorgio, at Velo, in the province of Vicenza, has an enthroned 'Virgin and Child with Saints' by him; and in the gallery of Vicenza is an 'Assumption of the Virgin, with S. Thomas and S. Jerome'; this latter is a reproduction of the 'Assumption,' assigned to Pizzolo, in the Eremitani Chapel, Padua; both are

in tempera. At the Casa Nievo, Vicenza, is an oil painting of the 'Virgin and Child.' Other paintings by this artist may be found at Santa Corona and Santa Chiara, Vicenza, and in the Casa Pioveni, Padua. In his later works it is difficult to distinguish his hand from that of Montagna. It is likely that the 'Madonna with the Child holding a Strawberry' in the National Gallery, and there ascribed to Montagna, is by Speranza; also No. 174, in the Brera, at present unascribed. W.A.

SPERANZA, Giovanni Battista, born at Rome about the year 1610, was a disciple of Francesco Albano. He acquired a considerable repute as a painter of history, particularly in fresco. In a chapel in the church of S. Caterina da Siena, there are some subjects from the life of the Virgin, in fresco, by him; and in the Orfanelli a ceiling representing the Passion of our Saviour, in five compartments. Speranza died in the prime of life, in 1640.

SPERLING, Hieronymus, a German engraver, born at Augsburg about the year 1695, was a pupil of Preissler, at Nuremberg, and engraved some of the plates for a work on the churches of Vienna, published by J. A. Peffel, in 1724. He also engraved some of the plates from statues in the gallery of King Augustus of Poland, at Dresden, which were published as a collection in 1733. He engraved many portraits, chiefly after German painters, and a set of 'Months of the Year,' with a frontispiece. He died in 1777.

SPERLING, Johann Christian, a painter of portraits and small historical subjects, was born at Halle, in Saxony, in 1691. He was the son of Johann Heinrich Sperling, a painter of portraits and fancy heads, who had moved from Hamburg to Halle. Christian studied under his father, and afterwards under Adriaan Van der Werff, at Rotterdam, and adopted his manner of painting. There is a 'Vertumnus and Pomona' by him in the Dresden Gallery; and many of his portraits of persons of high rank exist in Germany. They are but little known elsewhere. He died at Ansbach in 1746.

SPERWER, Pieter, a Flemish painter of the 17th century, was born at Antwerp, where he practised, and where a few of his pictures are still to be found. He is registered as a pupil in the records of the Guild of St. Luke for 1675-76. In 1703 he received from the States of Antwerp the sum of ninety florins for a portrait of the King, to be placed in the Hôtel de Ville.

SPEY, Martin, a painter of portraits, flowers, and dead game, was born at Antwerp in 1777. He left his native country for Paris in 1809, and remained there till the entry of the allied army in 1814, after which all trace of him is lost.

SPEZZINI, Francesco, was a native of Genoa, and flourished about the year 1578. He was first a scholar of Luca Cambiasi, but he afterwards studied under Giovanni Battista Castelli. He visited Rome, where he studied Raphael, Michelangelo, Giulio Romano, &c. On his return to Genoa, he painted several pictures for the churches, particularly an altar-piece for S. Colombano, which is perhaps his best work. He died young, of the plague.

SPICER, ——, an English mezzotint engraver, who flourished about the year 1770. He engraved some portraits after Sir Joshua Reynolds, among which are those of Barbara, Countess of Coventry; Kitty Fisher; and Lady Stafford.

SPICER, Henry, painter in miniature and enamel, born at Reepham, in Norfolk, was a pupil of Gervase Spencer. He was extensively employed, and reached considerable excellence as an enamel painter. He was a constant exhibitor with the Incorporated Society and with the Royal Academy, and was appointed portrait painter in enamel to the Prince of Wales. In 1776 he visited Dublin, and painted many Irish celebrities. He died in London in 1804.

SPIEGL, Joseph, a mezzotint engraver, of whom nothing is known, except that he was born in 1772, and received his artistic education in the Academy at Vienna. Five prints by him are extant:

A Holy Family; *after Sassoferrato.*
Mater Dolorosa; *after Guido.*
Venus and Cupid; *after N. Poussin.*
Bacchus and Ariadne; *after Gavin Hamilton.*
A Woman bathing; *after Rubens.*

SPIELBERG, Adriana, (Spilberg,) the daughter of Johannes Spielberg, was born at Amsterdam in 1646, and instructed by her father. She excelled in crayon portraits, though she occasionally practised in oil. She married the painter Breckvelt, and, after his death, Eglon Van der Neer.

SPIELBERG, Johannes, (or Spilberg,) born at Düsseldorf in 1619, was the son of a glass-painter in the service of the Elector Palatine. It was his father's intention to have sent him to Antwerp, to the school of Rubens, but that painter's death put an end to the project. So Spielberg went to Amsterdam, where he became a scholar of Govert Flinck. He prosecuted his studies under that artist for seven years, and on leaving his school, soon won fame as a painter of history and portraits. The reputation he acquired at Amsterdam led to his being invited to the court of Düsseldorf, as painter to the Elector Palatine. He painted the portraits of the Electoral Family, and several historical works for the churches. For the Schloss he painted a series of 'Labours of Hercules.' He was also commissioned to paint some scenes from the 'Life of Christ,' which he did not live to accomplish. He died in 1690. His 'Banquet of the Archers' Company,' in the Stadthaus at Amsterdam, shows clearly the influence of Van der Helst. One Gabriel Spielberg, who was painter to the court of Spain in the 17th century, is supposed to have been his brother.

SPIERINC, Nicholas, a Flemish miniaturist of the 15th century. He was working at Brussels in 1469 for the Duke of Burgundy.

SPIERINGS, Pieter, (or Spierinckx,) painter, born at Antwerp in 1633. He has sometimes been mistakenly called Nicholas. He painted landscapes, into which other artists occasionally introduced figures. Pieter Ykens in particular is said to have frequently aided him in this manner. He spent several years in Italy, and imitated the works of Salvator Rosa. It has been said that he died in England, but more recent researches show him to have died in his native town in 1711. He and his wife, Maria de Jode, whose death took place in 1714, were both buried in the Church of St. Jacques at Antwerp. He was the friend of Biset, and was one of the painters of Louis XIV. At Antwerp there are two large landscapes by him, and two in the Madrid Museum.

SPIERRE, Claude, a French painter of the 17th century, and brother of Fr. Spierre, the engraver. He went to Rome to study, and gave promise of a great career, which was cut short by his early death.

SPIERRE, François, born at Nancy in 1643.

went to Paris when very young, and became the pupil of François de Poilly, whose style he for some time followed with success. He did not, however, confine himself to the manner of his master, but went to Italy, where he acquired a distinctive style of his own. He did not long survive his return to his native country, but died in 1681. The following are, perhaps, his best prints:

Pope Innocent XI.; engraved in the style of Mellan; *Franciscus Spier, del. et sculp.*
The Grand Duke of Tuscany; dated 1659.
Lorenzo, Count de Marsciano; *after his own design.*
The Virgin suckling the Infant Christ; *after Correggio.*
St. Michael defeating Satan; *after P. da Cortona.*
The Immaculate Conception; *after the same.*
The Virgin and Infant Jesus, with St. Catharine; *after the same.*
The Circumcision; *after Ciro Ferri.*
St. John preaching in the Wilderness; *after Bernini.*
The miracle of the Loaves and Fishes; *after the same.*
Christ on a Cross suspended over a sea of blood, which flows from His wounds; *after the same.*

SPIERS, Albert van, was born at Amsterdam in 1666, and was a scholar of Willem van Ingen, an historical painter of some eminence. He had already given proof of considerable talent in his native country, when he determined to visit Rome. After passing seven years there, he went to Venice to improve his colour. After a residence in Italy of ten years he returned to Holland in 1697, and established himself at Amsterdam, where he was largely employed in decoration. He had established a great reputation when he fell a victim to overwork, in 1718.

SPIESS, August Friedrich, engraver, was born at Castell, in Franconia, in 1806. He began his studies at the Munich Academy, under Amsler. His first works were, 'The Transfiguration,' and a 'Holy Family,' after Raphael, and 'The Last Supper,' after Leonardo da Vinci. He produced a large number of historical and religious engravings, and many excellent crayon portraits. He died at Munich in 1855.

SPIESS, Heinrich, historical painter, born at Munich in 1831, was a pupil of the Academy under Voltz from 1849 to 1856, and studied later under Kaulbach. He was associated with Schwind in the execution of the Wartburg frescoes, and jointly with his brother, August Fr., he painted allegories of the sciences in the Arcades of the Maximilianeum, at Munich. He died at Munich in 1875.

SPILIMBERGO, Irene di, was born at Udine about 1540. Although practising painting for her amusement only, she applied herself to it with all the zeal of a professor, and is said to have received lessons from Titian. Lanzi mentions three pictures from sacred history, by this lady, which were in his time in the Casa Maniago at Venice. Titian is said to have painted her portrait. She died in 1559.

SPILMAN, Hendrik, was born at Amsterdam in 1721, and painted portraits and landscapes with some success. He engraved a few plates, among which are the following:

Henry Tilly; *after C. van Noorde.*
His own Portrait; *after the same painter.*
Several portraits for Langendijk's History of the Counts of Holland.
Six small Views in Holland, on one sheet; inscribed *Plaizante Landschapies, H. Spilman, inv. et sculp.*
View of the Rokin, Amsterdam; *after J. de Beijer.*

He also engraved three landscapes, in the style of bistre drawings, after Everdingen, Van Borssum, and Berchem. He died in Haarlem in 1784.

SPILNBERGER, Hans, (Spielberger,) painter and etcher, was born at Kaschau, in Hungary, in 1628. He worked in Italy and Augsburg, and afterwards settled in Vienna as court painter. He was carried off by the plague in 1679, while travelling in Bohemia. His works include, 'St. Peter preaching on the Day of Pentecost,' in the Kreuzkirche at Augsburg; 'The Death of St. Benedict,' in the church of S. Emeran at Ratisbon; and 'The Assumption of the Virgin,' in St. Stephen's, Vienna. He also etched several plates.

SPILSBURY, F. B., an amateur painter and draughtsman, was a surgeon in the navy, and made many drawings of scenery and costumes seen by him during his voyages. He served in the Syrian campaign of 1796, and published a 'Picturesque Scenery in the Holy Land and Syria,' and, in 1805, a book on the West Coast of Africa, illustrated by himself.

SPILSBURY, John, an English engraver and printseller, was born in 1730. He scraped a great many plates in mezzotint after Reynolds and others, and many portraits after his own designs. In the dot style he engraved a collection of gems, which was published in numbers. About 1782 he was drawing-master at Harrow School. He also kept a print-shop in Russell Court, Covent Garden. He died in 1795. Among his plates we may name:

Miss Pond, who rode 1000 miles in 1000 hours; *from his own design.*
A set of fourteen Heads and Busts; *in the manner of Rembrandt.* 1767 and 1768.
George III. when Prince of Wales. 1759.
Queen Charlotte. 1764.
Christian VII., King of Denmark; *after Fesche.* 1769.
Inigo Jones; *after Vandyck.*
Lady Mary Leslie decorating a Lamb; *after Reynolds.*
A young Lady with Flowers; *after the same.*
Frederick Howard, Earl of Carlisle; *after the same.*
A Boy eating Grapes; *after Rubens.*
Two Monks reading; *after the same.*
Abraham sending away Hagar; *after Rembrandt.*
The Flight into Egypt; *after Murillo.*
The Crucifixion; *after the same.*

The name Inigo Spilsbury, which often occurs in catalogues, seems to have been given to John, as the engraver of Van Dyck's 'Inigo Jones,' to distinguish him more readily from his brother Jonathan.

SPILSBURY, Jonathan, the brother of John Spilsbury, exhibited portraits at the Royal Academy from 1776 to 1807. Among them were those of Charles Wesley, and of the Rev. J. Fletcher and his wife.

SPILSBURY, Maria, painter and engraver, was the daughter of John Spilsbury, and was born in London in 1777. She painted genre pictures, and was most successful in the treatment of rural life and of childhood. In 1807 she exhibited eight pictures at the Royal Academy. Many of her best works were engraved, one, 'A Shepherd's Family,' by herself. She married a Mr. John Taylor, and settled in Ireland, where she died.

SPINELLI, Gasparri, (Parri,) painter of Arezzo, born in 1387, was the son and pupil of Luca Spinelli. He afterwards went into the school of Ghiberti in Florence. The church of S. Domenico, Arezzo, contains a 'Crucifixion,' with the Virgin and figures of three saints on either side, by him, in fresco. The Gallery of Arezzo possesses three frescoes taken from the church of Sta. Maria della Misericordia of that city; and the church of San Francesco, a 'Last Supper,' which is now much damaged by time. His portrait, painted by Marco

de Montepulciano, is still preserved in the cloisters of S. Bernardo, in his native city. He died in 1452.

SPINELLI, Luca, commonly called Spinello Aretino, was the son of Luca Spinelli, a Florentine Ghibeline, who about 1310 had fled to Arezzo, where the younger Luca was born in 1332. The boy was apprenticed to Jacopo del Casentino, a follower of Giotto, and before his twentieth year was a better artist than his master. Very few of his earlier works at Arezzo have been preserved. About 1348 we find him at Florence, painting frescoes in the choir of S. Maria Maggiore, in two chapels of the Carmine, and in one at S. Trinità, besides three altar-pieces for the churches of S. Apostolo, S. Lucia di Bardi, and S. Croce. The frescoes have all disappeared, but the panels remain. In 1361 he was recalled to Arezzo, where he painted an altar-piece for the Abbey of the Camaldoli in the Casentino, which was removed in 1539 to give place to one by Vasari, as well as many other altar-pieces and frescoes, of which an 'Annunciation' over the altar of S. Francesco, and frescoes in different parts of the church, may still be seen; the bell-room contains frescoes illustrating the life of St. Michael the Archangel. In 1384, when Arezzo was sacked, Spinello again went to Florence, where he was engaged by Don Jacopo d'Arezzo, Abbot of S. Miniato, and General of the Congregation of Monte Oliveto, to furnish an altar-piece for his church. The centre panel of this work has disappeared; but its two wings, with the date 1385, and the names of Simone Cini, the carver, and Gabriello Saracini the gilder, inscribed on two members of the frame, are in the possession of Mons. Ramboux, superintendent of the Gallery at Cologne, while its gable and predella are in the Gallery of Siena. He also decorated the sacristy of San Miniato with frescoes representing scenes from the life of St. Benedict. Although very unskilfully restored, these still exist, and are very Giotto-like in composition, besides possessing that decorative brilliance of colour which is one of the characteristics of the Siena school. His style, in fact, may be regarded as a link between the school of Giotto and that of Siena. In 1391–92 Spinello painted six frescoes, which still remain on the south wall of the Pisan Campo Santo, representing miracles of Sts. Potitus and Ephesus. These finished, he again returned to Florence, where in 1400 and 1401 he painted scenes from the lives of SS. Philip and James for a chapel in Santa Croce, and an altar-piece for the convent of Santa Felicità, now in the Accademia at Florence. It is in three compartments, of which the centre, with the 'Coronation of the Virgin,' is painted and signed by his assistant and pupil, Lorenzo di Niccolò Gerini; the figures of St. Peter, St. James, St. John, and St. Benedict on its right were painted and signed by Niccolò di Pietro, the father of Lorenzo; and the figures of St. John Baptist, St. Matthew, and S. Felicità on its left were painted and signed by Spinello himself. The whole bears an inscription dated 1401. To about the same period must be ascribed the famous fresco, formerly in S. Maria degli Angeli, at Arezzo, representing the 'Fall of the Rebel Angels.' The church was destroyed in the last century, and the only parts of Spinello's work which were saved are now in the National Gallery. It is of this last subject that Vasari states that Spinello died through fright from a dream in which he saw the devil, who demanded of him why he had painted him so frightful. But so far from dying at this time, Spinello accepted a commission to paint at Siena, where he and his son Gasparri or Parri, went in 1404, and worked at the decoration of the Duomo until 1405. He probably then returned to Florence, where he decorated Dardano Accaiuoli's chapel in San Niccolò, as well as portions of the church. In 1408 he and his son returned to Siena, and decorated the Sala di Balia of the Palazzo Pubblico with a series of sixteen frescoes, illustrating the Venetian campaign against Frederic Barbarossa, and giving prominence to the part taken in it by Pope Alexander III. It is supposed that he then retired to Arezzo, where he died in 1410, leaving two sons, Gasparri and Baldassare. Forzore Spinelli, sometimes called Luca's son, was his nephew.

Florence.	*Academy.*	Madonna and Child with Saints and Angels. 1391.
Gubbio.	*Marchese Ranghiacci.*	A Banner with the Flagellation, and Mary Magdalene.
London.	*Nat. Gallery.*	St. John the Baptist, St. John, and St. James the Great (?).
"	"	Michael and six Companions, from the 'Fall of the Rebel Angels,' formerly in S. Maria degli Angeli, Arezzo.
"	"	Fragments from the border of the same.
Siena.	*Academy.*	Death of the Virgin.

SPINNY, Guillaume de, a native of Brussels, studied art in that city and in France. In 1756 he established himself at the Hague, where he painted with some acceptance for many years. He died in 1785.

SPIRINX, J., an indifferent engraver, who flourished about the year 1635. He engraved some frontispieces and other plates for books.

SPIRINX, L., probably a relation of J Spirinx, engraved some frontispieces and other ornaments for books, dated from 1641 to 1674. This artist has left a few portraits, among them one of Pierre de la Mothe, dated 1663.

SPISANO, Vincenzo, (called Lo Spisanelli,) painter, born at Orta, in the Milanese, in 1495, studied at Bologna, in the school of Denys Calvaert, whose style he adopted, and followed without deviation. His compositions are, however, less judicious, and his design less correct. Of his numerous works in the public buildings of Bologna, the most remarkable are, the 'Death of S. Joseph,' in S. Maria Maggiore; the 'Visitation of the Virgin to S. Elizabeth,' in S. Giacomo Maggiore; the 'Baptism of Christ,' in S. Francesco; and the 'Conversion of Paul,' in S. Domenico. His easel pictures, most of which are in private collections in Bologna and its neighbourhood, are better than his altar-pieces. He died in 1662.

SPLINTER, Gerrit, is quoted by Van Mander as the master, at Utrecht, of Abraham Bloemaert. The records of Utrecht show that early in the 16th century a family of painters of this name was established in the city.

SPŒDE, Jean Jacques, a Flemish painter of still-life, was born at Antwerp, probably in the first years of the 18th century. He studied in the Academy of his native city, and afterwards went to Paris, where he became the friend and pupil of Watteau. His name occurs in the catalogue of the exhibitions held by the Paris Society of S. Luke, of which he was professor, and rector in 1751, 1752,

and 1753. He died in 1760. There is a portrait by him in the Orleans Museum.

SPOFFORTH, ROBERT, an English engraver and printseller, who flourished about the year 1707 From his style Strutt thinks he was a pupil of S. Gribelin. We have a few portraits by him, among them the following:

Queen Anne. | George I. | John Cole, M. D.

SPOLETI, PIER-LORENZO, a Genoese, born in 1680, was a pupil of Domenico Piola the Elder, and lived for a time at Madrid, where he had some success as a portrait painter. He died in 1726.

SPOLVERINI, HILARIO, born at Parma in 1657, was a disciple of Francesco Monti. Although he occasionally painted historical subjects, he was better known for his battles, attacks of banditti, and assassinations, which he designed with spirit, and painted with a consistent vehemence. He was much employed by Francesco, Duke of Parma. There are some altar-pieces by him at Parma, in the cathedral and the Certosa. He died at Piacenza in 1734.

SPOONER, CHARLES, was born in the county of Wexford in the first half of the 18th century, and apprenticed in Dublin to John Brooks. He came to London on the invitation of McArdell. We have several mezzotint portraits and other subjects by him, dated from 1752 to 1762, among which are the following:

Thomas Prior; *after J. Van Nost.* 1752.
Major-General Sir William Johnson; *after T. Adams.* 1756.
Miss Gunning; *after Cotes.*
Miss Smith; *after the same.*
George Keppel, Earl of Albemarle; *after Reynolds.*
Lady Selina Hastings; *after the same.*
Garrick in the character of Lear; *after Houston.*
Woman with a Candle in her hand; *after Schalcken.*
Peasants regaling; *after Teniers.*
A set of four plates of Youthful Amusements; *after Mercier.*

He died in London in 1767, aged about fifty.

SPOOR, W. J. L., a Flemish painter of the 18th century, was born at Budel, in North Brabant. He was a scholar of Hendrik van Anthonissen, at Antwerp. In his early pictures he imitated the manner of that painter; but afterwards became a copyist of Paul Potter, and of other landscape and animal painters of the Dutch school.

SPORCKMANS, HERBERT, was born at Antwerp in 1619. He studied under Rubens; received the freedom of the Corporation of S. Luke in 1640, and was dean in 1659. He died in 1690. There is a picture by him in the Hôtel de Ville, at Antwerp.

SPRANGHER, BARTHOLOMÄUS, painter, born at Antwerp in 1546, was the son of Joachim Sprangher, an eminent merchant, who destined him for commercial pursuits; but betraying a decided inclination for painting, he was placed under the tuition of Jan Mandijn, at Haarlem, with whom he studied eighteen months, when, on the death of his instructor, he became a scholar of an amateur called Van Dalem. He afterwards travelled through France to Italy, and resided three years at Parma, where he studied under Bernardino Gatti, called Il Sojaro, who had been a disciple of Correggio. From Parma he went to Rome, where he was engaged to decorate the Villa of Caprarola by Cardinal Farnese. He was introduced by that prelate to Pope Pius V., who appointed him his painter, and gave him apartments in the Belvidere. The first thing he did for the Pope was a 'Last Judgment,' a composition of more than five hundred figures, painted on a copper-plate six feet high, which he finished with great care. He was also commissioned by the Pope to paint twelve scenes from the Passion of our Saviour. In 1575 Sprangher was invited to the court of Vienna, by the Emperor Maximilian II., who appointed him his principal painter. On the death of Maximilian, in 1576, he remained in the service of Rudolph II., for whom he was employed both at Vienna and at Prague. Sprangher was greatly respected by the Emperor, both for his abilities as a painter, and for his literary acquirements, which were extensive, as well as for his talents in conversation. In 1588 Rudolph ennobled him and his descendants. He died at Prague about 1627. There is a curious picture by Sprangher in the magazine of the National Gallery; the subject is 'Men devoured by Dragons.' Other works:

Berlin.	*Museum.*	The Resurrection.
Copenhagen.	*Museum.*	The Death of Lucretia.
Vienna.	*Gallery.*	Portraits of himself and his Wife.
"	"	The Virtues of Rudolph II., an allegory.
		And others at Stockholm, Schleissheim, Darmstadt, and Brunswick.

Spranger has left a few etchings, among which the best is,

A Figure bound to a Tree, on which the initials B.S. are reversed.

SPRINGER, CORNELIS, Dutch painter and engraver; born May 25, 1817, at Amsterdam; studied with Gaspard Karssen and chose the same genre as that of his master, which was views of towns. Some of his pictures were highly appreciated, such as 'Hôtel de Ville de Nimègue,' 'La Maison de Rembrandt,' 'La Ville de Zélande,' and several were exhibited at the Salons and the Paris Exhibitions, notably at the 1867 Exhibition, to which he sent his 'Vue de Munster.' He obtained several decorations, including the Leopold Order, the Hague gold medal of 1857, and others. He was a member of the Rotterdam Academy, and died at Hilversum, February 18, 1891.

SPRINGINKLEE, HANS, is said to have resided in the house of Albrecht Dürer, from whom he learnt the principles of the art of design, and to have died about 1540. He was formerly ranked among wood engravers from the presence of his mark, on several of the woodcuts in the 'Hortulus animæ cum horis beatæ Virginis,' &c., printed at Nuremberg in 1518, 1519, and 1520. All that can be certainly affirmed of him, however, is that he was the designer of those subjects, and that he was contemporary with Albrecht Dürer. Neudörfer calls him an illuminator, and Thausing believes him to have been the author of some of the borders in the Prayer Book of Maximilian.

SPRONCK. See VERSPRONCK.

SPRONG, GERARD, born at Haarlem in 1600, was a fair painter of portraits and interiors. He died in 1651. There is a half-length portrait of a lady by him in the Louvre.

SPROSSE, KARL, painter and etcher, born at Leipsic in 1819. He worked at the Art Academy of Leipsic, under Fr. Brauer and Schnorr. About 1838 he was employed by Dr. Puttrich of Cologne. In 1840 he went to Italy, where he painted several views of the ruins of ancient Rome, from which

he afterwards etched twelve plates. In 1848 he returned to Germany, but in 1849 was again in Rome. In 1850, 1857, and 1860 he was painting in Venice. He also visited Greece in search of subjects. Besides his Italian series, he etched many German castles, cathedrals, &c. He twice exhibited in London. He died at Leipsic in 1874.

SPRUYT, CHARLES, son and pupil of Philip Spruyt, was born at Brussels in 1769. After studying in Italy, he settled in Brussels, where he painted historical pictures, such as a 'S. Theresa,' 'The Disciples at Emmaus,' 'John, Duke of Brabant, rescuing his sister.' He died at Brussels in 1827.

SPRUYT, JAKOB PHILIPS, a native of Ghent, where he flourished about 1764. He worked for a time at Delft and the Hague, but finally settled in his native city.

SPRUYT, PHILIP LAMBERT JOSEPH, painter, was born at Ghent in 1727. He received his first teaching from Milé and Van Loo in Paris, and then from Mengs in Rome. On his return to Belgium he became Professor of Drawing at the Ghent Academy, and by command of Maria Theresa made a catalogue of all the works of art in the Belgian churches and convents, which he adorned with etchings. He died at Ghent in 1801.

SPRY, WILLIAM, an English flower-painter, who practised in London, and exhibited at the Royal Academy from 1834 to 1847.

SPYCK, HENDRIK VAN, portrait painter, flourished at the Hague about 1670. He was an artist of some ability, and painted the portrait of Spinoza, with whose opinions he sympathized.

SPYERS, JAMES, a painter of views, practised in London in the second part of the 18th century. Various landscapes by him were engraved and mezzotinted by Jukes and G. Wills.

SQUARCIONE, FRANCESCO, (SQUARÇON, SQUARZON, SQUARZUN, or SQUARZONUS,) is celebrated in the tradition of ancient Italian art as the founder of the Paduan school of painting, and as having initiated among North Italian artists the study of ancient Greco-Roman art. He is important above all because he is said to have educated among his hundred and thirty-seven pupils one of the greatest painters of North Italy, his adopted son Andrea Mantegna. Vasari, referring to Girolamo Campagnola, a contemporary scholar of Padua, and the Paduan historiographer Bernardino Scardeone ('De Antiquitate Urbis Patavii,' 1560) relates that Squarcione, himself a very weak painter, used to instruct Mantegna and his other pupils not by his own examples but by means of casts and drawings after antique statues and other works of art which he had collected during his long journeys in Italy, especially in Tuscany and Rome, and even in Greece. Squarcione, who was therefore called the father of painters, is said to have been very famous in his time, and to have been honoured by the acquaintance of very conspicuous persons, such as the Emperor Frederick, St. Bernardino, the Cardinal Mezzarota, and others.

From the study of the documents and of the pictures attributed to him, however, we get quite a different idea of his artistic importance. He was born at Padua in 1394, the son of the notary Giovanni Squarcione. In a deed of Dec. 29, 1423, he is called a tailor and embroiderer (*sartor et recamator*), and it is not earlier than in 1439 that we find him mentioned for the first time as a painter. He must therefore have practised painting only in later years, especially if he had made long journeys in distant countries. From 1441 to 1463 he is mentioned in the registers of the *fraglia* (brotherhood or guild) of the Paduan painters, and in the account-books of St. Antonio and of the cathedral, as a painter and as providing certain drawings. In 1463 he is declared to have removed to Venice, and in 1465 he was exempted from all taxes because he had pledged himself to draw and colour a plan of the town and province of Padua for the municipality. He died, according to Scardeone, at Padua in 1474, at the age of eighty.

Only two authentic works of Squarcione can still be pointed out: an altar-piece in the Paduan Museum which, according to the still-existing contract, he executed in 1449 to 1452 for the Lazzara family, and a Madonna with Child, signed with his name, bought by the Berlin Museum from the same family. The altar-piece consists of five parts, in the centre of which St. Jerome is represented seated in a landscape, while the others contain the figures of St. Anthony and Justina, John the Baptist, and Lucia on a gold ground. It is a very weak painting, quite in the style of the Vivarini, which could easily be taken for an early work of Gregorio Schiavone, one of Squarcione's pupils. The Berlin Madonna is not much better as a painting, but it shows quite a different style, and betrays a great superiority in the fresh naturalistic motive of the composition, which is, however, obviously borrowed from Donatello. The Child, as if frightened by something unaccustomed, with a violent movement takes refuge in his mother's arms.

These weak pictures of quite an obsolete manner—painted at a time when Mantegna had already given the first imposing proof of his extraordinary talent—do not enable us to believe that their author should be regarded as the creator of a new style. The great difference between the two paintings has been universally remarked, and must suggest to us the suspicion that both pictures may have been executed, not by Squarcione himself, but by two of his many assistants. The following facts and considerations confirm the supposition that Squarcione, recognized even by his admirers as a feeble painter, used to take the works of his pupils under his own name, and he was not so much the artistic as the business head of his workshop.

In 1443 the decoration of a chapel in the church of the Eremitani at Padua was committed to Squarcione, who, however, as we learn from documents and from the work itself, did not himself execute the frescoes, but entrusted them to his pupils, especially to the young Mantegna. We know that as early as 1448, when Mantegna was only seventeen years old, Squarcione made a contract with him for common work, which afterwards (1455) on Mantegna's demand was declared by the court of justice null and void because he then was still a minor, and because he had been deceived in the contract. Mantegna meantime had withdrawn himself from the dependence of Squarcione, and entered in artistic and personal connection with his master's rival, Jacopo Bellini, whose daughter he married. For this he incurred the enmity of his late master, who is said to have blamed very violently Mantegna's work in the chapel of the Eremitani. From an agreement between Pietro Calzetta, one of Squarcione's pupils, and Bernardo Lazzara in 1466 we learn that the drawing of Squarcione which had to serve as the sketch for Calzetta's painting was really not by the hand of the master but of that of Niccolò Pizzolo, one of

FRANCESCO SQUARCIONE

Hanfstängl photo] [*Berlin Gallery*

THE MADONNA AND CHILD

his most talented assistants. Of a similar origin may have been the drawings which Squarcione delivered in 1462 to the Canozi di Lendinara for the choir stalls of Il Santo. Within the limits of Squarcione's talents may have been works of the character of the two plans of Padua, which he executed for the government of Venice, and, as we have seen, for the municipality of his native town. We can conclude from all this that Squarcione, far from being a creating and inspiring artist, was obliged to maintain the credit of his workshop by abusing the talents of his young assistants. Moreover, nearly all important commissions for paintings at Padua seem to have been in his time entrusted to foreigners. Very eloquent also is the silence of the most important and learned contemporary historian of Padua, Michele Savonarola, who wrote in 1440, as regards Squarcione, whom not once does he mention as an artist. It would seem, therefore, that Squarcione obtained his reputation as a painter and a teacher only very late in life. The account of his theoretical method of teaching his pupils by models of antique statues—a method so contrary to the practical and naturalistic sense of the Quattrocento as conformable with the academical spirit of the late Cinquecento—is evidently the work of the historical reconstruction of Vasari and of the local patriotism of Scardeone.

Squarcione may have been an art-loving and learned man and a clever manager of artists. His external position and his interest for antiquities made him very properly to be accepted as the educator of his adopted son and his precursor in the scientific and archæological studies which made Mantegna celebrated among learned men. All observations received concur to show that Mantegna got the great impulses for his development not from Squarcione but from Donatello, Jacopo Bellini, and from his learned and antiquarian friends, and that the Paduan school was not the foundation of Squarcione, but obtained its stamp of mental and artistic independence from Andrea Mantegna. See Crowe and Cavalcaselle, and 'Mantegna,' by Paul Kristeller. P. K.

SQUARCIONE, Zoppo di. See Zoppo, Marco.

SSOLNZEFF, Fedor Grigorjevitsch; Russian painter; born April 14, 1801, at Jaroslaw; became a pupil of the Petersburg Academy, and subsequently travelled abroad for purposes of study. He was commissioned by the Emperor Nicolas to paint several historical pictures at Moscow, and in 1876 he was appointed Professor at the Academy of St. Petersburg. He died there on March 5, 1892.

SSOTNOWSKI. See Screta.

STAAL, Pierre Gustave Eugène, painter, was born at Vertus, Marne, in 1817. He entered the École des Beaux Arts in 1838, and was a pupil of Paul Delaroche. He exhibited portraits, chiefly in pastel, at the Salon from 1839 to 1872, and in 1865 eight etchings. He died at Ivry in 1882.

STABEN, Hendrik, born at Antwerp in 1578, is said to have visited Venice when very young, and to have entered the school of Tintoretto. He could not have studied there long, however, for Tintoretto died before Staben reached his seventeenth year. He does not appear to have remained long in Italy, but established himself in Paris, where he painted small interiors, with neatly-drawn figures. He died in 1658.

STÄBLI, Adolf, German painter; born May 31, 1842, at Winterthur; studied in Munich under A. Lier and much influenced by the Barbizon School; settled at Munich, where he worked at landscape, some of his subjects being chosen from Swiss scenery, as, for instance, 'After the Storm,' 'Parthie an der Limmat,' 'Überschwemmung bei Abenddämmerung,' &c. He died at Munich, September 21, 1901.

STACCOLI, Francesco, water-colour painter, flourished in Rome at the end of the 18th century. He was a pupil of A. Maron, and copied much from the old masters. He died in 1815.

STACHOWICZ, Michael, painter, born at Cracow in 1768, was a pupil of Molitor. He painted pictures for churches and afterwards battle pictures, and other scenes from Polish history. In 1817 he became Professor at the Lyceum of S. Barbara in Cracow, where he died in 1835.

STÄCK, Josef Magnus, a Swedish painter, born at Sund, in 1812. He studied at Stockholm and Munich, completing his education by visits to Paris and Italy. He died in 1868. The following pictures by him are in the Stockholm Gallery:

A Sea View by Moonlight. 1847.
A View of Haarlem in Winter. 1848.
River Scene in Dalecarlia. 1856.
Italian Landscape. 1860.

STACKELBERG, Otto Magnus, Baron von, antiquarian draughtsman, was born at Revel in 1787. He studied first in Dresden, and finished his education in Rome; whence, in 1810, he went with an exploring party to Greece. The result of their researches was the discovery of the remains of the Temple of Apollo at Bassæ, which are now in the British Museum, and of the Æginetan marbles, now in the Glyptothek at Munich. Of all these Stackelberg made careful and exact drawings, which he published in 1826. He also published a series of views of modern Greece, drawings of Greek costumes and customs, and a work on ancient Greek sepulture. He travelled later in Italy, and discovered some ancient Etruscan frescoes, to which another book was devoted. He died at St. Petersburg in 1837.

STACKHOUSE, J., an English painter of flowers and fruit, who practised in London towards the close of the 18th century.

STADING, Eveline, born at Stockholm in 1803, was a pupil of Fahlcrantz. She travelled and worked in Germany and Italy, but died young in 1829.

STADLER, Alois Martin, painter, born at Imst, in the Tyrol, in 1792, studied at Innsbruck and Munich, and in Italy. In 1822 he settled in Munich, and painted altar-pieces for different towns in the Tyrol, among them an 'Assumption of the Virgin,' for the parish church at Imst. He died at Sterzing in 1841.

STADLER, Joseph Constantine, a German engraver, who worked from 1780 to 1812 in London, and engraved views in aquatint. Among his best plates are:

The Fire of London; *after Loutherbourg.*
The Destruction of the Armada; *after the same.*
The Picturesque Scenery of Great Britain; six plates; *after the same.*
Views of London, Westminster, and Blackfriars Bridges; *after Farington.*
Many plates for Combes' 'History of the Thames.'
A series of views of Schloss Hohenheim, Würtemberg; *engraved in conjunction with Nicolas and Victor Heideloff.*

STAEVAERTS. See Stevaerts.

STAFFORD, John Phillips, commenced his art life as a scene painter under Matt Morgan, but even-

tually settled down to black-and-white work in connection with comic journalism. He was a clever draughtsman, and for many years was cartoonist to 'Funny Folks.' He also painted in oils, and exhibited at the Royal Academy, 'A Race,' in 1877; 'Two Heads are not always better than One,' in 1878; and 'St. Valentine's Day,' in 1886. Stafford died in March 1899, at the early age of forty-eight. M. H.

STAGNON, Antoine Marie, draughtsman and engraver, flourished in the second half of the 18th century. He was engraver of seals to the King of Sardinia. Among his works were forty-three plates of Sardinian costumes, and two volumes of Sardinian uniforms. He assisted St. Non with the plates for his 'Voyage pittoresque d'Italie.' In the fifth edition of that work, Choffard's name was substituted for his on two of the plates, Nos. 36 and 38, and Stagnon published an indignant protest in 'Les Nouvelles de la République des Lettres et des Arts,' for May 1779, claiming their sole authorship.

STAINIER, R., an English engraver, who practised in London towards the close of the 18th century. He was chiefly engaged on portraits, but occasionally engraved subject pictures, such as 'Lindor and Clara,' and 'Cleopatra,' both after Wheatley.

STALBEMT, Adriaan van, (Staelbent,) a Flemish painter and engraver, was born at Antwerp in 1580. He painted landscapes with small figures, in a style resembling that of Brueghel; also interiors with historical subjects. He practised for a time at Middelburg, and visited England in the reign of Charles I., and is noticed by Walpole under the name of Stalband. He painted a 'View of Greenwich,' and is said to have returned rich to Antwerp. Vandyck painted a portrait of Stalbemt, which was engraved by Pontius. Stalbemt has left an etching representing the ruins of an English Abbey, with cattle and sheep. It is signed. He died at Putte, in Brabant, in 1662. Works:

Amsterdam.	*Rijksmuseum.*	A Wooded Landscape.
Antwerp.	*Museum.*	A Landscape.
Berlin.	„	Adoration of the Shepherds.
Cassel.	*Gallery.*	Landscape.
Copenhagen.	„	A View of Antwerp.
Dresden.	„	Olympic Games.
„	„	Judgment of Midas.
Frankfort.	„	Consecration of a Church.
Madrid.	*Museum.*	David's Triumph over Goliath.

STAMM, Johann Gottlieb Samuel, was born at Meissen in 1767. He practised as a copyist at Dresden, but also etched after Klengel, Dietrich, and others. He died in 1828.

STAMPART, Frans, born at Antwerp in 1675, was a scholar of the younger Tyssens, and a student of Vandyck. He had acquired a reputation as a portrait painter in his native city, when he was invited to Vienna by the Emperor Leopold, who appointed him his principal painter, in which office he was confirmed by Charles VI. He died at Vienna in 1750.

STANFIELD, George Clarkson, son of William Clarkson Stanfield, was born in London in 1828. He was a pupil of his father, but was gifted with very little talent. He exhibited, from 1844 to 1876, continental landscapes, marine subjects, and views of towns. He died at Hampstead in 1878.

STANFIELD, William Clarkson, painter, was born at Sunderland in 1793. His father, James Stanfield, was an Irishman of a certain reputation as a writer, and author of an 'Essay on Biography.' William Stanfield began life as a sailor, and showed an early taste for art, drawing and sketching ships and marine views, and painting scenery for plays performed on board ship. During one of his voyages to Guinea he became acquainted with Thomas Clarkson, and a warm friendship sprang up between them, in token of which Stanfield adopted the abolitionist's surname. Whilst serving as a clerk in the navy, Stanfield's talent attracted the notice of Captain Marryat, the novelist, who was the first person to recommend him to art as a profession. In 1816 he was temporarily disabled by a fall on an anchor, and getting his discharge in 1818, he made a fresh start as scene-painter at the Old Royalty in Wellclose Square, a theatre much frequented by sailors. His reputation growing steadily, he obtained engagements successively at the Coburg Theatre, Her Majesty's, and Drury Lane; an early acquaintance with Douglas Jerrold proved of much service to him at this period of his career. Whilst occupied with his profession he at the same time painted a number of small seapieces, and became known in London as a promising marine painter. In 1824 he was elected a member of the Society of British Artists, with whom he had exhibited the previous year. A large seapiece, painted in 1827, and exhibited at the British Institution, 'Wreckers off Fort Rouge,' attracted considerable attention. In 1829 he sent his first picture to the Academy, a 'View near Châlon-sur-Saône,' and encouraged by its favourable reception and by a premium of fifty guineas from the British Institution, he gave up scene-painting to devote himself to easel pictures, and started on a continental tour, the fruits of which were shown in pictures exhibited during the two following years: 'Venice,' 'Strasburg,' 'A Honfleur Fisherman,' &c. A fine example of his art is the 'Mount St. Michael, Cornwall,' which was exhibited in 1830 at the Academy, and ensured his election, in 1832, as an Associate. Three years later he rose to full membership, and having resigned his connection with the Society of British Artists, became a constant exhibitor in Trafalgar Square up to the year of his death, sending altogether 132 pictures to the Academy exhibitions. In 1836 he completed a large 'Battle of Trafalgar,' for the Senior United Service Club, having previously been brought prominently before the public by a commission from William IV. to paint 'Portsmouth Harbour,' and the 'Opening of New London Bridge.' To these large spectacular works Stanfield's manner was peculiarly adapted. In his easel pictures he could never entirely free himself from the influences of the theatre, and his best landscapes are marred by a cold staginess of effect and of treatment. His pictures were greatly admired in their day, but their reputation has waned, and is not likely to revive. Among important works executed by him on commission, we may mention a series of large pictures painted for the Banqueting-room at Bowood, and another series for Trentham Hall. A visit to Italy in 1839 resulted in the painting of a number of views of Italian scenery, of which the 'Castello d'Ischia, from the Mole' (1841), and 'Isola Bella, Maggiore' (1842), are notable examples. He also frequently treated Dutch coast scenery, and published a series of lithographic views of the Rhine, the Meuse, and the Moselle, and a number of coast views in Heath's 'Annual.' His health gradually declined towards the close of his life, but he continued to work with

Woodbury Co. photo] [*South Kensington*

A MARKET BOAT ON THE SCHELDT

Hanfstangl photo *National Gallery*

ENTRANCE TO THE ZUYDER ZEE, TEXEL ISLAND

W. CLARKSON STANFIELD

Woodbury Co. photo] [*South Kensington Museum*

TOWN AND CASTLE OF ISCHIA

unabated industry, exhibiting at the Academy in the year of his death, which took place at Hampstead, May 18, 1867. He was buried in S. Mary's Roman Catholic cemetery at Kensal Green. A large number of his pictures were included in the winter exhibition at Burlington House in 1870. Among his other works we may name:

London.	*Nat. Gal.*	Entrance to the Zuyder Zee, Texel Island. (Ex. 1844.)
"	"	Battle of Trafalgar. (*Sketch for the large picture painted for the Senior United Service Club.* Ex. 1836.)
"	"	Lake of Como.
"	"	Canal of the Giudecca, and Church of the Jesuits, Venice. (1836.)
S. Kensington.	*Museum.*	Near Cologne. (1829.)
"	"	Market Boat on the Scheldt. (Ex. 1826.)
"	"	Sands near Boulogne. (Ex. 1838.)
"	"	Town and Castle of Ischia.

Port-na-Spania, near the Giant's Causeway, Antrim, with the Wreck of the Spanish Armada. (*Mrs. Thwaites.*)

The Abandoned. (*Earl of Northbrook.*)

Capture of Smuggled Goods. (*Dugdale Collection.*)

Tilbury Fort—Wind against Tide. (*Tattersall Collection.*)

Battle of Roveredo. (*Royal Holloway College, Egham.*)

STANGE, Bernhard, painter, born at Dresden, July 24, 1807. He was intended for the profession of the law, and studied for a time at Leipsic University, but his admiration for Rottmann and Rahl caused him to devote himself to art. His first works were poetical landscapes, which had a great popularity in his native country. His 'Morning Bell,' in particular, had such success, that he repeated it twenty times. In 1849 he went to Venice, where he began moonlight scenes, for which he became famous. Later he painted many historical and genre pictures. He died in 1880 at Sindelsdorf, a village in the Bavarian Highlands to which he had retired. There are several of his pictures in the New Pinakothek, Munich, and one in the possession of Queen Victoria.

STANLEY, Caleb Robert, landscape painter, born about 1790, studied in Italy and practised in London. He painted in oil and water-colours, and exhibited at the Academy from 1820 to 1863. He died in London in 1868. There are three of his landscapes in the South Kensington Museum.

STANLEY, Harold John, painter, was born at Lincoln in 1817. He studied at Munich under Kaulbach. In 1845 he painted 'King Alfred with his Code of Laws.' He afterwards travelled and painted in Italy. For the 'Ludwig's Album' he made a series of drawings illustrating 'Some Years of an Artist's Life.' He died at Munich in 1867.

STANLEY, Montague, landscape painter, was born at Dundee in 1809. Losing his father when young, he spent a wandering childhood with his mother, visiting New York, Nova Scotia, and Jamaica before he was ten years old. At the age of eight he played the part of 'Ariel,' and up to the year 1838 he followed the theatrical profession, in which he obtained a considerable reputation. From conscientious motives he quitted the stage and devoted himself to art, receiving instruction from J. W. Ewbank. He rapidly rose in public estimation, and was elected an Associate of the Scottish Academy. He died in the island of Bute in 1844.

STANNARD, Alfred, a brother of Joseph Stannard, born at Norwich in 1806, where he died in 1889. He was connected with the Norwich School of Art, and his landscapes represent local scenery almost exclusively, the very few exceptions being scenes painted in Holland. He was not as important as his brother Joseph, but his work is esteemed, and is marked by some poetic charm. He died in 1889.

STANNARD, Alfred George, the son of Alfred Stannard, also a painter of landscapes, the date of whose birth was about 1864, and who died in 1885. He was trained by his father, and his works have considerable charm, and by some critics are considered to exceed his father's in beauty.

STANNARD, Joseph, landscape and marine painter, was born in 1797 at Norwich, where he afterwards practised. He was a pupil of Robert Ladbrooke, and also studied for a time in Holland. He was a member of the Norwich Society of Artists. His works are chiefly coast and river scenes, with some portraits. He also published a set of etchings. He died in 1830. His most important picture was one of the annual 'Water Frolic' at Thorpe, in which he introduced many portraits.

STANTON, Clark, born at Birmingham in 1832, was educated there, and studied at the Birmingham School of Art. He early manifested a love of drawing and modelling, and, although destined for a business career, was allowed to follow his bent, and obtained employment as designer and modeller with the well-known firm of Elkington and Co., who sent him to Italy to study. In 1855 he came to Edinburgh, and in 1857 began to exhibit at the Royal Scottish Academy, sending 'The Ivy Wreath' (a nude study) and some medallion portraits. He did many illustrations for the publishing firms of Nelson, Nimmo and Ballantyne, and produced many designs for cups, statuettes and plate for silversmiths. His work attracted much attention, and he was elected an Associate of the Royal Scottish Academy in 1862, becoming a full Academician in 1883. In 1881 he was appointed Curator of the Academy's Life School. His plastic work is marked by refinement rather than strength, and in reliefs he especially excelled. His oil and water-colour paintings, although somewhat conventional in style, are well drawn and pleasing in colour. His diploma work, 'Eurydice' (a high relief in plaster), is in the Scottish National Gallery, and in the Glasgow Corporation Gallery hangs a water-colour 'Girl with Fruit.' He died in 1894. J. H. W. L.

STANTON, Thomas, landscape painter, born about the middle of the 18th century. He practised in London, painting views in which he generally introduced architecture. A 'View of Stonyhurst College' by him was engraved by Middiman.

STANZIONI, Massimo, painter, born at Naples in 1585, was a pupil of Giovanni Battista Caracciolo, but received some instruction in fresco from Belisario Corenzio. When Lanfranco visited Naples, Stanzioni profited by his lessons, and also by those of Fabrizio Santafede. He afterwards visited Rome, where he applied himself to study the works of Annibale Carracci, and formed an intimacy with Guido. On his return to Naples he displayed an ability that enabled him to compete with the ablest of his contemporaries. There existed between Stanzioni and Spagnoletto a jealousy and animosity which led the latter into the commission of a disgraceful piece of treachery.

Lanzi reports that Stanzioni had painted an altar-piece at the Certosa representing the dead Christ with the Marys, in competition with Ribera's 'Deposition from the Cross.' Stanzioni's picture having turned somewhat lower in tone, Spagnoletto recommended the monks to permit him to clean it, when he made use of some spirit or acid by which the beauty of the work was entirely destroyed. The fathers applied to Stanzioni to repair it, which he refused to do, declaring it should remain as it was, that such perfidy might be exposed. Among his other works at Naples are the ceilings of the churches of S. Paolo and del Gesù Nuovo, his best frescoes, and a large 'S. Bruno presenting the Regulations of his Order to his Monks' at the Certosa. He also painted many easel pictures for private patrons at Naples. Stanzioni's works are distinguished above those of his contemporaries by nobility of conception, simplicity of feeling, and purity of line. He formed many scholars, among them Dom. Finoglia and Gius. Marullo. He died in 1656. Other works:

Dresden.	*Gallery.*	A Genius.
Naples.	*S. Martino.*	Last Supper.
„	„	Legend of S. Bruno.
„	*Trinità dei Pellegrini.*	S. Emidio.
„	*Pal. Cassaro.*	Cleopatra.
Paris.	*Louvre.*	S. Sebastian.
Vienna.	*Liechtenstein Gal.*	Virgin and Child.

STAPLEAUX, Michel Ghislain, painter, born at Brussels in 1799. He was a pupil of David. He painted historical and genre pictures, and portraits. He painted a 'Napoleon at St. Helena,' and portraits of other members of the Bonaparte family. His 'Prodigal Son' is at Prague. Several pictures by him are in the collection of the King of Würtemberg and Prince Peter of Oldenburg. He died in 1881.

STAR. See Stella.

STAR, Dirck van, (Staren,) a Dutch engraver, who flourished in the middle of the 16th century. He is sometimes called a little master, although not one of the seven men more strictly associated with the title. His drawing of the figure is good, with well-marked extremities. His prints are dated from 1520 to 1550. He usually marked them with the initials D. and V. divided by a star, to which he generally added the date, thus:

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The following are among the best of his very numerous plates:

1. Eve and the little Cain, 1522, *A. G.* (*Augusti*) 19.
2. The Deluge; 1544.
3. Christ calling Peter and Andrew, 1523, *Mey* 30.
4. St. Peter walking on the Water, 1525, *Des.* 30.
5. Christ tempted by the Demon, 1525.
6. Christ and the Woman of Samaria, 1523.
7. The Virgin and S. Anne, 1522, *D. C.* (*Decembris*) 31.
8. St. Bernard, 1524, *Oct.* 3.
9. St. Luke painting the Virgin, 1526. *In Juli.* 28.
10. St. Elisabeth, 1524, *Nove.* 15.
11. Venus, 1524, *Oct.* 20.
12. The Faun, 1522, *Sept.* 14.
13. Man with a chimerical Fish, 1522, *A. G.* 16.
14. The Goldsmith, *no date.*
15. The Man Asleep, 1532, *Oct.* 10.
16. The Drunken Drummer, 1525, *Mert.* 8.
17. The Drummer and a Child, 1523, *Oct.* 14.
18. The Man holding a Shield of arms, 1522.
19. The Woman holding an Escutcheon; lozenge; 1525.
20. St. Christopher.
21. A wood-cut of an Interior, with a Gallery, and numerous Figures. The mark near the middle, 1526 on the left.

Whether the initials D. V. with a starling between them, and the letters D. V. separated by an asterisk in the upper part, belong to this engraver or not, is a matter of dispute.

STAREN, Dirk van, engraver, flourished *circa* 1520–1550, believed to have come from the neighbourhood of Kampen. He signs with D. V. and a star (hence called Master of the Star), and his plates nearly all bear the date and day of the month when they were completed. His device is met with also on woodcuts and in stained glass.

STARK, James, landscape painter, was born at Norwich, November 19th, 1794. He was the son of one Michael Stark, a Scotchman, who had settled at Norwich, where he had a dye-works. James studied under Crome for three years, and then went to London, where he entered the Royal Academy in 1817. His first work was 'Boys Bathing.' After a time a painful affliction compelled him to return to Norwich, where he had to abandon painting entirely for some three years. As he became stronger in health, he began to take part energetically in the exhibitions of the Norwich Society of Artists, to which he had been elected as early as 1812. He was also a frequent exhibitor at the Academy and at the British Institution, where, in 1818, he had won a premium of £50. In 1821 he married Elizabeth Dinmore, and moved to Yarmouth for a time. He soon returned, however, to the cathedral city, and there, in 1827, he began the publication of his 'Scenery of the Rivers Yare, Waveney, and Bure.' Shortly afterwards he migrated to London, moving on, in 1839, to Windsor, where he lived and painted for ten years. Returning for the last time to London in 1849, he died there, in Mornington Place, Regent's Park, on March 24th, 1859. A collection of his pictures was shown at Norwich in 1887. Stark's reputation has suffered from the frequent ascription of his better pictures to Crome, and from the attribution to him of inferior works of the Norwich school. The following examples of his art are in English public collections:

Edinburgh.	*Nat. Gal.*	Gowbarrow Park.
London.	„	The Valley of the Yare (*perhaps his masterpiece*).
„	*S. Kensington.*	Landscape—Woody Lane near Hastings.
„	„	Distant View of Windsor. (*And others in circulation.*)
Sheffield.	*Mappin Gal.*	Landscape with Cattle.

His son Arthur is a landscape and animal painter.

STARK, Joseph, born at Graz in 1782, first studied theology, and then law, and afterwards painting at the Vienna Academy. In 1817 he became director of the Academy at Graz. In 1826 he travelled in Italy, and produced several portraits and historical pictures. He etched several plates after his own pictures, among them a 'Christ in the House of Martha and Mary,' which is in the Academy at Venice. He died at Graz in 1838.

STARNINA, Gherardo, painter, born at Florence in 1354 (?), was a disciple of Antonio Veneziano. He is entered on the lists of the Painters' Guild, in 1387, as Gherardo d'Jacopo Starna. He painted history in the stiff style which prevailed at the early period at which he lived. Vasari reports that he was invited to the court of Spain, where he painted some pictures for the king, for which he was well paid. Among the few works of his at Florence which have escaped the ravages of time, is a 'Dying St. Jerome delivering his doctrines to

Woodbury Co. photo] [*National Gallery*

THE VALLEY OF THE YARE NEAR NORWICH

his disciples,' in the church of S. Croce. Some scenes from the life of the Virgin, in a chapel of the cathedral at Prato, are partly attributed to Starnina. He is supposed to have been the master of Masolino da Panicale. He died at Florence in 1408?

STARRENBERG, JOHANN, was born at Gröningen, and flourished from the year 1650 to 1670. He painted historical subjects, and frescoed ceilings.

STATTLER, ALBERT CORNEL, painter, was born at Cracow in 1800. He was a pupil of Lampi, but went in 1817 to Rome, where he studied at the Academy of St. Luke, and came under the influence of Overbeck. He painted historical subjects and portraits and died at Rome in 1870.

STAUFFER, KARL, Swiss painter and engraver; born September 2, 1857, at Trübschachen; studied engraving with Raab and Hahn in Munich, and afterwards in Berlin. At first he worked at oil-painting, but exchanged this for engraving, in which he bid fair to reach a high level of excellence. Of his plates we may mention his 'Portrait of his Mother,' portraits of Adolf Menzel, Gustav Freytag, Kühn, Keller, and others. His best work can be studied in the Dresden and Berlin Collections. He died at Florence, January 25, 1891.

STAVEREN, JOHAN ADRIAENSZ VAN, flourished about 1600, and if not a pupil, was a close imitator of Gerard Dou. His favourite subject was a hermit contemplating a skull, reading a book, or at his devotions before a crucifix. As the scene is generally the entrance of a grotto in a wild locality, he introduces the trunk of an old tree covered with ivy or moss. His execution is as elaborate as that of Gerard Dou, but his handling is not so clear and fluent. Works:

Amsterdam.	*R. Museum.*	An Old Man Praying.
„	„	A Hermit.
„	„	The Schoolmaster.
Copenhagen.	*Gallery.*	Woman Sewing.
Paris.	*Louvre.*	A Savant in his Study.

Dutch writers mention three other artists of this name, PAUL, JACOB, and E.; Paul and E. are also said to have been pupils of Gerard Dou; Jacob was a painter of fruit and flowers; they all lived from about 1660 to 1700. Laborde mentions a mezzotint of a Man counting Money, signed *P. Straverenus.*

STAYLER, ALEN, illumined the choir books for the Abbey of St. Alban's, in the reign of Henry III.

STAYNER, J., an English engraver, worked in London towards the close of the 18th century. Two line plates by him, after Collet, are known, and a few mezzotints.

STECH, ANDREAS, a painter of Dantzic of the 17th century, painted for the churches of Dantzic, Oliva, and Pepplin. In the Dantzic cathedral there is a 'S. Rosa' by him. He made drawings for books on botany and astronomy, and several portraits by him have been engraved. He died in 1697.

STEELE, EDWARD, nicknamed 'Count Steele,' was born at Egremont, in Cumberland, about 1720. He studied in Paris, and under an obscure painter called Wright. He practised at Kendal and York, whence he made tours in the northern counties, painting portraits at a few guineas apiece. Sterne was among his sitters. In 1756 he ran away with a young lady who was his pupil, in which exploit he was assisted by George Romney, who was at that time his scholar. The date of his death is unknown, but in 1759 his collection of pictures, prints, and drawings was sold by auction. He is said, however, to have been living in Ireland, with his wife, after that date.

STEELL, GOURLAY, son of John Steell, a well-known wood-carver, and younger brother of the sculptor Sir John Steell, R.S.A., was born at Edinburgh in 1819. He was educated there, and received his art-training in the School of the Board of Manufacturers, and also under Robert Scott Lauder. He began to exhibit at the Royal Scottish Academy at the age of thirteen. In 1835 he showed a model of a bloodhound, and thenceforward exhibited regularly. He was a great lover of animals, studied their every pose and movement, and drew them with admirable fidelity and vigour, so as often to be called the Scottish Landseer. He did a good deal of book illustration in his early years and modelled animals with skill, many of his designs being reproduced in silver by Edinburgh silversmiths. He was for some years a successful teacher of modelling, in succession to his father, at the Watt Institute at Edinburgh. He rapidly attained eminence, and was much in request to paint animal portraits, and also for decorative works on a large scale in oil, charcoal, and tempera. His charcoal drawings have much merit. From 1835 till his death he exhibited regularly at the Royal Scottish Academy, of which he became an Associate in 1846, and an Academician in 1859. Between 1865 and 1880 he also sent ten pictures to the Royal Academy in London. For many years he was animal painter to the Highland and Agricultural Society, and, in 1873, on the death of Sir E. Landseer, was appointed animal painter to the Queen for Scotland, and much of his work is in the Royal Collections. In 1882 he was elected Curator of the National Gallery of Scotland. Among his best pictures are: 'A Cottage Bedside in Osborne' (which was engraved and became exceedingly popular), 'Llewellyn and Gelert,' of which the Queen commissioned a replica; 'The Highland Raid,' 'Robbie Burns and the Field Mouse,' 'Spring in the Highlands,' 'A Challenge,' 'The Pass of Leny; Cattle going to Falkirk Tryst,' and 'The Trysting Place' (in Glasgow Corporation Gallery). He died at Edinburgh on January 31, 1894. M. H.

STEEN, JAN, was born at Leyden about 1626. His father was a brewer of respectable family, and probably sufficiently rich. He displayed an early talent for art, and was sent to study in the first place under Nicholas Knupfer, a German painter of historical subjects settled at Utrecht; and from him transferred to the studio of Jan van Goyen at the Hague. Later on he came under the influence of Adriaen van Ostade, at Haarlem—that is evident in his principal works. While he made his studies under Jan van Goyen, of the Hague, he married in 1649 his daughter Margaretta, by whom he had four, if not five, children. The details of his life are obscure. That he worked hard is proved by the number of pictures (more than 500) he has left. That he was improvident is proved by the records of executions for debt which have been discovered at Haarlem by Mr. Van Willingen, and that his pictures sold at low prices is clear from a contract he made to pay the year's rent of his house for 1666–67 with three portraits "painted as well as he was able," the amount of the rent being only twenty-nine florins. Jan Steen was entered in the Painters' Guild at Leyden in 1648, but from 1649 till 1654 he was at

the Hague. From 1654 till 1661 he resided again at Leyden, and from 1661 till 1669 at Haarlem. In that year he returned to take possession of his inheritance. In 1672 he opened a tavern in the city at the Lange Brug (Long Bridge). Many of his pictures had been painted in the interval, a great part of which he may have spent at the Hague. In 1673 he married a second wife, Marie van Egmont, widow of Nicolas Herculens. A son was born in 1674; and five years later Jan Steen himself died, and was buried in the parish church of St. Peter, at Leyden, February 3, 1679, leaving the house he had inherited from his father to his widow and children.

A very large proportion of the works of Jan Steen are in English private collections. The annexed list is mainly restricted to pictures in public Galleries:

Amsterdam.	*R. Museum.*	Portrait of Himself.
"	"	Prinsjesdag. (Fête of the Prince of Orange.)
"	"	The Feast of St. Nicholas.
"	"	The Parrot's Cage.
"	"	A Village Wedding.
"	"	The Merry Home-coming.
"	"	The Quack Doctor.
"	"	*Do.*; another version.
"	"	The Baker Oostwaard with his Wife and the Painter's Son.
"	"	The Libertine.
"	"	The Scullery-maid.
"	"	The Dancing Lesson.
"	"	The Happy Family.
"	"	The Sick Lady.
"	"	After the Carouse.
"	"	A Couple Drinking.
"	"	The Sauvegarde of the Devil.
"	"	The Journey to Emmaus.
Antwerp.	*Museum.*	Samson mocked by the Philistines.
"	"	A Village Wedding.
Berlin.	*Gallery.*	Garden of an Inn.
"	"	Men Quarrelling at Cards.
"	"	A Merry Company.
Brussels.	*Museum.*	The Rhetoricians.
"	"	The Operation.
"	"	Twelfth Night.
"	"	The Gallant Offer.
Copenhagen.	*Gallery.*	The Miser surprised by Death.
"	"	David returning with the Head of Goliath.
Dresden.	*Gallery.*	The Marriage at Cana.
"	"	A Woman feeding a Child.
"	"	The Expulsion of Hagar.
Dublin.	*Nat. Gallery.*	A Village School.
Edinburgh.	*Nat. Gall.*	The Sick Lady.
Glasgow.	*Gallery.*	The Painter and his Family.
Hague.	*Museum.*	The Doctor's Visit.
"	"	Human Life. (Jan Steen's Ale-house?)
"	"	The Painter and his Family.
"	"	A Doctor feeling the pulse of a Young Woman.
"	"	The Dentist.
"	"	The Menagerie.
"	"	The Fête de Village.
London	*Nat. Gallery.*	The Music Master.
"	*Bridgewater Gall.*	Man selling Fish at a House Door.
"	"	A School of Boys and Girls.
"	*Buckingham Pal.*	Card-playing.
"	"	Kermesse.
"	"	Lady Dressing.
"	"	Interior of an Ale-house. *And others.*
Munich.	*Pinacothek.*	Quarrel in a Tavern.
"	"	Doctor's Visit.
Petersburg.	*Hermitage.*	Esther before Ahasuerus.
"	"	Doctor's Visit.
"	"	Fête Champêtre.
Petersburg.	*Hermitage.*	The Drinkers.
"	"	The Sick Man.
"	"	The Tric-trac Players.
"	"	Village Wedding.
"	"	Tavern Scene.
Rotterdam.	*Museum.*	The Pretended Operation.
"	"	The Feast of St. Nicholas.
Vienna.	*Gallery.*	A Village Wedding.
"	"	The Prodigal Household.

A Wedding Party; and several others. (*Duke of Wellington.*)

Doctor with Lady; and other pictures. (*Marquis of Lansdowne.*) W. M.

STEEN, JAN, (of ALKMAAR,) an obscure Dutch painter of the 18th century, who painted historical and genre pictures.

STEENREI. See STENREE.

STEENWIJCK, HENDRIK VAN, (STEINWYCK,) the elder, born at Steenwijck in 1550, was a scholar of Jan Vredeman de Vries, an artist of reputation as a painter of perspectives and architectural views. Steenwijck painted similar subjects, in which he not only surpassed his instructor, but in his own way has scarcely been equalled by any one who has succeeded him. His pictures represent the interiors, usually Gothic, of churches and other buildings. He was fond of painting torchlight, with which, by judicious chiaroscuro, he won extremely picturesque effects. His pictures are usually supplied with figures by the Franckens and others. He worked at Antwerp in 1577, but in 1579 went with Lucas and Martin Valckenborcht to Germany, and afterwards settled in Frankfort. Pieter Neefs was among his pupils. He died about 1604. The following are among his better pictures:

Amsterdam.	*R. Museum.*	Interior of a Catholic Church.
Brussels.	*Museum.*	Interior of St. Peter's Church at Louvain.
London.	*Nat. Gallery.*	Interior of an Ante-room.
"	*Bridgewater Gal.*	Interior of a Church by Torchlight.
"	*Mrs. Joseph.*	Interior of a Church.
Vienna.	*Gallery.*	Interior of a Gothic Church.
"	"	Dungeon Interior. (The Deliverance of St. Peter, *dated* 1604. *His last known work.*)

STEENWIJCK, HENDRIK VAN, (STEINWYCK,) the younger, the son of Hendrik Steenwijck, born at Amsterdam, or perhaps Frankfort, about 1580, was instructed by his father. His pictures are similar in subject to those of the elder Steenwijck, but are usually on a larger scale. He lived in intimacy with Vandyck, who painted a fine portrait of him, of which we have a print by Pontius. He was recommended by Vandyck to the notice of Charles I., who, about 1629, invited him to England, where he resided several years. In the Whitehall catalogue ten of the principal works of Steenwijck are to be found. The pictures he painted before coming to England have figures by Jan Brueghel, Theodore van Thulden, and others, while he himself occasionally painted architectural backgrounds to Vandyck's portraits. He died in London in 1648. His widow, SUSANNA, settled in Amsterdam, and became known as a painter of views, while his son NICHOLAS entered the service of Charles I., and is believed to have died in England. The younger Steenwijck's works are often confounded with those of his father. The following are good examples:

Berlin.	*Museum.*	The Prison (dated 1649).
Copenhagen.	*Gallery.*	Interior of a Gothic Church.
Dresden.	*Gallery.*	Three Church Interiors, dated respectively 1609, 1611, 1614

Hanfstängl photo] [*Amsterdam Gallery*

THE QUACK DOCTOR

Florence.	*Uffizi.*	Interior of a Prison, with Beheading of St. John Baptist.
The Hague.	*Museum.*	A Public Square, with Monuments and figures.
London.	*Bridgewater Gallery.*	Interior of a Church at Antwerp (figures by Van Thulden).
Madrid.	*Gallery.*	Christ brought before the High Priest.
"	"	The Denial of Peter.
Paris.	*Louvre.*	Christ in the House of Martha and Mary. (The figures attributed to Poelenburgh.)
"	"	Interior of a Church.
Vienna.	*Gallery.*	Two Church Interiors; and Two Dungeon Interiors with Deliverance of St. Peter.

STEENWIJCK, HERMAN, son of Evert, a spectacle maker, was a pupil of David Bailly at Leiden ; in 1644 he became a member of the Guild of St. Luke at Delft. In 1654 he was in the East Indies, but was back at Delft in 1655, and was still living there in 1658. He painted still-life. W. H. J. W.

STEENWIJCK, NICHOLAS, born at Breda in 1640, excelled in painting vases, musical instruments, books, and other inanimate objects, and fish. He died in 1698.

STEENWIJCK, PETER, brother of Herman, also learnt his art under David Bailly at Leiden ; was admitted into the Guild of St. Luke at Delft on November 10, 1642. In 1654 he was settled at the Hague. He also painted still-life.

Authority: Bredius, in 'Oud Holland,' VIII., 1890. W. H. J. W.

STEEVENS, RICHARD. See STEVENS.

STEFANESCHI, GIOVANNI BATTISTA, born at Ronta, near Florence, in 1582, was a monk, and is generally called l'Eremita di Monte Senario. He was instructed by Andrea Comodi, by Ligozzi, and by Pietro da Cortona, and chiefly excelled in copying, in miniature, the works of other painters, in which he was much employed by Ferdinand II., Grand Duke of Tuscany. He died in 1659.

STEFANI, BENEDETTO, a publisher and engraver, and native of Verona, who flourished about 1575, and whose name is affixed to a print in the style of Ænea Vico, copied from Marc Antonio's Battle of the Lapithæ.

STEFANI, PIETRO DEGLI. See DEGLI STEFANI.

STEFANI, TOMMASO DEGLI. See DEGLI STEFANI.

STEFANI DA FOSSANO, AMBROGIO, called also BORGOGNONE, AMBROGIO DA FOSSANO, and, by Lanzi, AMBROGIO EGOGNI, was born probably between 1450 and 1460. His birthplace is usually said to have been Fossano, in Piedmont, but he seems rather to have been born in Milan, for his father, Stefano, was already called 'Mediolanensis,' or a native of Milan. As for his name of Borgognone, some writers, notably M. Rio, believe it to have been given in consequence of Flemish characteristics in his art, others, among them the commendatore Morelli, think it due merely to some ancestor, his father or grandfather, having lived for a time in Flanders, which was then called Borgogna by the Italians. Ambrogio's life is so little known that Lanzi divided him into three different individuals, giving to each one class of his works. His master was, in all probability, Vincenzo Foppa, to whom some critics would add Zenale and Buttinone. His earliest known works date from about 1488. They were painted for the Pavian Certosa, where Ambrogio was at work for some years. The stalls and other wood-work in the choir were finished by Bartolommeo de' Polli from designs furnished by Borgognone about the year 1490. The latter returned to Milan in 1494, in which year he was at work at San Satiro. In 1497 he was at Lodi, painting in the church of the Incoronata. In 1508 he received a commission for an altar-piece in San Satiro, Bergamo, which is still extant. In 1512, as documents prove, he was back at Milan. In 1524 he painted some scenes from the legend of St. Sisinius in the portico of San Simpliciano, Milan, which have now disappeared, and he may have died very soon after. The date 1535, which, it was said, was upon an 'Assumption' that has now disappeared from the church of Cremeno, in Valsassina, is so much later than any other record we possess of Ambrogio's existence, that we may put it aside, especially as the authenticity of the picture itself was doubtful. In Borgognone's latest works, traces of Leonardo's influence are visible, but otherwise he may be called the incarnation of the early Milanese spirit in art. He was to the Lombard school what Perugino was to the Umbrian, Francia to the Bolognese, or Bellini to the Venetian. He had a younger brother, BERNARDINO, who often acted as his assistant. W.A.

WORKS :

Bergamo.	*San Spirito.*	Presentation in the Temple, Annunciation, and Epiphany.
"	"	Madonna Enthroned.
"	"	Five predella panels.
"	*Lochis-Carrara Gallery.*	Virgin giving fruits to the infant Christ.
Berlin.	*Museum.*	Madonna Enthroned.
"	"	Madonna Enthroned with Saints (signed *ambrosij bergognoni op'*).
Lodi.	*Incoronata.*	Four small predella panels in oil.
London.	*Nat. Gal.*	Marriage of St. Catherine of Alexandria.
"	"	Two groups of family portraits.
"	"	A Triptych (Virgin and Child; Agony in the Garden; Christ bearing His Cross).
Milan.	*Casa Borromeo.*	Portrait of Bishop Andrea Novelli.
"	*San Satiro.*	Frescoes.
"	*San Simpliciano.*	Coronation of the Virgin.
"	*Santa Maria della Passione.*	Ceiling of the Sacristy.
"	*Sant' Ambrogio.*	Christ disputing with the Doctors.
"	"	Christ after His Resurrection.
"	*Sant' Eustorgio.*	Madonna with Saints.
"	*S. Maria Presso San Celso.*	Virgin adoring, with Angels.
Paris.	*Louvre.*	Presentation in the Temple.
"	"	St. Peter of Verona and a kneeling Woman.
Pavia.	*Certosa.*	St. Ambrose, with other Saints.
"	"	St. Sirus, with other Saints.
"	"	St. Augustine (a fragment on panel).
"	"	The Four Evangelists (attached to an altar-piece by Macrino d'Alba).
"	"	St. Peter and St. Paul (in the new sacristy).
"	"	Madonna, with SS. Sebastian and Roch.
"	"	Virgin adoring.
"	"	Ecce Homo.
"	"	Virgin giving the breast to the Child.

Pavia.	*Certosa.*	The Crucifixion. (And many more.)
„	*Accademia.*	Christ carrying His Cross, with a suite of Carthusians.

STEFANO, TOMMASO DI, painter, called IL GIOTTINO, from his imitation of the manner of Giotto, is said to have been the son and pupil of Stefano, called Fra Fiorentino, (see FIORENTINO,) and to have been born at Florence about 1324, where he died in 1356. A 'Pietà' in the church of San Remigio at Florence is attributed to him, and certain frescoes at Assisi. See also GIOTTINO.

STEFANO DA FERRARA. See FERRARA.

STEFANO DA PONTE VECCHIO. See FIORENTINO.

STEFANO DA VERONA, and STEFANO DA ZEVIO. A difference of opinion exists as to whether the above are one and the same, or an older and a younger painter. The existence of Stefano da Zevio (Zevio is near Verona) is well authenticated. He was a contemporary and follower, and perhaps a scholar, of Vittore Pisano, and was born in 1393. He was by profession a miniaturist, and was the grandfather of Girolamo dai Libri. A distinctive mark of his pictures is the frequent introduction of a peacock. To him Messrs. Crowe and Cavalcaselle assign all the paintings under the name of Stefano in Verona, and the two panels at Rome and Milan, given in the list below. Vasari, however, mentions one Stefano da Verona, a pupil of Agnolo Gaddi, and certain Veronese critics have contended that under this master the school of Verona rose to a fair level of excellence as early as the 14th century. They divide the frescoes attributed to Stefano into two classes, those of the 14th and those of the 15th century, giving the former to the master whom they claim as the founder of their school.

WORKS:

Illasi, near Verona.	*Parish Church.*	Parts of a fresco, representing the Virgin and Child and Saints. (This wall-painting is cited by some as a proof of the existence of the elder Stefano.)
Milan.	*Brera.*	Adoration of the Kings (signed Stefanus pinxit, and dated 1435, ascribed in the catalogue to Stefano Fiorentino).
Rome.	*Palazzo Colonna.*	Virgin and Child (ascribed to Gentile da Fabriano).
Verona.	*Strada di Porta Vescovo.*	Fragments of a Virgin and Child, with St. Christopher and Seraphs. (On the front of a house.)
„	*Sant' Eufemia.*	A Trinity, and Glory of St. Augustine.
„	„	St. Nicholas with Saints, and a predella.
„	*Gallery.*	Madonna.
„	„	Madonna with St. Catherine. (Both ascribed to Pisanello.)

And other frescoes at San Zeno, Sant' Antonio, and San Niccolò in Verona. See 'History of Painting in North Italy,' Crowe and Cavalcaselle.

STEFANO DA ZEVIO. See preceding article.

STEFANO DE' FEDELI, one of the painters who worked in the Castello of Milan in the reign of Galeazzo Maria Sforza, his frescoes in one of the chapels there being valued by Vincenzo Foppa and other painters. In 1478 he undertook work for Ambrogio Grifo, the Court Physician and Prothonotary Apostolic, and his name appears as a member of the Painters' Guild at Milan in 1481. His brother MATTEO was also a painter, but no works by either of these artists are known.

STEFANO DI GIOVANNI, called SASSETTA. It was in the year 1392 that Stefano di Giovanni, called Sassetta, first saw the light. The earliest notice that exists bearing upon his artistic career is of the year 1427. In that year the *operai* of the Duomo of Siena set about finishing the long-projected font of San Giovanni. Jacopo della Quercia, who is generally credited with having been the author of the original design of the font, was away at Bologna, where he had been for more than two years. The old design, made about the year 1416, must have been incomplete, or have required modification in some way; for in Jacopo's protracted absence the authorities commissioned Stefano di Giovanni to make a design for the completion of the font. There was nothing strange or unusual in the course that they took in applying to a painter for such a drawing. In those days Art was regarded as one, and an artist expressed himself in many different mediums. At Siena itself, Lippo Memmi had supplied the design for the completion of the Mangia Tower, a work originally planned by two of the greatest architects of their age. It is impossible to say how much the font owes to Sassetta; but that some details of it are of his invention cannot be doubted. For, after this, the only design of which any record exists, had been furnished, the work upon it was actively recommenced. Between the years 1430 and 1432 Stefano made an altar-piece for the chapel of S. Bonifazio in the Siena Cathedral at the order of the Lady Ludovica, wife of the distinguished knight Turino di Matteo, sometime *operaio* of the Duomo. After he had executed this commission, Sassetta, in the year 1433, painted a crucifix for the church of S. Martino, of which some fragments are to be seen in the Saracini Collection. Three years later he finished one of his most exquisitely-wrought works, the 'Madonna and Saints' in the church of the Osservanza, near Siena. In the following year, in 1437, occurred the most memorable event of his career. On September 3 of that year he signed an agreement to execute an altar-piece for the church of S. Francesco at Borgo San Sepolcro. The artist engaged to execute a large ancona, painted on both sides with "histories" and figures. It was to be the work of the artist's own hand, and was to be made as beautiful as the art of the painter could make it. The altar-piece was to be completed in four years. It was not, however, until 1444 that the artist received the final payment for it. The exact form of the ancona cannot at present be determined. It was removed from its place above the high altar of S. Francesco in the year 1752, but until the year 1810 it remained in the choir of the Convent church. It was then sold to the Cav. Sergiuliani di Arezzo. In the year 1823 several portions of the altar-piece, including a large panel representing 'St. Francis in Glory,' and a 'Madonna and Child with Angels,' were in the possession of the Priore Antonio Angelucci at Montecontieri, near Asciano. The 'Madonna and Child' is missing, but eleven fragments of the ancona have been identified. The largest panel, the 'St. Francis in Glory,' is in the possession of Mr. Berenson. Six smaller panels, representing scenes from the

AMBROGIO STEFANO DA FOSSANO

CALLED

BORGOGNONE

Hanfstängl photo] [*National Gallery*

MARRIAGE OF ST. CATHERINE OF ALEXANDRIA

life of St. Francis, are in the Chalandon Collection. One painting of the same series is in the Collection of the Comte de Martel, and another, the 'Mystical Marriage of St. Francis,' the most beautiful of all the remaining portions of the altar-piece, is at Chantilly. The central panel formerly bore the inscription :—CRISTOFORUS FRANCISCI SR FEI E ANDREAS JOHANNIS TANIS OPERARIUS A M. CCCCXXXXIIII.

In the years that intervened between the signing of the contract for this ancona and its completion, Sassetta probably visited Umbria, and painted the 'Madonna and Saints' in the Cathedral at Cortona. In the closing decade of his life Stefano was frequently employed upon public works in his native city. He painted some banners for the Duomo. He also designed the borders of some vestments for the Cathedral church, a task for which he was admirably fitted, as his figure of St. Ambrose, in the Osservanza altar-piece, proves. For the hospital of S. Maria della Scala he painted a portrait of one of the greatest of Sienese Saints, S. Bernardino, whose fiery eloquence he had doubtless often listened to in the Piazza del Campo; and for the Government of the day he made certain little pictures, of a similar character, perhaps, to the *tavolette* of the Biccherna still preserved in the Archivio at Siena. Finally, on May 3, 1447, he was commissioned to complete the decoration, in fresco, of the great Roman Gate, a work which Taddeo di Bartolo had begun thirty years before. It was whilst he was engaged upon this task that he received his death-blow. The work was well advanced towards completion, when, on some bleak winter day in 1450, the artist, painting on his high platform, was "stabbed through and through by the sharp sou'-wester," "percosso dal vento marino." He died in great poverty, after a long and painful illness, at the close of that year.

Sassetta occupies an important place in the history of Sienese painting. After the age of the great masters, the age of Duccio, of Simone Martini and the Lorenzetti, there had subvened, owing to social and economic causes, a period of decadence. In the hands of artists like Bartolo di Fredi and Paolo di Giovanni Fei, the tradition gradually degenerated, until in Andrea Vanni it reached its nadir. The works of Taddeo di Bartolo reveal, here and there, evidences of new life. But the most influential leader of the revival of Sienese painting in the first half of the Quattrocento was Sassetta. This artist was undoubtedly influenced by his immediate predecessors, and especially by Bartolo di Fredi and Paolo di Giovanni Fei. His debt to Fei, however, has been much exaggerated. Sassetta's true masters were the artists of the golden age of the School of Siena. His works are full of reminiscences of Duccio, of Simone Martini, and of Ambrogio Lorenzetti. In his Asciano 'Nativity' he adopts a design of Pietro Lorenzetti, borrowing, as I have said elsewhere, some details from Bartolo di Fredi (Siena Gallery, No. 99). In his 'St. Francis receiving the Stigmata,' one of the portions of the Borgo San Sepolcro altar-piece, he closely follows Duccio's representation of the same subject in the triptych in the Royal Collection. In his 'St. Francis before Honorius III.,' in the Chalandon Collection, he appropriates the design of Ambrogio Lorenzetti's 'St. Louis of Toulouse before Pope Boniface,' whilst in his S. Pietro Ovile 'Annunciation' he reveals himself as a close imitator of Simone Martini. In other works of his too he manifests his admiration for Simone. Nor did he only adopt some of Simone's designs and types: he strove to revive Simone's decorative ideal. In his fineness of technique, in his grace of line, in the cold, virginal beauty of his female types, in the transparency of his flesh tints, in his love of gorgeous vestments richly bordered and heavy with gold, and in various details of style, such as the delicately-modelled hands he paints, with their long, graceful fingers, we can trace the influence upon him of the greatest of Sienese masters. The ideal of the Sienese School, the ideal of Simone, which had become debased in the dreary period of art that followed upon the Black Death and the commercial eclipse of Siena —that ideal the present writer described long ago—in a single phrase—as an ideal of hieratic sumptuousness.

It is only within the last two or three years that connoisseurs and historians of art have begun to do justice to Sassetta; and even now, characteristic as is his style, he is but imperfectly understood, even by those who have helped to make him known. Some of his most charming works, such as his 'Mystical Marriage of St. Francis,' and his 'Miracle of the Sacrament,' have been attributed, in recently-published works, to his follower Sano. His 'Annunciation' has been ascribed by some critics to Andrea Vanni, and the fragments of the crucifix he made for the church of S. Martino to his follower Vecchietta. And yet Sassetta's peculiarities are not difficult to define. In his pictures we find a wonderful brilliancy and purity of colour. Especially characteristic is his manner of painting flesh: his faces and hands are most delicately modelled, and the flesh tints are transparent and subtly graduated. His heads are broad and round. The women that he paints have tall, lithe forms, with high waists, small but well-formed breasts, and long, straight arms. The eyebrow is much arched: the eyelids are heavy, the iris of the eye is well-defined, and even prominent. The mouth is small and full, and there is a pronounced dimple under the lower lip. The ear is rather large and long, and is placed far back; but it is frequently covered, and when uncovered has little that is peculiar or characteristic. In the case of personages represented standing the right knee is often flexed, and shows itself underneath the robe. In many figures three broad, heavy folds hang from the centre of the waist in front. Above all, in his pictures there is a remarkable fineness of quality such as cannot be found even in the smaller works of the best of his Sienese contemporaries, Vecchietta and Giovanni di Paolo. Amongst the more important works of Sassetta are the following:

Asciano. *Collegiata di S. Agata.*	Nativity.
Barnard Castle. *Bowes Museum.*	A Miracle of the Sacrament.
Chantilly.	The Mystical Marriage of St. Francis.
Chiusdino.	Madonna and Saints, with Predella.
Cortona.	Madonna and Saints.
Cour-Cheverny. *Château de Beaumont (Loire et Cher), the Comte de Martel's Collection.*	St. Francis and the Wolf of Gubbio.

Florence.	*Mr. Berenson's Collection.*	St. Francis in Glory, and two Saints.
Paris.	*M. Chalandon's Collection.*	Six Scenes from the Life of St. Francis.
Pienza.	*Museo.*	Madonna and Child and Saints; a Triptych.
Siena.	*Gallery.*	No. 167: The Last Supper.
,,	,,	No. 168: The Four Patron Saints of Siena.
,,	,,	No. 169: St. Jerome, St. Gregory, St. Ambrose, and St. Augustine.
,,	,,	No. 177: Madonna and Child and Saints; a Triptych.
,,	,,	No. 325: Madonna and Child.
,,	*Palazzo Saracini.*	No. 933: Adoration of the Magi.
,,	,,	No. 1275: Madonna and Saints; a Triptych.
,,	,,	Nos. 1256 and 1273: Fragments of a Crucifix, the Virgin, St. John the Evangelist, and St. Martin and the Beggar.
,,	*S. Pietro Ovile.*	Annunciation.
,,	*Porta Romana.*	Coronation of the Virgin (*in part*).
,, (near).	*Church of the Osservanza.*	Madonna, St. Ambrose, and St. Jerome. R. L. D.

STEFANO DI LAPO. See LAPO.

STEFANO FIORENTINO. See FIORENTINO.

STEFANO, FR. DI. See FRANCESCO DI STEFANO.

STEFANO D'ANTONIO DI VANNI, a Florentine painter of the 15th century. None of his works survive. He is said to have worked in conjunction with Bicci di Lorenzo on pictures for San Marco and the Camaldolese church. In 1468 he was painting in the hospital of San Matteo, and in 1472 he painted the marble mausoleum of Temmo Balducci, its founder, of which Francesco di Simone Ferrucci was the sculptor.

STEFANO SANT' ANNA, an obscure Sicilian painter, of the early 16th century. In the church of San Dionisio at Messina there is an altar-piece of the patron saint enthroned, inscribed: Stephanus S^ta^ Anna 1519.

STEFANONE, MAESTRO, painter, born at Naples about the year 1325, was a pupil of Maestro Simone, and a fellow-scholar of Gennaro di Cola. In conjunction with the latter, he painted some frescoes in the church of S. Giovanni da Carbonara, at Naples. In S. Maria della Pietà he painted a Virgin Mary and the Magdalene weeping over the dead Christ, which is still well preserved. A curious 'Genealogy of Christ' over the entrance to the chapel of San Lorenzo, in the Duomo at Naples, has been conjecturally ascribed to him, also a Magdalene and S. Dominic, in San Domenico Maggiore. He died about 1390.

STEFANONI, GIACOMO ANTONIO, a native of Bologna, who flourished about the year 1630. He is said to have been both painter and engraver. We have, among others, the following etchings by him:

The Virgin with the infant Christ, St. John, and two Angels; *after Lod. Carracci.*
The Holy Family, with St. John; *after An. Carracci.* 1632.
Another Holy Family, with St. John presenting cherries; *after the same.*
The Virgin and infant Christ, with St. John; *after Agostino Carracci.*
The Murder of the Innocents; *after Guido Reni.*
The Martyrdom of St. Ursula; *after L. Pasinelli.*

STEFANONI, PIETRO, an Italian engraver, born at Vicenza about 1600, who has left a set of forty etchings, from the designs of the Carracci, intended for use as a drawing-book. He marked his plates with the initials P. S. F.

STEFFECK, KARL KONSTANTIN HEINRICH, German painter; born April 4, 1818, at Berlin; a pupil of the Berlin Academy and also of Krüger and Begas; he also studied with Delaroche in Paris, and from 1840 to 1842 worked in Rome. In 1859 he was appointed professor, and in 1880 became Director of the Königsberg Academy. He painted historical and genre subjects, besides animals; his 'Spielende Hunde' is in the Berlin National Gallery, and his lithographs and etchings all show his skill in portraying animal life. He was a member of the Berlin and Vienna Academies, and obtained a Paris third-class medal in 1855 as well as the Legion of Honour. He died at Königsberg, June 10, 1890.

STEFFELAER, CORNELIS, painter and engraver, was born at Amsterdam in 1797. He was a pupil of Kobell, and painted landscape. He died at Haarlem in 1861.

STEIDL, MARTIN MELCHIOR, painter, born at Innsbruck in the 17th century, studied under Joh. Andr. Wolf in Munich, and painted pictures in fresco and in oil. His 'Draught of Fishes' is in the Dominican church at Eichstädt. He died in 1720.

STEIFENSAND, XAVER, engraver, was born at Caster, near Cologne, in 1809, and received his first lessons from Götzenberger and Cauer at Bonn. He then became a student of the Düsseldorf Academy, where he studied till 1833. His first plate was from a copy of Raphael's St. Catharine, by Desnoyers, after which he went to Darmstadt, and worked under Felsing. In 1835 he returned to Düsseldorf, engraved 'Shepherd and Shepherdess' after Bendemann, and several plates from drawings by Kaulbach, Schrödter, and Stilke for editions *de luxe* of Schiller and Goethe. He was a member and professor of the Berlin Academy. He died at Düsseldorf in 1876. Among his other works we may name:

A Madonna; *after Overbeck.*
Frederick II.; *after J. F. Schrader.*
Portrait of Lacordaire; *after Chauvin.*
Portrait of Pius IX.
The Child Jesus; *after E. Deyer.*
The Nativity, Visitation, and Ave Maria; *after Mintrop.*
'Regina Cœli'; *after K. Müller.*
The Adoration of the Magi; *after P. Veronese.*
Plates after Rethel's designs for Rotteck's 'Weltgeschichte.'

STEIN, THEODOR FRIEDRICH, a painter of the 18th century, a native of Hamburg, who painted portraits in crayons. He died at Lübeck in 1788.

STEINBRÜCK, EDUARD, born at Magdeburg, May 3, 1802. He was intended for commerce, and in 1817 was sent to Bremen to learn business. There he remained until 1822, when, being called to Berlin for his term of military service, he resolved to embrace art as a profession, and took the opportunity of attending Wach's newly-opened atelier. In 1829 he went for a short time to Düsseldorf, and later to Rome. It was not until 1846 that he finally settled in Berlin. He had meantime become well known as a painter with much poetic feeling, and in 1841 had been elected member of the Berlin Academy. He now received many commissions, and became very popular, both in his native country and in America. He became professor at the Berlin Academy in 1854, but in 1876 retired to Landeck in Silesia, where he died

February 3, 1882. The following are among his more important works:

Berlin.	*Nat. Gal.*	The Fairy Voyage, from Tieck's 'Märchen.'
"	"	Children Bathing.
"	*New Museum.*	Medallions for the Ceiling.
"	*Chapel of the Schloss.*	The Resurrection, &c.
"	*Catholic Church of St. Hedwig.*	Adoration of the Shepherds.
"	*Chapel of the Catholic Hospital.*	Altar-piece.
Magdeburg.	*Church of St. James.*	Altar-piece.
Sans Souci.	*Friedenskirche.*	Christ on Olivet.
"	"	Madonna and Child.
"	"	Geneviève.

STEINER, EDUARD, painter, born at Winterthur in 1811, studied at Munich under the influence of Cornelius, but made his reputation as a portraitist, chiefly in pastel. He also made many landscape drawings in pen-and-ink. He died in 1860.

STEINER, EMANUEL, painter, was born at Winterthur in 1778. He painted landscapes in oil and water-colour, and afterwards flower pictures in water-colour. He etched several plates. He died in 1831.

STEINER, JOHANN KONRAD, painter, born at Winterthur in 1757, studied in Geneva and Dresden. He afterwards went to Paris, and then travelled in Italy, where he drew much after Claude Lorraine. On his return home he devoted himself to Swiss landscapes in oil and water-colour, and etched a few plates. In 1796 he paid a second visit to Italy. He died in 1818. His wife ANNA BARBARA STEINER was also a painter.

STEINER, JOHANN NEPOMUK, painter, born at Iglau in Moravia in 1725, after gaining a reputation as a portrait painter, went to Italy, where he was influenced by Mengs. On his return he painted altar-pieces in Iglau and the neighbourhood. In 1755 he became court painter at Vienna, and painted some excellent portraits, among them those of Maria Theresa and Joseph II. He died in 1792.

STEINER, KASPAR, painter, born at Winterthur in 1734, was first manager in a silk warehouse at Bergamo, and then took to painting portraits, which are warm in colour, but careless in execution. He afterwards devoted himself to landscapes, and died at Bergamo in 1812.

STEINFELD, FRANZ, painter, born at Vienna in 1787, worked first as a sculptor at the Vienna Academy, and then took to landscape painting, in which, though self-taught, he displayed such talent that he was appointed painter to the court. In 1846 he became professor at the Academy in Vienna, and led his pupils to study nature and Ruysdael. In the Vienna Gallery he has a 'View of Heligoland,' 'The Deserted Mill,' and 'Dawn.' He also executed some etchings and lithographs. He died at Pisek, in Bohemia, in 1868.

STEINFELD, WILHELM, son and pupil of Franz Steinfeld, born at Vienna in 1816, was also a painter of landscapes. There is a mountain scene by him in the Gallery at Vienna. He died at Ischl in 1854.

STEINFURTH, HERMANN, who was born at Hamburg in 1824, studied first with E. Sohn in Düsseldorf, and then in the Academy of that city; and subsequently visited Italy. He afterwards resided for some time in Düsseldorf, and won himself a name as an historic painter. He also made a series of pencil drawings in illustration of the Prometheus of Æschylus, and painted portraits. He died in his native city in 1880. Pictures:

The Entombment. 1844.
The Education of Jupiter. 1846. (*Cologne Museum.*)
Hylas carried away by the Nymphs. 1847.
The Resurrection. (*In St. Nicholas, Hamburg.*)
" " (*In St. Peter's, Hamburg.*)

STEINHÄUSER, PAULINE, *née* FRANK, was the wife of the architect Karl Steinhäuser, and a painter of historical pictures. Her 'Esther before Ahasuerus' is in the Schloss Bellevue, at Berlin. She died in 1866.

STEINHEIL, LOUIS CHARLES AUGUSTE, painter, was born at Strasburg, June 26, 1814. He studied under Ducaisne and David d'Angers, and first became known as a painter of portraits and flower-pieces. Later he produced a number of romantic subjects, treated in imitation of the early German masters. Upon his mural and glass paintings, however, his reputation chiefly rests. He exhibited frequently at the Salon from 1836 onwards, and was several times premiated. He was the brother-in-law of Meissonier, and his son and pupil, ADOLPHE CHARLES, is a young painter of repute in Paris. Steinheil died in 1885. The following are good examples of his works:

Amiens.	*Cathedral.*	Several figures of Saints.
Dijon.	*Museum.*	Cartoons for the 'Marriage of the Virgin.'
Dunkirk.	*Church of S. Eloi.*	A window painted with the 'Marriage of the Virgin.'
Limoges.	*Cathedral.*	Various pictures.
Nantes.	*Museum.*	The Mother.

Several wall-paintings and windows in the Sainte Chapelle in Paris, and a 'St. George and the Dragon' in the Chapel of St. George, Notre Dame.

STEINKOPF, GOTTLOB FRIEDRICH VON, painter, born at Stüttgart in 1779, was the son and pupil of Johann Friedrich Steinkopf. He went to Vienna in 1799, where he transferred his attention from engraving to painting. From 1807-14 he was in Rome, and, under the influence of Koch, Schick, and Overbeck, painted ideal historical pictures. From 1814-21 he was in Vienna, and went thence to Stüttgart. In 1829 he was teacher at the Stüttgart Art School, in 1833 professor, and in 1845 head of the school. His 'Cleobis and Biton' is in the King of Würtemberg's collection, his 'Elysian Fields' in the Stüttgart Gallery. He died at Stüttgart in 1861.

STEINKOPF, JOHANN FRIEDRICH, painter, was born at Oppenheim in 1737, and went in 1755 as painter to the porcelain works at Ludwigsburg, in Würtemberg. He afterwards painted animal pictures in the style of Roos and Wouwerman, became in 1786 teacher of drawing at the Gymnasium at Stüttgart, and in 1801 court painter. He died at Stüttgart in 1825.

STEINLA, MORITZ, engraver, whose real name was MÜLLER, which he changed for that of Steinla as more distinctive, was born at Steinla near Hildesheim in 1791. He received his first training at the Dresden Academy, and showing remarkable promise, was sent by the King of Saxony to Florence and to Milan, where he studied successively under Morghen and Longhi. His first important plate was after Titian's 'Tribute Money,' and was published in 1829. It was followed by a 'Pietà' after Fra Bartolommeo (1830), 'The Murder of the Innocents' after Raphael (1836), the 'Madonna della Misericordia' after Fra Barto-

lommeo (1838), and in 1841 and 1848 respectively by plates from the two gems of the Dresden Gallery, Holbein's 'Madonna' and Raphael's 'Madonna di San Sisto.' For the former he was awarded a gold medal in Paris. His last important work was a plate after Raphael's 'Madonna del Pesce,' which he executed at Madrid in 1851. On his returning to settle in Dresden he was appointed Professor of Engraving at the Academy. He died at Dresden, September 21, 1858.

STEINLE, JOHANN EDUARD, painter, born at Vienna, July 2, 1810, was the son of an engraver. He was at first placed with an engraver named Kininger in Vienna, studying in the Academy at the same time. Finding that his real inclinations lay towards oil painting, he entered the atelier of Leopold Kupelwieser, who had lately returned from Rome, and under him became an ardent supporter of the lately-founded neo-German school of religious art. In 1828 he set out for Rome with introductions to the chiefs of the movement, Overbeck and Ph. Veit, by whom he was warmly received, and under their influence his art training was completed. He remained at Rome till 1834, when he returned to Vienna, and made a short stay in Frankfort. He was soon occupied with important works, one of the first being a commission from Herr von Bethmann-Hollweg to decorate the Castle chapel at Rheineck with frescoes illustrating the Beatitudes. In 1838 he spent some months in Munich, studying the technique of fresco painting under Cornelius, and shortly afterwards settled at Frankfort, where in 1850 he accepted a professorship at the Städel Institute. Steinle was a member of the Academies of Berlin, Munich, Hanau, and Vienna, and received a gold medal at the Paris Exhibition of 1854. In 1875 he undertook a series of decorative paintings for Strasburg Cathedral, and one of his latest commissions was a 'cycle' of religious and historic subjects for the cathedral at Mayence. In the Berlin National Gallery are the cartoons for his 'Last Judgment,' and a scene from 'As You Like It.' In the Leipsic Museum are the Cartoons for the Church of St. Ægidius at Munster, and belonging to Princess Marie Lichtenstein those for the chapel at Heubach-sur-Mein.

Virgin and Child. (*Bridgewater Gallery.*)
Groups of Angels. (*Cologne Cathedral.*)
The Judgment of Solomon. 1848. (*Kaisersaal, Frankfort.*)
St. Peter's Sermon. (*Riga.*)
Paintings in the 'Ægidienkirche at Münster. 1857.
Frescoes in the Wallraf Museum at Cologne, and in the 'Marienkirche' at Aix-la-Chapelle. 1860—1866.
Decoration of the Löwenstein Chapel at Heubach. 1867.

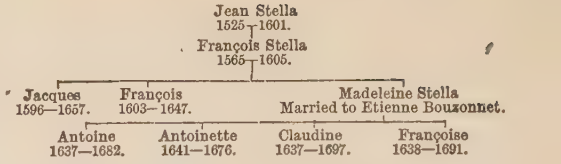
STEINMÜLLER, JOSEPH, born at Vienna in 1795, received his first instruction at the Academy of that city under Maurer, and began in 1818 as an engraver of portraits. His principal plates are the three which follow; they were engraved for the Austrian Art Union:

The Madonna in the Meadow; *after Raphael.*
The Virgin and Child; *after Leonardo da Vinci.*
A Madonna and Child, and two Saints; *after Perugino.*

Steinmüller also engraved several plates for the 'Vienna Gallery.' He died in 1841.

STELLA. See STERN, IGNAZ.

STELLA. A family of French painters and engravers, of Flemish origin. The following table shows their genealogy, and relation with the Bouzonnets, who also called themselves Stella:



STELLA, ANTOINE. See BOUZONNET.

STELLA, ANTOINETTE. See BOUZONNET.

STELLA, CLAUDINE. See BOUZONETT.

STELLA, FRANÇOIS, the elder, painter, son of Jean Stella, was born at Mechlin in 1565. In 1578 he accompanied a Jesuit friend to Rome, and there studied painting. On his return northwards he stopped at Lyons, and there married the daughter of a notary. He painted a large number of religious pictures in that city, among others a 'Descent from the Cross' for the Célestins, and an 'Entombment' for the church of St. Jean. He died at Lyons in 1605.

STELLA, FRANÇOIS, younger brother of Jacques Stella, born at Lyons in 1601, was instructed by his brother, whom he accompanied to Italy. He painted history, but never arrived at much eminence, and was very inferior to Jacques. There are some pictures by him in Paris churches, among them an altar-piece, representing the dead Christ with the Virgin Mary and St. John, at Les Augustins. He died in Paris in 1661.

STELLA, FRANÇOISE. See BOUZONNET.

STELLA, JACQUES, an eminent French painter, born at Lyons in 1596, was the son of François Stella. His father taught him the rudiments of design, but he was left an orphan when only nine years old. He had, however, at that early age, made such progress, that he continued his studies without another master. When he had reached his twentieth year he travelled in Italy, and passing through Florence, on his way to Rome, was employed by Cosmo de' Medici to assist in the preparations for the marriage of his son Ferdinand. He painted several pictures for the Grand Duke, who assigned him apartments in his palace, with a pension equal to that of Callot, who was at that time in the same service. After a residence of seven years at Florence, he proceeded to Rome in 1623. There he studied in the society of Nicholas Poussin, with whom he contracted an intimate acquaintance. Stella resided eleven years at Rome. In 1634 he returned to France, where his talents recommended him to Richelieu, by whose favour he was appointed painter to the king, with a pension, and was presented with the order of St. Michael. His principal works in Paris are a 'Baptism of Christ,' in the church of St. Germain-le-Vieux; an 'Annunciation,' in the chapel of the Nuns of the Assumption; and a 'Christ with the Woman of Samaria,' at the Carmelites. Stella was more successful in easel pictures than in large works. His composition is graceful, and his design correct; but his works as a whole are cold and lifeless. He died in Paris in 1657. The Louvre possesses two of his pictures, an 'Assumption of the Virgin,' on alabaster, and a 'Minerva and the Muses.' Stella left some etchings, among them the following:

The Descent from the Cross.
The Ceremony of Homage to the Grand Duke of Tuscany on St. John's Day. 1621.
A Madonna.
St. George.
Children dancing.

A great number of his decorative designs have

been engraved by Edelinck, Claudine Bouzonnet (called Stella), the Poillys, Mellan, Paul Bosse, and others.

STELLA, JEAN, painter, the first of the family, was born at Antwerp in 1525. Nothing is known of his works. He died in 1601.

STELZER, JOHANN JAKOB, a German engraver, who flourished about the year 1720. He engraved some plates for the collection of prints from the antique marbles in the Dresden gallery, which was published in 1733.

STEMPSIUS. See SEMPELIUS.

STENBOCK, MAGNUS GRAF VON, a Swedish field-marshal, born at Stockholm in 1764. He painted some good portraits, and executed mechanical art work. He died at Copenhagen in 1717.

STENDARDO. See BLOEMEN, PIETER VAN.

STENGLIN, JOHANN, engraver, born at Augsburg in 1715, studied under Bodenehr, and engraved after Dinglinger, Grooth, Haid, Klein, and De Meytens. In 1743 he received a summons to St. Petersburg, and engraved portraits of Russian Czars and members of the Royal Family. He died at St. Petersburg in 1770.

STENNETT, WILLIAM, amateur, was a merchant at Boston, in Lincolnshire, who practised, under the pseudonym of 'Delineator,' as an antiquarian draughtsman in the first part of the 18th century. His chief productions were drawings of Lincolnshire churches, some of which were engraved, the best known being those of Boston and Walpole churches. He died poor at Boston about 1762.

STENREE, (or STEENREE,) by some called WILLEM, by others GEORG, was a nephew of Cornelis Poelemburg, by whom he was instructed, and whose manner he followed. His birth is placed at Utrecht in 1600, and his death in 1648, but on uncertain authority.

STENT, PETER, resided in London, and carried on a considerable business as a printseller from 1640 to 1662. It is believed that he occasionally engraved. A portrait of Andrew Willet, with six Latin verses, and marked with the initials P. S., is generally attributed to him.

STEPHAN, (STEPHANUS, or STEVENS,) JOHANNES, called CALCAR, from his birth-place in the Duchy of Cleves, was born in 1449. He worked for a time at Dordrecht, and in 1536 went to Venice, and became a pupil of Titian. He imitated his master with much success, and painted portraits that have been mistaken for works of Vecelli. Later he also imitated Raphael. He spent the greater part of his life in Italy, and at Naples became acquainted with Vasari, who speaks of him in terms of high praise, and states that he made the designs for the 'De humani corporis fabricâ' of Vesalius. It is said that he also drew the portraits in the early editions of Vasari. He died at Naples about 1546. The following portraits are ascribed to him:

Berlin.	*Museum.*	Portrait of a Young Man.
Paris.	*Louvre.*	Ditto.
Vienna.	*Gallery.*	Portrait of a Man.

STEPHAN, MEISTER. See LOCHNER.

STEPHANI. See STEVENS, PIETER.

STEPHANOFF, FRANCIS PHILIP, was born in London in 1788. He was the son of Fileter Stephanoff, and painted popular pictures in oils and water-colours, such as 'The Poor Relation,' 'Reconciliation,' 'The Trial of Algernon Sidney.' He also made the drawings for Pyne's 'Royal Residences,' and a fine series of costume portraits for 'Garter's' work on the coronation of George IV. This series is now in the South Kensington Museum. Another excellent series was devoted to the 'Field of the Cloth of Gold.' His illustrations are to be found in a great many other books published in the first half of the last century. He died at West Hannam, in Gloucestershire, in 1860.

STEPHANOFF, JAMES. This man, who was the brother of Francis Stephanoff, was born in London about 1788. He was trained at the Royal Academy Schools, but did not get on well there, and soon left. He was one of the founders of the Sketching Society, and a member of the Old Water-Colour Society. His best work represented ceremonial scenes, such as the interior of the House of Commons, the reception of the Queen in London, or the Coronation. He was employed by the Society of Antiquaries to make water-colour drawings of church embroidery, and he illustrated three or four books on ceremonies. He died at Bristol in 1874.

STEPHANOFF, N—— FILETER, a Russian painter, who settled in London in the second half of the 18th century. He exhibited at the Royal Academy in 1778-81. He was by profession a portrait painter, but in this country was chiefly employed on decorations for ceilings, and scenery for a circus in St. George's Fields. He committed suicide some time before 1790. His wife, GERTRUDE STEPHANOFF, was a flower-painter and teacher of drawing. She exhibited at the Academy in 1783 and 1805, and died at Brompton in 1806. Her daughter, M. G. STEPHANOFF, followed the same professions.

STEPHENSON, JAMES, engraver in line and mezzotint, was born on Nov. 26, 1828, at Manchester. He was a pupil of Finden, and after living at Manchester, came to London in 1847. In 1856 and 1858 he exhibited at the Royal Academy engravings after drawings by J. Faed, and continued to exhibit there many of his best works, among them being: 'My ain Fireside,' after T. Faed (1861); 'Tennyson,' after G. F. Watts (1862); the 'Prince of Wales,' after Sir J. W. Gordon (1864); 'Ophelia,' after Sir J. E. Millais (1866); 'Osborne,' after Sir E. Landseer (1872); 'The Great Day of His Wrath,' 'The Last Judgment,' and 'The Plains of Heaven,' all after J. Martin (1873). In 1870 he exhibited a crayon drawing, 'A Midnight Study,' and in 1884 an original etching, 'The Challenge.' Among his other well-known works are 'The Highland Whisky-Still' and the 'Taming of the Shrew,' after Landseer. Stephenson was a skilful and delicate engraver, and excelled not only in his larger works, but in his small engravings for 'Jennings' Landscape Annual,' and similar publications, with illustrations after Stothard, Turner, Collins, D. Roberts, and others. He died on May 30, 1886. M. H.

STERN, IGNAZ, (called STELLA,) painter, was born at Ingolstadt, Bavaria, about the year 1698. He went early in his life to Bologna, where he entered the school of Carlo Cignani. He painted for churches in Lombardy, and resided several years at Rome, where he was much employed both for public buildings and private collections. In the Basilica of St. John Lateran, there is an 'Assumption' by him; he also painted some frescoes in the sacristy of S. Paolino. He also painted concerts, conversations, and *bambocciate*. He died at Rome in 1746.

STETTLER, Wilhelm, was a native of Berne, and a scholar of Konrad Meyer at Zurich and of Joseph Werner at Paris. He accompanied the archæologist Charles Patin in his travels through Holland and Italy, and designed most of the plates in his publications on medals and antiquities. Stettler died in 1708.

STEUBEN, Karl, painter, was born at Bauerbach, near Baden, in 1788. His father was an officer in the Russian army, and he received his first education at the Academy of St. Petersburg, and then went to Paris, where he studied under Gérard, Robert Lefèvre, and Prud'hon. In 1812 he exhibited for the first time. He soon made his mark, and was employed by the French Government and decorated with the cross of the Legion of Honour. Late in life he visited Russia, and painted seven scenes from the life of Christ for St. Isaac's cathedral. He died in Paris in 1856. Works:

Amiens.	*Museum.*	Peter the Great in a storm on Lake Ladoga. 1812.
Compiègne.	*Palace.*	Mercury and Argus. 1822.
Lille.	*Museum.*	Jeanne La Folle.
Nantes.	„	Esmeralda.
Paris.	*St. Germain des Près.*	St. Germain giving alms. 1817.
Strasburg.	*Cathedral.*	The Assumption.
Valenciennes.	*Museum.*	Peter the Great saved by his mother from the Strelitz. 1827.
Versailles.	*Gallery.*	Battle of Ivry.
„	„	Battle of Poitiers.
„	„	Many portraits.

Steuben's wife, Eléonore, practised portrait painting in Paris.

STEUDTNER, Mark Christoph, born at Augsburg in 1698, engraved the 'Loves of the Gods,' and many other subjects on copper and wood, and in mezzotint. He was also much employed on designs for goldsmiths, in conjunction with his brother Esajas. He died in 1736.

STEVAERTS, (Staevaerts, Stevers, Stevens,) Anthonie Palamedesz, painter, was the son of Palamedes Stevaerts, a gem-engraver of Delft, and was born in that city in 1600. He painted portraits and conversations, and was particularly successful in the rendering of groups of small figures in interiors, at meals or musical entertainments. He frequently painted figures in the architectural pieces of his friend Dirk van Deelen. He was admitted into the Guild of S. Luke in 1621, and later filled the important office of Dean. He died in 1673. Works by him:

Berlin.	*Gallery.*	Portrait of a Young Girl.
„	„	A Party at Table in a Park
„	„	Portrait of a Boy.
Brussels.	*Gallery.*	Portrait of a Man.
„	„	The Musical Party.
Copenhagen.	*Gallery.*	Soldiers Playing Cards in a Guard-Room.
Frankfort.	*Städel Institute.*	A Merry Party.
Hague.	*Museum.*	Portrait of an Officer.
Petersburg.	*Hermitage.*	An Interior, ladies and gentlemen singing.
Vienna.	*Liechenstein Gallery.*	Guard-Room Interior, two pictures.

The Concert. (*Belonging* (1885) *to the Dowager Madame de Jonge, at the Hague.*)

STEVAERTS, (Staevaerts, Stevers, Stevens,) Palamedes Palamedesz, painter, was the brother of Anthonie Palamedesz. It is said that his father, having been summoned to the court of James I. of England, remained for some time in London, and that during this sojourn Palamedes was born, in 1607. On the return of the family to Delft he worked for a time in his brother Anthonie's studio, and also studied the works of Esaias van der Velde, devoting himself finally almost exclusively to the representation of battles, skirmishes, and hand-to-hand encounters in the manner which Esaias had brought into fashion. These he treated with extraordinary animation. He became a member of the Guild of S. Luke in 1627. He was deformed, and his early death in 1638, at the age of thirty, accounts for the rarity of his works.

Berlin.	*Gallery.*	A Skirmish between Swedes and Imperialists.
Dresden.	*Gallery.*	Cavalry Combat.
„	„	A Cavalier with a Staff.
Munich.	*Pinakothek.*	Cavalry attacking Musketeers and Pikemen.
„	„	A Cavalry Fight.
Vienna.	*Gallery.*	A Cavalry Charge.
„	*Liechtenstein Gal.*	A Skirmish of Cavalry.

STEVENS, Alfred (1817 or 1818 — 1875), sculptor, metal designer, and painter, born at Blandford, Dorset, was the son of a painter and house-decorator. Entering his father's business, he early gave evidence of artistic originality. He received no academic training, but was fortunate when sixteen years of age in attracting the notice of the Hon. and Rev. Samuel Best, who advanced him £60 for a visit to Italy. Here he remained for nine years (1833—1842), first copying Aretino Spinello's frescoes of the Life of the Virgin at Florence, those of Giotto and Andrea del Sarto at Naples, and making sketches at Pompeii. In 1835 he journeyed to Rome, paying his way by the use of his pencil and brush. 1839 found him at Venice, where he made admirable copies of Titian, which have not infrequently been mistaken for originals. In 1841–2 he was back at Rome, where for a short time he did journeyman's work for Thorwaldsen, devoting his spare time to a fruitful and enthusiastic study of Michelangelo. All these years he had been deliberately aiming at the development of his powers along the lines of the Italian Renaissance, practising eclecticism in its highest sense, and religiously setting himself to discover the proper inter-relationship between the plastic and graphic arts. He was determined, if possible, that his work should be the highest expression of the Latin tradition. To this end he repudiated all temptation to specialize, allowing his sympathies, as Sir W. Armstrong has put it, "to expand over all forms of art." By this rigid self-control he achieved the harmony and rhythm which came to be the dominant notes of his work. Doubtless this militated against his immediate popularity, but it has given him a reputation among artists which will last so long as his masterpieces hold together. To arrive at Stevens's almost unique quality his work must be regarded in the mass. In detail he was as good as may be, but it is in coherence that his true greatness lies. Stevens founded no school. Rather was he the belated and perfect blossom of an almost dead tree. To use another of Sir W. Armstrong's expressive phrases, by the time he was back in England "he had made the æsthetic language of the Renaissance his mother tongue." Landing in 1842, he was so absolutely penniless that it was only with borrowed money that he could return to Blandford, where he spent the next two years. In 1845 he obtained a professorship at the School

of Design, Somerset House, a post which he held until 1847, designing amongst other things—such was his unprejudiced sympathy with all forms of applied art—a railway carriage for the King of Denmark. In 1849 he made designs, unfortunately never carried out, for doors to the building in Jermyn Street, which then housed the Museum of Economic Geology and the School of Mines, but is now occupied by the Geological Survey and Museum. In 1850 he became chief designer to Messrs. Hoole, Robson and Hoole, bronze and metal-workers, of the Green Lane Works, Sheffield, who at the Great Exhibition (1851) attracted considerable attention by exhibiting stoves, grates, firedogs, decorative panels, and what not, manufactured after Stevens's designs. These marked a departure in English metal-work of which the end is not yet. Looking at the dry-as-dust catalogue half-a-century later, it is hard to grasp the fact that these unfathered articles of commerce owed their origin to as great a hand and brain as ever has been, certainly in this country, devoted to the art of sculpture. In 1852 Stevens returned to London and designed various decorations for the precincts of the British Museum, of which the lions sejeants are now preserved within the building. In 1856 he came more prominently before the public in connection with the much-discussed Wellington memorial, which at last occupies in St. Paul's Cathedral the position for which the artist intended it. It is by this masterpiece that he stands to be judged by posterity. It proved at once the crowning triumph of his art and the crowning tragedy of his life. Even the shortest summary of the half-splendid, half-sordid story is here impossible. Indeed "finis" is not yet written. The contest still rages between those in authority who have no special artistic training and those who have special knowledge and claim to speak for the nation. A great responsibility rests upon all concerned to see that the noblest piece of architectonic sculpture in the country shall be subjected to no further indignity. Reference on one side and the other should be made to the 'Nineteenth Century' for May 1892, the 'Magazine of Art' for March and October 1903, the 'Times' of January 29, 1903, the 'Saturday Review' of the same date, the 'Architectural Review' for March and August 1903, and other contemporary publications. In 1875 "the badgered artist's thread of life," to quote the 'Magazine of Art,' "snapped under the humiliation and the strain," his death occurring at his house in Eton Road, which it had been his intention to turn into an Italian palace, loggia, courtyard, and all complete.

Although Stevens's name will go down to posterity mainly as a sculptor, his original work in oils should not be overlooked. Amongst the most notable of his paintings may be mentioned the portraits of Mr. Leonard Collmann in South Kensington Museum, of Mrs. Collmann in the Tate Gallery, and of Mr. Morris Moore, exhibited at Burlington House in 1901. No work of his was accepted by the Royal Academy during his lifetime, but the year following his death (1876) two pieces of his sculpture were exhibited, and in 1890, at the instigation of Lord (then Sir F.) Leighton, a room was set apart for his drawings and models at the Winter Exhibition. Some of his finest work is to be found in Dorchester House, Park Lane, whilst at South Kensington the designs for the Wellington Monument are open to the inspection of all, together with a noble collection of life studies in red chalk. There are two valuable monographs on Stevens, a small volume by Sir Walter Armstrong, published by 'L'Art' in 1881, and two large folios by Mr. H. Stannus, published by the Autotype Company in 1891. G. S. L.

STEVENS, ANTHONIS, painter, a native of Mechlin, flourished in the second part of the 16th century, and was the head of a numerous family of artists. For his eldest son, see STEVENS, PIETER. His daughter, Joanna, married a painter, MAURICE MOREELSE, and had a son MAURICE, who was also a painter. His younger son, JAKOB STEVENS the elder, flourished at Mechlin at the beginning of the 17th century, and settled at Antwerp, but later practised again at Mechlin, where he married in 1614. He died before 1630, leaving, among other children, two sons, JAN and JAKOB (*q. v.*).

STEVENS, D., an English portrait painter of the 18th century. He painted a portrait of George I., which was engraved by J. Faber.

STEVENS, FRANCIS, water-colour painter, born in 1781. He appears to have been a pupil of P. S. Munn, and his name first appears at the Royal Academy in 1804. Joining the Water-Colour Society in 1806, his works were exhibited there for a few years, and he assisted in forming the Sketching Society. He then seems to have migrated to Norfolk, as in 1810 he belonged to the Norwich Society of Artists. His latter years were spent in Exeter, where he died suddenly from apoplexy in 1822 or 1823. There is a volume of etchings of English cottages and farm-houses, published by him in 1815. The following are two specimens of his work with the brush:

Devon and Exeter Institution.	Lustleigh Cleeve. 1820.
S. Kensington.	A Devonshire Cottage. 1806.

STEVENS, JAKOB, the younger, painter, the son of Jakob Stevens, was born at Mechlin in 1593. He was his father's pupil, practised in his native town, and married there in 1620. Having lost his first wife by the plague, he married his pupil, Agnes Bisschops, in 1626. He died in 1662.

STEVENS, JAN, called DE CUYPERE, a Flemish painter of the 14th century. Details of his life and works are wanting. The town registers of Antwerp record that he was practising in that city in 1378. His father, ANDRIES STEVENS, also worked as a painter at Antwerp.

STEVENS, JAN, painter, the son of Jakob the elder, was born at Mechlin in 1595. He was a member of the Guild of S. Luke, practising in his native town and at Antwerp. He died about 1627.

STEVENS, JAN or JOHN, a Dutch landscape painter, settled in England in the early part of the 18th century. His works were chiefly small pictures in the manner of Van Diest; many are to be found in old English houses over doors and chimney-pieces. He died in London in 1722.

STEVENS, JOHANN, (or STEPHANUS,) a German engraver, who flourished at Strasburg about the year 1585. His plates are frequently little more than outlines, but they are from his own designs, and prove him to have been a man of some genius. He generally marked them with the initials I. and S. and the date.

STEVENS, JOHN, a Scotch subject and portrait painter, born at Ayr about 1793. He studied in the schools of the Royal Academy, where he obtained two silver medals in 1818. After prac-

tising portraiture for a time at Ayr, he went to Italy, where he spent the chief part of his artistic career. He was a foundation member of the Scottish Academy. Travelling in France, he met with a railway accident, which eventually brought about his death at Edinburgh in 1868. As specimens of his art may be cited:

Edinburgh. *Nat. Gal.* The Standard-Bearer.
London. *Nat. Port. Gal.* Sir C. Bell.

STEVENS, JOHN, an English engraver of the 18th century, who practised in London, and engraved a series of views of English scenery in conjunction with C. Grignon.

STEVENS, JOSEPH E., painter, elder brother of Alfred Stevens, was born in 1819 at Brussels. Never very robust in health, and of retiring disposition, he did not become well known to the general public, but as an animal painter he holds very high rank. He was self-taught, and at an early age went to pursue his art studies in Paris, returning to Brussels in 1844. At Paris and at the Brussels Salon he at once won notice by his pictures of animals, particularly of dogs, which he painted with intimate sympathy and skill. His exhibits at the Paris Salon from 1847 to 1870 established his reputation. Among his best pictures may be mentioned: 'A Dog carrying his Master's Dinner' (1847); 'Tantalus' (1850); 'A Remembrance of Brussels Streets' (1852; in the Rouen Museum); 'Flemish Bull pursued by a Dog' (1853); 'The Dowager's Dog' (1857); 'A poor Beast' (1859); 'The Chimney Corner' and 'Dog mourning his Master' (1861). An exhibition of thirty of his best works was held at the Maison d'Art in Brussels in 1897–98. In the Royal Gallery of Brussels there are five works by him—'Brussels in the Morning,' 'Scene in the Dog Market, Paris,' 'The Dog at the Mirror,' 'The Forge,' and 'After Work'; and in the Antwerp Gallery hangs his 'Dog with the Turtle.' Stevens won second-class medals at the Salons of 1852, 1855, 1857, and 1861, became a Chevalier of the Legion of Honour in 1866, and was made an Officer of the Order of Leopold in 1863. He was well versed in the theory, practice, and history of painting, and won some distinction as an art critic. He died at Brussels on Aug. 3, 1892. M. H.

STEVENS, PALAMEDES. See STEVAERTS.

STEVENS, (or STEEVENS,) PIETER, called STEPHANI, a painter, born at Mechlin in 1540, was the eldest son of Anthonis Stevens of Mechlin. He settled at Prague about 1590, and was appointed painter to the Emperor Rudolph II. In 1600 he is said to have returned to his native town, and to have painted four landscapes, which Gillis Sadeler engraved in 1620, under the name of 'The Four Seasons.' He was the uncle of Maurice Moreelse the younger, who studied under him at Prague. Stevens died at Prague after 1620. In the Vienna Gallery there is a 'Woody Landscape with a Stag and Hounds' by him, and a 'Fight with the Amalekites'; two small landscapes in the Brunswick Gallery are also attributed to him. It has been stated that several German painters called Stevens or Stephani, (a name adopted by Pieter Stevens at Prague,) were offshoots of his family. The following artists are among his known and supposed descendants:

PIETER STEVENS the younger, his son, painter and engraver, practised at Prague. ANTHONIS STEVENS the younger, called STEPHANI, his grandson, painter, settled at Prague in 1644, and died there in 1672. Anthonis Stevens was also known as Stevens of Steinfels, and had a son a fresco-painter, who died at the beginning of the 18th century. One STEINFELS or Stevens, who worked in 1695—1698 at the convent of Waldsassen, in Bavaria, was probably of the family, as also a certain PAUL STEVENS, who practised at Prague in 1674.

STEVENS, (or STIEVENS,) RICHARD, a Dutch painter, sculptor, and medallist, who came to England in the reign of Elizabeth, and designed and executed the monument to Radcliffe, Earl of Sussex, in Boreham Church, Suffolk. The Lumley family possesses some portraits by him, notably one of John, Lord Lumley, 1590, painted in the manner of Holbein. The curious portraits of Queen Elizabeth, in a gown embroidered with sea-monsters, and of Mary Queen of Scots, both at Hardwicke, have been ascribed to him. His reputation in England rests chiefly on his achievements as a medallist.

STEVENSON, THOMAS, an English landscape painter, and pupil of Aggas, practised towards the end of the 17th century. He made the designs for the Jubilee pageants of the Goldsmiths' Company, in the mayoralty of Sir Robert Vyner. He also painted portraits, two of which were engraved.

STEVER, GUSTAV CURT, historical and genre painter, was born at Riga in 1823, and went in 1847 to the Berlin Academy, whence he was summoned in 1850 to Stockholm, where he painted portraits for the Court, and for Upsala University. In 1854 he went to Paris, and studied in the school of Couture. His chief works are: 'The Death of Gottschalk, the Vandal King,' 'Abishag and King David,' 'The Transfiguration,' 'The Visitation,' 'The Last Supper,' cartoons of the Four Evangelists for the windows of the Schröder Mausoleum in Hamburg, and cartoons for the windows of S. Paul's Church in Schwerin. From 1859 to 1865 he worked in Hamburg, but died at Düsseldorf in 1877.

STEVERS. See STEVAERTS.

STEWARDSON, THOMAS, was born at Kendal in 1781. He went to London, and became a pupil of Romney. He painted portraits with considerable success, and was appointed to the household of Queen Caroline. His portrait of Grote is in the National Portrait Gallery. He died in London in 1859.

STEWART, ANTHONY, born at Crieff, Perthshire, in 1773, was placed under Alexander Nasmyth in Edinburgh to study landscape. He made many sketches of Scotch scenery, but at an early period took to miniature, which, after some practice in Scotland, he adopted as his profession, and established himself in London. He painted the Princess Charlotte, and the first miniature ever done of the Princess Victoria. In the last fifteen years of his life he devoted himself entirely to painting children. He died in London in 1846.

STEWART, GILBERT. See STUART.

STEWART, JAMES, an English portrait painter, who practised in the middle and latter half of the 18th century. He was appointed Sergeant Painter to George III. in 1764, and worked for Boydell. There is a portrait of G. F. Cooke by him at the Garrick Club.

STEWART, JAMES, painter and engraver, was born at Edinburgh in 1791. He studied under Robert Scott and John Burnet, and at the Trustee's Academy, under Graham. His first plate was 'Tartar Brigands dividing their Spoil,' after Allan,

on which followed 'The Murder of Archbishop Sharp,' and 'The Abdication of Mary Stuart,' after the same. At this time Stewart was teaching in Edinburgh. In 1830 he went to London, where he engraved Wilkie's 'Gentle Shepherd,' 'The Pedlar,' and 'The Penny Wedding.' In 1833 he emigrated and went to Algoa Bay. When the Caffre insurrection broke out his farm was destroyed, and he and his family had to fly to Somerset. He then fell back upon art, and by painting portraits and teaching he was enabled to buy another farm, on which he resided for many years. He died in the colony in 1863.

STEYAERT, ANTHONIE, painter, born at Bruges in 1765. He studied at the Academy of his native town, and afterwards settled at Ghent, where he became a Professor at the Academy, and died in 1863. In the church of S. Nicholas at Ghent there is a 'S. Anthony' by him.

STIELER, JOSEPH KARL, was born at Mayence in 1781. After working for a time at miniature painting, he studied oil under Fäsel at Wurzburg, and then went to study under Füger, at Vienna. In 1805 he was painting in Poland, whence he proceeded to Paris to work under Gérard. Then he painted a 'S. Charles' for the Grand Duke of Frankfort, in which city he was in 1808. Between 1806 and 1816 he visited Frankfort, Milan, Rome, Munich, and Vienna. In 1820 he became painter to the Austrian court. Among others he painted portraits of Goethe, Tieck, Humboldt, Schelling, and Beethoven. He died at Munich in 1858.

STIÉMART, FRANÇOIS, portrait painter, born at Douai in 1680, was keeper of the French king's pictures, and decorator to the Louvre. He was received into the Academy in 1720, his reception picture being a copy after Rigaud's portrait of Louis XIV. There is by him at Fontainebleau a picture of 'Children Playing with a Dog.'

STIFTER, ADALBERT, the poet, born at Oberplan, in Bohemia, in 1806, was also known as a painter of miniatures. An example of his work on copper is in Herr R. Fischer's collection in Vienna. He died at Linz in 1868.

STILKE, HERMANN, painter, born at Berlin in 1803, received his first instruction in the Academy there. In 1821 he went to Munich, and then accompanied Cornelius to Düsseldorf. After he had, with Stürmer, painted a 'Last Judgment' in the Assize Court in Coblenz, he devoted himself to the frescoes in the Court garden in Munich. From Munich he went to Italy, and on his return in 1833 joined Schadow at Düsseldorf. From 1842-46 he was engaged on frescoes in the Rittersaal at Stolzenfels, and in 1850 was painting frescoes in the Royal Schloss and in the new theatre, at Dessau. He died at Berlin in 1860. His 'Children of Edward IV. taken from their Mother' is in the National Gallery, Berlin. His wife, HERMINE, was a clever designer of ornamental borders, initials, &c., for editions 'de luxe.' She died at Berlin in 1869.

STIMMER, JOHANN CHRISTOPH, perhaps the younger brother of Tobias Stimmer, was born at Schaffhausen in 1552. He distinguished himself as an eminent engraver on wood, and executed cuts from the designs of Tobias. He marked his prints with a monogram composed of the letters C. S. T. M., thus, . But there is much dispute as to what should be included in his *œuvre* and as to whether another monogram, in which C. S. also occurs, should be ascribed to Stimmer or to Christoph Maurer. Besides the cuts in the Bible, published at Basle in 1586, we have the following prints by him:

A set of cuts for the New Testament, printed at Strasburg in 1588.
A set of portraits of German savants; published by Bernard Jobio, at Strasburg, in 1587
A set of Emblems entitled *Icones Affabræ*, published by B. Jobio at Strasburg, in 1591.

See also LE SUISSE.

STIMMER, TOBIAS, was born at Schaffhausen the 7th of April, 1539. It is not known under whom he studied, but he acquired a reputation by decorating the façades of houses in his native town with historical subjects in fresco. He was invited to the court of the Margrave of Baden to paint a series of ancestral portraits. His frescoes have perished; but his ability appears in the woodcuts from his designs. Tobias Stimmer also engraved on wood himself, and with his brother, Johann Christoph Stimmer, executed the cuts for the Bible published at Basle in 1586, and 'Novæ Tobiæ Stimmeri sacrorum Bibliorum figuræ versibus Latinis et Germanicis expositæ,' which he had himself designed. Rubens declared he had studied these prints with attention, and recommended them to young artists. Among his other works may be named cuts for a 'Livy,' a 'Josephus,' cuts of animals for a 'Neues Jagdbuch,' 1590, and a series of satirical drawings directed against the Pope. Tobias Stimmer usually marked his prints with a monogram composed of a T. and an S., thus . He died in 1592 (?).

STIRNBRANDT, FRANZ XAVER, was born about 1793. He began his career as a painter upon lacquer, and afterwards worked in Frankfort, ornamenting metal boxes. In 1813 he went to Stüttgart, and afterwards studied in Paris and in Rome. Returning to Stüttgart in 1825, he obtained a good practice as a portrait painter, and painted various members of the royal family. He died in 1880.

STÖBER, FRANZ, engraver, born at Vienna in 1795, son and pupil of Josef Stöber, studied at the Academy of Vienna under Maurer, where he gained several prizes. At first he worked with his father for books and almanacks, but in 1830 he engraved the portraits of the Emperor Francis and the Empress Caroline Augusta, Don Miguel, and Alexander von Humboldt. His plates are numerous; among them we may name:

The Return of the Peasant; *after Waldmüller.* 1835.
The Death of Zriny; *after Krafft.* 1836.
The Spendthrift; *after Dannhauser.*
The Convent Soup; *after the same.* 1839.
The Opening of the Will; *after the same.* 1843.
The Novel Reading; *after the same.* 1851.
S. Catharine of Siena; *after Rieder.* 1846.
Dolce far Niente; *after Ender.* 1851.
Madonna with the Child; *after Sassoferrato.*
The Judgment of Solomon; *after Führich.* 1853.
The Sibyls; *after Raphael.* 1854.

Besides these he has also left some etchings of Austrian celebrities after Dannhauser. He died in 1858.

STÖBER, FRANZ, painter, born at Vienna in 1760, studied with the Jesuits, and under the painter Christian Brand. He afterwards paid a visit to the Netherlands to study the Dutch masters. Returning to Vienna, he met with no success, and so settled at Spiers. He painted, among other things, the 'Falls of the Rhine at Schaffhausen,' and a

view of the ruins of St. James's Church at Spiers. He died at Vienna in 1834.

STOCK, ANDREAS, resided chiefly at Antwerp, where (?) he was born about 1616. He is supposed to have been a pupil of Jakob de Gheyn the elder, from the similarity of their style. He engraved several of the plates for the 'Académie de L'Espée,' published at Antwerp by Thibeau; which are inscribed *Andreas Stokius Hagœ Comitis sculp.* We have the following plates by him:

Albrecht Dürer; *Effigies Alberti Dureri. And. Stock. sc.* 1629.
Hans Holbein; *Effigies Holbeini, Pictoris celeberrimi se ipse pinx. And. Stock, fecit.*
Lucas van Leyden; *from a picture by himself.*
Peter Sneyers, Painter; *after A. Vandyck.*
The Sacrifice of Abraham; *after Rubens.*
The Twelve Months in the Year; *after Wildens.*
A set of eight Landscapes; *after Paul Brill.*

STOCK, DORIS, (DORA,) painter, born at Leipsic in 1761, was a daughter of JOHANN MICHAEL STOCK, an obscure engraver. She was a member of the Dresden Academy, and copied many of the principal works in the Dresden Gallery. She also gained some reputation by original works. She died in 1815.

STOCK, MARTIN, painter, was born at Hermannstadt in 1746. He was a pupil of Meyten, and settled at Pressburg, where he painted altar-pieces and portraits. He left a set of etchings of Gipsy musicians. He died in 1800, having for some time abandoned art for trade.

STOCKADE. See HELT-STOKADE.

STOCKER, JÖRG, (STÖCKER,) painter of Ulm, who flourished from 1481 to 1525. To him are assigned a panel in the Neidhart Chapel at Ulm, and altar-pieces at Oberstadion and Dischingen.

STOCKMANN, JAKOB, painter, born at Hamburg about 1700, studied in Holland under Meyering and M. Carré. He painted landscapes with animals, and died at Hamburg in 1750.

STOCKS, ARTHUR, son of Lumb Stocks, the engraver, was born in London on April 9, 1846. He was educated at the Islington Proprietary School, and became a pupil of his father with a view to practising as an engraver. Later he entered the Royal Academy Schools, and thenceforth devoted his attention to painting. In 1866 he exhibited his first picture, ''Twas a Famous Victory,' at Suffolk Street. In the following year he made his first appearance at the Academy with 'Christmas Upstairs' and 'The Expected Letter,' and continued to exhibit pictures of a similar domestic type, marked with spirit, intelligence, and no little talent. To the Academy he contributed fifty-nine pictures in all, among the more important being: 'A Review at Chelsea,' 'Mending the Old Cradle,' 'The Best of Husbands,' 'Her Last Sacrament,' 'Sermon Time,' 'At Last,' 'In Memory,' and in 1877 a portrait of his father. He was also an exhibitor at the British Institution, the Dudley Gallery, and the Institute of Painters in Oil-Colours, and the Royal Institute, of which he was elected a member in 1882. He died on October 12, 1889.

M. H.

STOCKS, LUMB, engraver, was born on November 30, 1812, at Lightcliffe, Yorkshire, where his father was a well-known coal-owner. He attended a school at Horton, Bradford, and while there received some instruction in drawing from C. Cope, father of C. W. Cope, R.A. In 1827 he came to London, and was articled for six years to C. Rolls, the well-known engraver. In 1832 he made his first appearance at the Royal Academy as a miniaturist, or draughtsman in crayons, with a 'Portrait of a young Artist,' and continued to send similar work till 1836. He then devoted himself entirely to engraving, and between 1840 and 1850 produced a large number of plates after Stothard for the popular Annuals of the day, as well as illustrations after Meadows, Cattermole, and others, for Finden's 'Gallery of Art' and similar publications. He also contributed many plates to the 'Art Journal' after pictures in the Vernon Gallery and the Royal Collection, and engraved Callcott's 'Raphael and the Fornarina' for the Art Union. His best engravings were exhibited at the Royal Academy from 1852 onwards, among them being: 'The Dame School' and 'The Rubber,' after Webster; 'The Gentle Shepherd,' after Wilkie; 'Bedtime,' 'The Birthday,' and 'Claude Duval,' after Frith; 'The Odalisque' and 'The Sister's Kiss,' after Leighton; 'A Souvenir of Velazquez' and 'The Princes in the Tower,' after Millais; 'Dr. Johnson in the Ante-chamber of Lord Chesterfield,' after Ward; 'Nell Gwynne,' after Landseer; and 'The Meeting of Wellington and Blücher after Waterloo,' after Maclise. Stocks was elected an Associate Engraver of the Royal Academy in 1853, became an Academician in 1872, and was made auditor to the Academy in 1875. He was perhaps the last of the old school of engravers in the pure line manner, and his long series of plates, executed in this style, felicitously interpreted the best paintings of his day. It is remarkable that his 'Spanish Letter-Writer,' after Burgess, exhibited as late as 1888, was one of his most successful plates. He died on April 28, 1892. M. H.

STOCKVISCH. See STOKVIS.

STOER, LORENZ, a native of Augsburg, flourished about the year 1567. He is mentioned by Professor Christ as a painter and engraver on wood, and is said to have marked his cuts with the cipher .

STOEVERE, JOHN DE, Dean of the Guild of St. Luke at Ghent, 1438-39. W. H. J. W.

STOEVERE, JOHN DE, Dean of the Guild of St. Luke at Ghent, 1480-82 and 1493-94. W. H. J. W.

STOEVERE, SALADIN DE, painter, 1434, member of Guild of St. Luke at Ghent. In 1444 painted the portraits of the donors on the shutters of a triptych for the Abbess of Nieuwenbossche at Ghent, the centre of which was executed by Baldwin van Wytevelde. W. H. J. W.

STOFFE, J. V. D., a painter of battle-pieces, chiefly skirmishes of cavalry, flourished about the year 1649. His pictures are not uncommon, though his history is not known. They are generally small, on panel, spirited in action, well-drawn, and smoothly finished. They are sometimes attributed to D. Stoop, or Esaias Vandevelde. His pictures, when untouched, have his name, and sometimes the date.

STOKADE. See HELT-STOKADE.

STOKER, BARTHOLOMEW, portrait painter, was the son of an upholsterer in Dublin, and studied at the art schools in that town, working at the same time under his father. He became very successful as a portraitist in crayons. He died at Dublin in 1788.

STOKVIS, HENDRIK, (STOKVISCH,) painter, born at Loenen, in the province of Utrecht, in 1768, went when he was seventeen years of age to Amsterdam, to learn drawing and painting under J. C. Schultsz.

He studied hard from nature, and painted landscapes with sheep, oxen, &c., often in Indian ink and pastel. He died in 1824. The Amsterdam Museum possesses a good example of his art: it is signed *H. Stokvisch.*

STOLKER, JAN, portrait painter, designer, and engraver in aquafortis and mezzotint, was born at Amsterdam in 1724, and studied portrait painting there under J. M. Quinkhardt, with whom he remained till he was twenty-three. He then removed to the Hague, where he lived nine years painting portraits and family groups; moving afterwards to Rotterdam, and there following the same branch of art. He also painted cabinet pictures. When about fifty he abandoned painting, and devoted himself to making copies in water-colours and Indian ink. He etched some plates after Rembrandt, F. Hals, Jan Steen, Schalcken, Adriaen Ostade, Brekelenkam, and others. He was also much employed on designs for hangings and other decorations. There is a portrait group by him in the Rotterdam Museum. He died at Rotterdam in 1786.

STOLTZHIUS (STOLZIUS). See STOSS.

STÖLZEL, CHRISTIAN ERNST, engraver, born at Dresden in 1792, was the son and pupil of Christian Friedrich Stölzel. He first copied the works of Goltzius, Preissler, Seifest, and Bervic, and then engraved a 'Hagar in the Wilderness,' after Baroccio, and several vignettes and small portraits. In 1822 he went on foot to Italy, where he painted landscapes, engraved a 'St. Catharine' and a 'St. John the Evangelist,' after Fra Angelico, and made a drawing of Raphael's 'Coronation of the Virgin,' which on his return home he engraved. He died in 1837.

STÖLZEL, CHRISTIAN FRIEDRICH, engraver, born at Dresden in 1751, studied under Schenau and Canale. He engraved portraits, genre and historical pictures, and landscapes, and became chief engraver to and member of the Dresden Academy. Among his best works we may name:

Portrait of Schenau; *after Vogel.*
Christ on the Cross; *after Schenau.*
The Magdalene; *after Guido Reni.*
The Wise Man; *after Schenau.*
March of a Regiment of Ural Cossacks; *after K. A. Hess.*

He died in 1815.

STOM, or STOOM, MATTHÆUS, was born in 1643, probably in Flanders, and practised principally in Italy. He painted landscapes and battle-pieces, and died at Verona in 1702. Five of his pictures are in the Dresden Gallery. Another painter of the same name painted an altar-piece now in the church of St. Cecilia, at Messina.

STOMME, ——, a still-life painter, of whom there is no account, who appears to have been an imitator, if not a scholar, of Johan Davidsz De Heem. A signed picture by him is in the Museum at Brussels.

STONE, FRANK, A.R.A., an English painter, was born at Manchester, August 22, 1800. His father was a cotton-spinner, and brought his son up to his own business, but at the age of twenty-four the young man obtained leave to study art as a profession. He worked diligently in his new calling, and in 1831 came to London. His first works were in water-colour; distinguished chiefly by a pretty sentimentality, they caught the popular taste, and the artist rose quickly into public favour. In 1837 he was elected an Associate Exhibitor of the Water-Colour Society, and in the same year began to contribute to the exhibitions of the Royal Academy. His first essays in oil had a rapid success. His pictures were engraved, and became widely known. In 1841 he was awarded a premium of fifty guineas by the British Institution, and in 1843 he became a member of the Water-Colour Society, a distinction which he resigned in 1847. In 1851 he was chosen an associate of the Royal Academy, and his works began gradually to assume a higher character, his 'Gardener's Daughter' being a distinct advance in achievement. Some French subjects treated at this period showed similar improvement. His sudden death from heart disease took place in London, November 18, 1859. He was the father of Mr. Marcus Stone, R.A. The following are among his most popular works: 'The First Appeal,' 'The Last Appeal,' 'Checkmate,' 'Mated,' 'The Course of True Love never did run smooth,' and 'The Gardener's Daughter.'

STONE, HENRY, painter and sculptor, the son of Nicholas Stone, master mason to James I., was usually called Old Stone, to distinguish him from his younger brother, John. As a painter he is principally known by his excellent copies after Vandyck and some of the Italian masters. By his epitaph, which is preserved by Walpole, it appears that he passed several years in Holland, France, and Italy, and died in London in 1653. He was the last survivor of the family, and was buried in one grave with his father and brothers: the epitaph commencing, 'Four rare stones are gone, the father and three sons,' &c. A copy by him of Titian's 'Cornaro Family' is at Hampton Court. Many portraits ascribed to Vandyck are really copies by 'Old Stone.'

STONE, HORATIO, a New York physician, a native of New England, born in 1810, who gave up all his spare time to drawing and sculpture. He had considerable skill in delineating a portrait, but was not quite so successful when transferring it to the stone. Acquiring a competence through the medical profession, he determined to travel abroad, and spent many years in Italy, where he worked very hard, making drawings of the great works of sculpture to be seen in that country. He died in 1875.

STONE, JOHN, was the brother of Henry Stone, and followed his father's profession of stone-cutter. He also copied the old masters. Thomas Cross is said to have taught him engraving: one of the plates for Dugdale's 'History of Warwickshire' is by him; he also published anonymously 'Euchiridion,' a book on fortification, with small plates engraved by himself. He died soon after the Restoration.

STONE, WILLIAM OLIVER, an American portrait painter of some considerable repute, a Connecticut man, born at Derby in 1830. For most of his life he lived in New York, where he became a member of the Academy of Design, and where he exhibited with great regularity. Occasionally he sent over portraits to London for exhibition, and they were well hung at the Royal Academy. His most successful works represented women and children, but he himself was always desirous of painting portraits of men, and expected to produce some notable masterpiece in this respect. Perhaps his best portrait of a man represents James Gordon-Bennett, and one of the most charming portraits of women he ever painted was of a Mrs. Hoey. He died in 1875.

STOOM. See STOM.

STOOP, CORNELIS, painter, born at Hamburg in 1606. Few details are known of him, but there is in the Dresden Gallery a 'Rocky Cave, with Figures,' ascribed to him.

STOOP, DIRCK, (THIERRY, RODERIGO,) a Dutch painter and engraver, was born at Utrecht about 1610. He was the son of a glass-painter, WILLEM JANSZ VAN DER STOOP, and painted cavalry engagements, hunting scenes, seaports, still-life pictures, and altar-pieces, which in his time were valued very highly. He lived for a time at Lisbon, where he became painter to the Court, and went with the Infanta Catharine to London. He returned to Utrecht in 1678, and died there in 1686. Walpole, misled by his use of the Portuguese equivalent, Roderigo, for his Christian name, Dirck or Thierry, and by the asserted existence of a brother, Pieter, makes three men of him (vol. ii. p. 137). Works by him are to be found in the Galleries of Dresden, Berlin, and Copenhagen, in the Cathedral at Halberstadt, &c. Of his etchings there are known, the plates for the first part of Ogilvy's translation of 'Æsop's Fables'; 'Twelve breeds of Horses,' published in 1651; a bird's-eye view of the Battle of Solebay, fought between the English and Dutch fleets on the 3rd and 4th of June, 1665, signed *Ro. Stoop, f. London*, in the cabinet of prints at Copenhagen, and believed to be unique. Another unique print in the same collection represents a panorama of the theatre of war, with a chart. Another rare print representing Oliver Cromwell dancing on the tight-rope, is ascribed to him. There is an impression in the British Museum. We may also name:

The Rape of Helen. (*British Museum.*)
A Skirmish of Cavalry. (*Ditto.*)
Portrait of Charles II.
Portrait of Catharine of Braganza, wife of Charles II., inscribed Catharina D. G. Magnæ Britanniæ, Franciæ et Hiberniæ Regina Filia Johannes IIII. Portug. &c.—*Consecrat T. Stoop.* On the left, below the inscription, Lisbona 1662. *N. Munier f.*
The Title. In a cartouche, is inscribed *Al Illustssa. Lra. D. Catharina Rajnha da gran Bretanha D. V. C. R. Stoop* 1660 *Lixa.*; a general view of Lisbon, with sea and numerous vessels in front.
Seven views of Lisbon and vicinity; dedicated to Q. Catharine.
Eight large plates of Q. Catharine's procession from Portsmouth to Hampton Court on her arrival in England.

Impressions of five plates of Dutch battles, supposed to be by Stoop, are in the British Museum.

STOOP, JAN PIETER, is said to have been born in Holland in 1612, and to have painted landscapes and battle-pieces. He is thought to have been the brother of Dirck Stoop, and to have worked in England.

STOOPENDAAL, BASTIAAN, engraver, was a native of Holland, and flourished about the year 1710. In his best plates he appears to have imitated the style of Cornelius Visscher, though not always with success. We have, among others, the following prints by him:

Sixty Views in Holland, entitled *Les Délices du Diemer Meer*; engraved *from his own designs.*
A set of twenty-four Views near the Hague.
Four plates representing the Departure of King William from Holland for England, his Arrival, his Meeting the Parliament, and his Coronation; inscribed *B. Stoopendaal, fec.*
The Robbers; *after Bamboccio; B. Stoopendaal, sc.*
Attack on a Military Convoy; *after the same.*
A Lime-kiln; *after the same.*

The last three are fine copies from Visscher. Stoopendaal engraved the plates for Clarke's Cæsar, published in 1712.

STOOPENDAAL, DANIEL, a contemporary of Bastiaan Stoopendaal, etched several plates after his own drawings.

STOOTER, LEONARD, painter, was born at Leyden, and flourished in the second part of the 17th century. He settled at Antwerp, where he was received into the Guild of St. Luke. Teniers is said to have added the figures to a picture by him.

STOPPELAER, HERBERT, painter, was a native of Dublin, and came to London with Thomas Frye. He tried various means of making a living, and was by turns actor, painter, dramatic writer, and singer. He exhibited portraits with the Society of Arts in 1761-62, and designed some of the humorous subjects published by Bowles. He was associated with Charles Dibdin in the Patagonian Theatre, a puppet-show held over Exeter 'Change, for which Dibdin wrote the pieces, while Stoppelaer painted the scenery and worked the puppets. For a time he was employed as an actor by Rich, but finding that he could live by portrait painting, he seems to have abandoned his many other pursuits. He died in 1772. His brother, MICHAEL, also practised portrait painting. He painted a portrait of Joe Miller, in 1738, which has been engraved.

STORCK, ABRAHAM, (STORK,) painter, born at Amsterdam about 1630. His master is unknown, but his style is formed on that of Bakhuisen. His pictures usually represent views of the Y, or the Amstel, near Amsterdam, with a variety of shipping and boats, and a number of small figures, correctly drawn, and handled with spirit. His ships are well drawn, his colouring clear and transparent, and his skies and water light and floating. One of his best pictures represents the arrival of the Duke of Marlborough at Amsterdam, with a public procession of ships, barges, and yachts, decorated with flags and full of picturesque figures. Storck painted figures in the landscapes of Hobbema and Moucheron, and also etched a few plates. He died at Amsterdam in 1710 (?). There are four good examples of his art in the Amsterdam Museum, besides others at Rotterdam, Copenhagen, Dresden, and Brussels.

STORELLI, F. M. F., an Italian landscape painter, born at Turin in 1778, who spent most of his time in Paris, where he exhibited very constantly. His works can be seen in many of the picture galleries of Paris, especially at St. Cloud, while three of his portraits are to be seen at Versailles. He died in Paris in 1854.

STORER, CHRISTOPH JOHANN, (STORRER,) was born at Constance in 1611. He travelled in Italy, and studied at Milan under Ercole Procaccini. After beginning well, Storer became a mannerist, and not unfrequently adopted gross ideas. He was, however, a good colourist. He was employed in decorating Milan for the solemn entry of Philip IV. and Maria of Austria. He etched several prints of sacred and profane subjects; these are sometimes signed Joan Christ. Storer, sometimes Giov. Christ. Storer. It is said that he returned to his own country, and died in his native city in 1671. Several of his pictures have been engraved.

STORER, HENRY SARGANT, draughtsman and engraver, was the son of James Storer, and worked jointly with him on many of his later undertakings.

Hanfstängl photo] [*National Gallery*

A GREEK VINTAGE—A DANCE IN THE VINEYARD

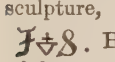
He lived for some years at Cambridge, but died in London, January 8, 1837.

STORER, JAMES, engraver, born at Cambridge in 1781, worked at drawing and engraving old English buildings and other antiquarian subjects. In the early part of his career he lived at Cambridge, but afterwards moved to London, where he spent the rest of his life. A list of his publications is appended. In many of these he was assisted by his son, Henry Sargant. He died in London in 1853.

J. Storer and J. Greig.	Cowper, illustrated by a series of Views. 1803.
" "	Views in North Britain, illustrative of Burns. 1805.
" "	Antiquarian and Topographical Cabinet. 1807-11.
" "	Select Views of London and its Environs. 1804-5.
" "	The Antiquarian Itinerary. 1815—1818.
J. Storer.	A description of Fonthill Abbey. 1812.
"	Ancient Reliques. 1812-13.
J. and H. S. Storer.	Cathedrals of Great Britain.
"	The Portfolio. 1823-4.
"	Collegiorum Portæ apud Cantabrigiam.
"	Delineations of Fountains Abbey.

STORK, ABRAHAM, or JAN, the younger, a marine and landscape painter of the 18th century. It is said that some pictures signed A. Stork are dated 1742. In the Rotterdam Gallery there is a picture of the Old Harbour, Rotterdam, by him.

STOSS, VEIT, the famous Nuremberg sculptor, was also an engraver. He was born in 1447. It has been supposed that he was a native of Cracow, but the greater probability seems to be that he was born in Germany, but married a wife from Cracow. Between 1472 and 1495 he was more or less at work in Cracow, but in the latter year he seems to have settled finally at Nuremberg. There he lived a more or less disreputable life, and died, blind, in the Schwabach hospital in 1542, aged ninety-five. The plates ascribed to him were formerly given to a mythical Stolzen, or Stolzius, while some writers, Christ among them, call him Franz Stoss. The notion that he was the master of Martin Schongauer is inconsistent with dates. Stoss variously signed his baptismal name Vit, Wyt, Eit, Fit, and Fyt, while to his plates, as well as to his works in sculpture, he attached the annexed monogram:

 . His twelve plates are very rare; the best of them are, perhaps, the following:

The Raising of Lazarus.
The Virgin kissing the body of Christ at the foot of the Cross. (*British Museum.*)
The Madonna and Child, standing. (*Do.*)
The Madonna and Child, seated, in a room. (*Do.*)
The Martyrdom of St. Catherine of Alexandria. (*Do.*)
A Gothic Capital. (*Do.*)

STOTHARD, CHARLES ALFRED, antiquarian draughtsman, painter, and illuminator, was the son of Thomas Stothard, and born in London in 1786. After receiving a liberal education, he became a student in the Royal Academy, where he showed great talent in drawing from the antique. His father being engaged to paint the staircase at Burleigh House, he accompanied him thither from time to time, and made drawings of the antiquities of that locality. This awakened in him a predilection for a pursuit in which he became eminent, but which eventually cost him his life. In 1811 he exhibited a 'Murder of Richard II. at Pontefract Castle,' in which the portrait of the king was painted from his effigy in Westminster Abbey. His next undertaking was 'The Monumental Effigies of Great Britain,' selected from the cathedrals and churches, and etched throughout by himself with remarkable delicacy and fidelity. In 1816 he was deputed by the Society of Antiquaries to make drawings from the Bayeux Tapestries. While engaged on this work he visited the Abbey of Fontevraud, where he discovered the effigies of the Plantagenets, the continued existence of which had been doubted since the revolution. These were added to his work. His last undertaking was the illustration of 'Devonshire,' in Lysons's 'Magna Britannia.' For that purpose he began some tracings of the stained glass window in the church at Bere Ferrers, where, on May 27th, 1821, he slipped from the ladder on which he stood, and was killed on the spot. His wife, afterwards Mrs. Bray, published an account of their tour through Northern France, which was illustrated with twenty-one plates from designs by her husband.

STOTHARD, THOMAS, painter, was born in London (at the "Black Horse," in Long Acre) in 1755. His father, a publican, died when he was only five years old, and he was left to the care of some relations, who placed him in a school at Stretton, near Tadcaster, his father's birthplace, where he remained till he was of an age to be apprenticed. Having shown an inclination for drawing, by copying some of Houbraken's heads, his friends placed him with a designer of patterns for silks. The trade declining, and his master dying before the expiration of his term, he was left to his own resources. Having, however, minutely studied nature in the drawing of flowers and other ornaments, he at once struck out a profitable profession for himself by making drawings for the 'Town and Country Magazine.' This made him known, and he was soon employed on other publications, particularly Bell's edition of the British Poets, and Harrison's 'Novelist's Magazine.' These designs attracted the notice of Flaxman, and a friendship commenced between the two artists which was of advantage to both. Stothard then became a student of the Royal Academy, and in 1778 exhibited an 'Ajax defending the dead Body of Patroclus.' He was made an associate of the Royal Academy in 1785, an academician in 1794, deputy librarian in 1810, and librarian in 1812. It is said that Stothard made upwards of five thousand designs for books, three thousand of which were used. Among the more important series and single designs may be enumerated those for Boydell's 'Shakespeare,' 'Rogers' Poems,' 'The Canterbury Pilgrims,' the 'Ceremony of the Dunmow Flitch,' and the 'Wellington Shield.' He painted the staircase at Burleigh House, and the ceiling of the Advocates' Library at Edinburgh. It is said that he gave the preference, before all his other works, to fifteen small pictures from Bunyan's 'Pilgrim's Progress.' He furnished countless designs for goldsmiths, and the origin of many well-known pieces of English sculpture may be traced to him. About 1784 Stothard married, and in 1793 bought the house in Newman Street (No. 28), in which he spent the rest of his life. He died on the 27th of April, 1834, and was buried in Bunhill Fields. There are portraits of him by Harlowe, Jackson, and Wood, and a bust in marble by Baily. His biography has been written by Mrs. Bray. Works:

London.	*National Gall.*	The Greek Vintage.
"	"	Intemperance. (*Sketch for the picture at Burleigh.*)
"	"	Fête Champêtre.
"	"	The Canterbury Pilgrims. (*And six others.*)
"	*S. Kensington.*	Characters from Shakespeare.
"	"	Twelfth Night.
"	"	Brunetta and Phillis.
"	"	Sancho and the Duchess. (*And six others.*)

STOTT, WILLIAM, who in later years adopted the sobriquet " of Oldham " to distinguish himself from a fellow-artist of a similar name, was born in that city in 1858, and died suddenly at sea on February 25, 1900, in the course of a voyage undertaken for the benefit of his health, which had long been failing. After studying drawing in England he went to Paris in 1879 and entered the studio of Gérôme, where he worked at painting with such energy and success that only two years later a picture of his, 'Le Passeur,' was accepted at the Salon, while in the following year his canvas representing boys bathing from a punt, entitled 'La Baignade,' was awarded a medal. After leaving Paris he resided for a time at Grez on the Loing, not far from Fontainebleau, but finally established himself in London. Much of his time was given up to landscape work, in which, especially in the treatment of mountain scenery, he was eminently successful, but he also painted some portraits, and a considerable number of imaginative figure-subjects, such as 'Venus,' 'The Nymph,' 'Diana, Twilight, and Dawn,' 'Faerie Wood,' 'The awakening of the Spirit of the Rose,' &c. In all his work a profound sense of beauty and a delicate poetical feeling were conspicuous, while technically it embodied all that was freshest and soundest in the Parisian school of which he was so distinguished a pupil. M.B.

STÖTTRUP, ANDREAS, portrait painter and engraver, born at Hamburg in 1754, studied from 1771-74 at the Academy at Copenhagen, and afterwards settled at Hamburg. He died in 1812. His son, CHRISTIAN GEORG, was also an engraver at Altona.

STÖVESANDT, FRIEDRICH ADOLPH, landscape painter, was born at Dantzic in 1808, and studied first in his native city, then at Berlin under Gropius, and afterwards at the Vienna Academy. He died at Dantzic in 1838.

STOW, JAMES, line-engraver, and the son of a labourer, was born near Maidstone about 1770. In his boyhood he showed such an aptitude for art, that some of the gentry in the neighbourhood raised a subscription and apprenticed him to Woollett. On the death of his master he was transferred to William Sharp, with whom he remained as assistant after his term of apprenticeship had expired. He was highly thought of in the early part of his career, and employed on many important works, but he seems to have been wanting in steadiness and application. He fell into dissipated habits, and on his death left a family in poverty. His most important works are:

Eight plates for Boydell's 'Shakespeare.' 1795—1801.
Twelve plates for Du Roveray's 'Homer.' 1806.
Gainsborough's 'Boy at the Stile.'
Plates for 'Londina Illustrata.' 1811-23.

STRAATEN, JAN JOSEPH IGNATIUS VAN, a painter of dead game and flowers, was born at Utrecht in 1766, and was a scholar of C. van Geelen. His pictures are in the style of J. Weenix, well composed and highly finished. In his landscapes he was assisted by his countryman, Swagers. He died in 1808. One BRUNO VAN STRAATEN, born at Utrecht in 1786, may have been of the same family. There is a picture by him in the Rotterdam Gallery.

STRAATEN, VAN, (or VERSTRAETEN,) LAMBERT, sometimes called DE LA RUE, was born at Haarlem in 1631. He was a painter of portraits and historical subjects, and also kept a school. He died in 1712. His son HENDRIK, born about 1665 at Haarlem, was a landscape painter, and became a member of the Guild of St. Luke in his native town in 1687. He came to England in 1690, and there practised with some success, painting landscape somewhat in the style of Ruysdael. (See Walpole, vol. ii. p. 235.)

STRACK, ANTON WILHELM, born at Hayna, in Hesse, in 1758, was the son of a baker, and grandson of Joseph Heinrich Tischbein. He studied under Johann Anton Tischbein, and became professor and court painter in Bückeburg. He painted a series of Westphalian landscapes, which were afterwards engraved.

STRACK, LUDWIG PHILIPP, painter, born at Hayna, in Hesse, in 1761, received his art education at Cassel. In 1783 the Duke of Oldenburg took him into his employment, but in 1786 he returned to Cassel, where he painted portraits and landscapes, becoming court painter to the Duke of Hesse. He died at Oldenburg in 1836.

STRADA, JACOPO, a Milanese draughtsman, who flourished about the middle of the 16th century, was chiefly employed in making designs for new coins and medals, and in drawing from old ones. The Libraries of Vienna and Gotha have many volumes of such drawings. He also drew a series of portraits of the emperors for a work published by his son.

STRADA, VESPASIANO, a native of Rome, but of Spanish parentage, learned the rudiments of the art from his father, an obscure painter. He worked chiefly in fresco in the churches and public buildings of Rome. He died at Rome, still young, in 1624. We have several etchings by Strada from his own compositions, which prove him to have been a man of considerable talent. He usually marked his plates with the initials V. S. F., or V. S. I. F., and sometimes VES. ST, I. FE. The following prints may be mentioned:

Christ shown to the Jews (or little Ecce Homo).
Christ crowned with Thorns (or great Ecce Homo).
The Holy Family, with St. John.
The Virgin, supported by two Angels.
The Marriage of St. Catherine.
The Virgin and Infant Christ.

STRADANUS, JOHANNES, or GIOVANNI DELLA STRADA. See VAN DER STRAET.

STRAELY, EDUARD, was born at Düsseldorf in 1720. He came to London while still young, and adopted the English manner of miniature painting, and later visited Italy. At the time of the Emperor Paul's coronation he went to Moscow, and remained for some years in Russia. On the accession of Alexander he left St. Petersburg, and returned to London, settling finally in Vienna. His later works were chiefly portraits, but in Russia there are by him four scenes from the life of Peter the Great, painted on copper, and a 'Hebe feeding the Eagle.'

STRAMOT, NICHOLAS, a Flemish painter, practising at Antwerp about 1693. In the church of St. Gertrude, at Louvain, there is a large picture by

him containing numerous figures, probably portraits, and in the Antwerp Museum a portrait of Frans van Steerbeeck.

STRANGE, Henry Le. See Le Strange, H.

STRANGE, Sir Robert, engraver, born in Pomona, Orkney, in 1721, was descended from a cadet of the Strange family of Balcasky, Fife, who settled in Orkney at the time of the Reformation. He was originally intended for the law, but some of his drawings having been shown to one Cowper, a drawing-master at Edinburgh, were so highly approved by him, that the young man was placed under his tuition. He had made considerable progress under Cowper's instruction, when civil war broke out on the arrival of the young Chevalier. He joined the Jacobites, and was named engraver to the Prince, whose portrait, with those of many of his officers, he drew in pencil and engraved. After Culloden, where he is said to have fought in the ranks, he escaped to France. As soon as peace was restored, Strange came to London, but soon afterwards revisited Paris. On his way he made some stay at Rouen, where he frequented the Academy, and obtained a prize for design, though his competitors were numerous. On his arrival in Paris he became a pupil of Le Bas. In 1751 he returned to London, at a period when historical engraving had made little progress in England, and became the father of that arduous and difficult branch of the art in this country. In 1761 Strange went to Italy, where he made drawings from many then celebrated pictures, some of which he engraved abroad, others after his return to England. In the course of his tour he was elected a member of the academies of Rome, Florence, Bologna, Parma, and Paris. In 1787 he received the honour of knighthood. He died in London in 1792. Sir Robert Strange engraved about eighty plates. His style shows a combination of purity, breadth, and vigour which has scarcely been equalled. In colour, however, his prints are somewhat deficient. The following are among the best:

Charles I.; *after Vandyck.* 1770.
Charles I.; *after the same.* 1782.
Henrietta Maria, Queen of Charles I., with the Prince of Wales and Duke of York; *after the same.* 1784.
The Children of Charles I.; *after the same.* 1758.
A Bust of Raphael; *after a picture by himself;* inscribed *Ille hic est Raphael, &c.* 1787.
A Portrait of himself; *from a drawing by J. B. Greuze.*
The Return from Market; *after Ph. Wouwermans.* Engraved in Paris in 1750.
St. Cecilia; *after Raphael.*
The Virgin and Infant Christ, with Mary Magdalene, St. Jerome, and two Angels; *after Correggio.*
Venus reclining; *after Titian.*
Danae; *after the same.* 1768.
Venus and Adonis; *after the same.* 1762.
Mary Magdalene, penitent; *after Guido.* 1762.
The Death of Cleopatra; *after the same.* 1777.
Fortune; *after the same.* 1778.
Venus attired by the Graces; *after the same.* 1759.
The Chastity of Joseph; *after the same.* 1769.
The Virgin, with a choir of Angels; *after C. Maratti.* 1760?
The Virgin, St. Catherine and Angels, with the Infant Jesus asleep; *after the same.* 1760?
Christ appearing to the Virgin after His Resurrection; *after Guercino.* 1773.
Abraham sending away Hagar; *after the same.* 1763 and 1767.
Esther before Ahasuerus; *after the same.* 1767.
The Death of Dido; *after the same.* 1776.
Belisarius; *after Sal. Rosa.* 1757.
Romulus and Remus; *after P. da Cortona.* 1757.
Cæsar repudiating Pompeia; *after the same.* 1757?
Sappho devoting her Lyre to Apollo; *after Dolci.* 1787.
The Martyrdom of St. Agnes; *after Domenichino.* 1759.
The Choice of Hercules; *after N. Poussin.* 1759.
The Holy Virgin; *after Guido.* 1756?
The Angel of the Annunciation; *after the same.* 1756?
The Annunciation; *after the same.* 1787?
The Offspring of Love; *after the same.* 1766?
The Infant Jesus plaiting a Crown of Thorns; *after Murillo.* 1787?
The Infant Jesus asleep; *after Vandyck.* 1787?
St. Agnes; *after Domenichino.* 1759?
The Magdalene; *after Guido.* 1753.
The Magdalene; *after Correggio.* 1780.
Laomedon, King of Troy, detected by Neptune and Apollo; *after Salvator Rosa.* 1775.
The finding of Romulus and Remus; *after P. da Cortona.* 1757?
The Death of Cleopatra; *after Guido.* 1753.
Apollo rewarding Merit; *after A. Sacchi.* 1755.
Venus blinding Cupid; *after Titian.* 1769.
Cupid sleeping; *after Guido.* 1766?
Cupid; *after Schidone.* 1774.
Cupid; *after Vanloo.* 1750.
Lips, the south-west Wind.
Zephyr, the west Wind. 1760. Plates 17 and 18 in the first volume of 'The Antiquities of Athens,' by Stuart.
The Death of the Stag. 1749. A vignette to Beckford's 'Thoughts on Hunting.'
Half-length of Charles I.; *after Van Dyck.* This, and Nos. 52, 56, 57, and 58, were engraved for the first edition of Smollett's 'History of England,' in quarto, published in 1757.
The Apotheosis of Octavius and Alfred, Children of George III., who died in their infancy; *after Benjamin West.*
Prince Charles James Edward Stuart.
Mary Stuart, Queen of Scotland.
The Mistress of Parmigiano; *after Parmigiano.* 1774.
James Graham, Marquis of Montrose; *after Van Dyck.*
Thomas Wentworth, Earl of Strafford; *after the same.*
Thomas Cromwell, Earl of Essex; *after Holbein.*
William Hamilton, of Bangor, a Poet. 1760. In his 'Poems.'
Robert Leighton, Archbishop of Glasgow. 1758. In a selection from his works.
Archibald Pitcairn, Physician and Poet; *after Medina.*

Strange published 'A Descriptive Catalogue of a Collection of Pictures, and of thirty-two Drawings, collected by him in Italy.' Also 'An Inquiry into the Rise and Establishment of the Royal Academy of Arts; to which is prefixed a letter to the Earl of Bute.' The 'Memoirs of Sir Robert Strange and of Andrew Lumisden' were published in 1855. Lumisden was the brother of Strange's wife, who came of an old Jacobite family.

STRASSBERGER, Christoph Gotthelf, painter and engraver, was born at Frauenstein, in the mountains of Saxony, in 1770, and destined by his parents for the Church. With this view he entered the University of Leipsic, but left it for the art school under Oeser. He painted portraits in crayons and on porcelain, and engraved a few plates. From 1815 onwards was chiefly engaged in teaching. He died in 1841.

STRASSBERGER, Ernst Wilhelm, painter, the son of Christ. G. Strassberger, was born at Leipsic in 1796. He studied first under his father, and at the Leipsic Academy under Berggold, Schnorr, and Siegel. He first exhibited in 1814, but in 1815 went to Dresden, where he studied for a time at the Academy, and in 1823 he was engaged at the Meissen china factory. In 1842 he returned to his native city, and employed himself chiefly in painting incidents in the battle of Leipsic, of which he had been an eye-witness. He also worked as a scene-painter, to which calling he brought up

his son. He died at Leipsic, September 11th, 1866.

STRASTER, Fray Geronimo, a Franciscan, who resided at the convent of his order in Valladolid, in 1613, where he engraved, with considerable ability, the plates to a work entitled 'Historia del Monte Celia de nuestra Senora de la Salceda,' written by D. Fr. Pedro Gonzalez de Mendoza, archbishop of Granada.

STRATEN. See Van der Straten.

STRAUBE, A., painter, born about the middle of the 17th century in Hamburg, painted landscapes with animals and figures in the style of Pynaker.

STRAUCH, Georg, painter, born at Nuremberg in 1613. In the Gallery at Vienna there is an 'Immaculate Conception' by him, and in the Gallery of the Patriotic Union at Prague two portraits. He died in 1675.

STRAUCH, Lorenz, born at Nuremberg in 1554, was a skilful portrait and architectural painter, and also painted on glass. Bartsch, P. G. tom. ix., describes an etching by him, a 'View of the Marketplace at Nuremberg,' with the date 1599, as the only one known to him. Nagler, however, gives a list of twenty-two, some of which are signed with his name in full, and dated as late as 1614; others with the monogram . Strauch died about 1630.

STRAVIUS, a painter of Hamburg in the 17th century, who painted life-size animals and hunting landscapes.

STREATER, Robert, an English painter, born in London in 1624, was a scholar of Du Moulin. He painted history, portraits, landscape, architecture, and still-life. At the Restoration he was appointed serjeant-painter to Charles II. His principal works were: the theatre ceiling at Oxford; some ceilings at Whitehall, which have perished; the 'Battle of the Giants,' at Marden Park, Surrey; and the pictures of Moses and Aaron, in the church of St. Michael, Cornhill. There is a landscape by him in the Cartwright Collection at Dulwich. He died in 1680. He left a few indifferent etchings.

STREATFEILD, Thomas, a topographical artist, born in 1777 in London. He was a clergyman, and for a while chaplain to the Duke of Kent, but he is best known by reason of the elaborate collections he made in preparation for the History of Kent. He was through his wife a man of considerable means, and he devoted many years to collecting everything he could lay hands upon relating to the county in which he lived, the result filling over fifty volumes, now in the British Museum. He sketched many old buildings, copied coats-of-arms, tombs and carvings, and did everything in his power to preserve records of the beauties of the county, especially those of archæological interest. He prepared a prospectus for his history, and he wrote two short essays in connection with it, but he never produced the book, and died on May 17, 1848, at Westerham, in the house he had built from his own plans and designs.

STRECKER, Wilhelm, painter, born in 1795, painted history and scenes from poets. He was Inspector of the Gallery at Stuttgart, where he died in 1857.

STREEK, Hendrik van, son of Jurriaan van Streek, born at Amsterdam in 1659, was a scholar of his father, Emanuel de Witte. His pictures generally represent the interior of churches and palaces, and are frequently embellished with figures by some other artist. The Hermitage at St. Petersburg has an 'Interior of a Church' by him. He died in 1713.

STREEK, Jurriaan van, born at Amsterdam in 1632, occasionally painted portraits, but is better known as a painter of still life. A skull, a ball of soap, and a lamp are frequent objects in his compositions. He signed his pictures with J V S in a monogram. He died in 1678.

STRÉSOR, Anne Marie Renée, the daughter of Henri Strésor, was born in Paris in 1651. A miniature painter of some reputation, she was received by the Academy about 1676, but in 1687 resolved to become a nun. The convent of the Visitation at Paris agreed to receive her without a dowry, on condition that she learnt to paint in oils, for the benefit of the sisterhood. This she did, and produced a great number of works after her admission. She died in 1713.

STRÉSOR, Henri, a portrait painter of the 17th century, mentioned by Marolles. He was a German by birth, but settled in Paris and embraced the Roman Catholic faith. He painted portraits of Louis XIV. and many persons of distinction. He died about 1672.

STRETES, Guillim, was painter to Edward VI. in 1551. Strype records that the King paid "fifty marks for recompense of three great tables made by the said Guillim, whereof two were the pictures of His Highness sent to Sir Thomas Hoby and Sir John Mason (ambassadors abroad); the third a picture of the late Earl of Surrey, attainted, and by the Council's commandant fetched from the said Guillim's house." The last-named picture was discovered by Horace Walpole to be identical with one in his father's collection, which Sir Robert bought at the sale of the Arundel collection at Stafford House, in 1720, and presented to the Duke of Norfolk. The picture, dated 1547, is now at Arundel Castle. A half-length at Knole is a copy from it. An excellent portrait of Edward VI., by Stretes, is in the National Portrait Gallery. He also painted some miniatures.

STRIEBEL, Franz Xaver, painter, born at Mindelheim in 1822, studied at the Munich Academy, and painted first history, and afterwards genre pictures of a humorous kind. He died at Munich in 1871.

STRIGEL, Bernhard, belonged to a family of painters at Memmingen. Hans Strigel is traceable in 1433, and painted an altar-piece in 1442; his son Ivo was also a painter, and a large altar-piece which he furnished for the Church of S. Maria Val Calanca in 1512 at the age of 81, is now at Basle. Bernhard, the most distinguished member of the family, was probably a son of Ivo, and was born in 1460 or 1461. Towards 1480 he went to Ulm, where he was for some time in the workshop of Zeitblom, and was employed as his assistant. Later, when at Augsburg, he appears to have had some connection with Hans Burckmair, who was, however, his junior by thirteen years. He is known to have been living at Memmingen in 1506, but probably had already settled there as early as 1483. He was at Augsburg in 1517, and at Vienna between 1520 and 1525, and died at Memmingen in 1528. In all these places he executed numerous works, and was much employed by the Emperor Maximilian, whom he several times portrayed, and by whom he was ennobled. He was formerly designated the "Master of the Hirscher

Collection," from certain pictures formerly the property of Canon Hirscher at Freiburg, until his name was discovered, together with a long inscription referring to him, on the back of one of his pictures in the depot of the Gallery at Berlin which led to his identification and to the discovery of a great number of documentary notices relating to him in the archives of Memmingen. As a portrait painter he did some admirable work, and in some of his masterpieces at Munich, Donaueschingen and elsewhere, the breadth and freedom of conception and execution seem to pre-suppose an acquaintance with the methods of Venetian portrait painters. His works were formerly attributed to Holbein (father and son), to Schülein, Schongauer, Amberger, and many others. Herr R. Visscher, who made many important discoveries about Strigel, considers that he was also a fresco painter, and ascribes to him five of the wall-paintings in the cloisters of the great Franciscan Church at Schwaz, near Innsbruck, dated 1521, and other works in that neighbourhood. Among the principal paintings unanimously attributed to Bernhard Strigel are the following:

Berlin.	*Gallery.*	Four panels of Saints; wings of an altar-piece. Formerly ascribed to Holbein.
"	"	St. Norbert with a Praemonstratensian monk and St. Agnes. Formerly as Holbein.
"	"	The History of the Madonna; wings of an altar-piece dated 1515. All formerly in the Hirscher Collection.
"	"	Portrait of Johannes Cuspinian and his Family. This work, formerly in the Solly Collection, has on the back an inscription containing the name of the painter, the date 1520, and much information relating to him.
Donaueschingen. *Fürstenberg Coll.*		Portrait of Count John II. von Montfort zu Tettnang; dated 1520. Formerly ascribed as "Closely related to Holbein."
Memmingen.	*Gallery.*	Large altar-piece; early. Much damaged in parts.
Munich.	*Gallery.*	Five panels of an altar-piece with St. Servatius and the Kindred of Our Lady. The remaining panels are at Nüremberg.
"	"	Portraits of Konrad Relinger and his eight children; dated 1517. One of his best works.
"	"	Portrait of Herr Haller. Formerly ascribed to Barbarj and Hans Asper.
"	*Nat. Museum.*	Baptism of Christ and St. John the Evangelist; wings of an altar-piece.
Nüremberg.	*Germanisches Museum.*	Six panels of an altar-piece; the remainder at Munich; the Madonna here is one of his best works.
Vienna.	*Gallery.*	The Emperor Maximilian and his family; on the reverse the Kindred of Our Lady Formerly ascribed to Grünewald.
"	*Liechtenstein Gall.*	Portraits of a Man and Woman.

Other works at Cassel, Innsbruck, Karlsruhe, Nüremberg, Schwerin, Sigmaringen, Stuttgart, Vienna (private collections), and elsewhere.

C. J. Ff.

STRIJ, ABRAHAM VAN, a painter of portraits, landscapes and cattle, and familiar subjects, was born at Dordrecht the 31st of December, 1753. He studied under his father, a decorator, and at first painted fruit and flowers, but was obliged to assist his father in historical subjects, landscapes, and feigned bas-reliefs. He afterwards turned to the painting of portraits, landscapes, and cattle, in the manner of Cuyp, and the interiors of shops and kitchens. In such subjects he arrived at much excellence, especially in chiaroscuro. In 1774 he founded the 'Pictura' Society of Dordrecht, and was its first president. He died at Dordrecht the 7th of March, 1826. Works:

Amsterdam.	*R. Museum.*	The Drawing Lesson.
"	"	The Housekeeper.
"	"	The Scullery-maid.
Rotterdam.	*Museum.*	Two pictures.

STRIJ, JAKOB VAN, landscape and cattle painter and brother of Abraham van Strij, was born at Dordrecht the 2nd of October, 1756. He studied at home, under his father, and at Antwerp, under Andrew Lens, and also at the Antwerp Academy. Though a sincere student of nature, he had a great predilection for copying and imitating the works of other masters. Cuyp, Hobbema, and Paul Potter were the models he most affected, particularly Cuyp, and many of his imitations of that master have passed as originals. Some of his 'Hobbemas' are also masterly; but they are not so common as his 'Cuyps.' He was a corresponding member of the Royal Institute of the Netherlands, and is eulogized by contemporary writers for his general knowledge. He died at Dordrecht, February 4th, 1815. Works:

Amsterdam.	*R. Museum.*	Four landscapes.

STRINGA, FERDINANDO, engraved some of the plates for the 'Antiquities of Herculaneum,' published at Naples in 1750.

STRINGA, FRANCESCO, painter, born at Modena in 1635 (?), was a follower of Lodovico Lana. He also studied Guercino, and the best pictures in the celebrated Galleria Estense, of which he was director. He painted several historical subjects for the churches and the ducal palace at Modena, and some of his works are to be found in Venice. He died at Modena in 1709. He left some etchings; among them:

The Disciples placing Christ in the Sepulchre.
Portrait of Francesco II., Duke of Modena.
St. John with the Cross.

STRINGER, DANIEL, portrait painter, was a student of the Royal Academy about 1770; his portrait heads and comic sketches were good, but he lacked application, and seems gradually to have abandoned art.

STRINGER, E., topographical draughtsman, practised towards the end of the 18th century. He was a member of the Liverpool Academy, where many of his works were exhibited. Some are engraved in the 'Gentleman's Magazine' of 1785.

STRIXNER, JOHANN NEPOMUK, draughtsman and lithographer, born at Alten-Oetting in 1782. He studied drawing at Wasserburg under the sculptor Eichhorn, and in 1797 went to Munich, where he worked under Professor Mitterer, and also learnt engraving. In 1809 he made his first essay in lithography. His best works of that class are:

a series of lithographs after Dürer's designs for 'The Prayer-Book of Kaiser Max'; some lithographs for the collections of the Boisserées, and for works published by the Munich Gallery authorities.

STROBERLE, João Glamma, painter, born at Lisbon in 1708, went as a court pensioner to Rome, where he studied in the Academy of St. Luke, under Marco Benefial, and was principally employed in copying Raphael. After spending two years in Rome he returned to Lisbon, where he was engaged at the theatre, and worked for Bishop J. Maria da Fonseca e Evora. In 1751, on the death of his patron, he went to London, but in 1755 returned to Lisbon, whence after the earthquake he migrated to Oporto, where he died in 1792. His chief works are: 'The Last Supper' in S. Nicolão; altar-pieces in S. João-Novo and Senhora da Victoria, Lisbon, and in the cathedral of Braga.

STROËHLING, P. E., a Russian painter, who was educated at the expense of the Czar, and finished his studies in Italy. He came to England about 1804, and practised with some success as a portrait painter in oils and in miniature. He exhibited occasional works at the Academy from 1803 to 1826. A portrait of the Duchess of York by him is at Buckingham Palace.

STROHMAYER, Hans, a native of Prague, who flourished in the 16th century, was first in the service of the Arch-Duke Ernst of Austria, and became in 1583 court painter to the Emperor Rudolph II. He etched many plates, among them a 'Venus and Cupid,' dated 1593.

STROZZI, Bernardo, called Il Cappuccino Genovese, and sometimes Il Prete Genovese, was born at Genoa in 1581, and was a pupil of Pietro Sorri. At an early period of his life he became a monk of the order of St. Francis. This retirement did not, however, lead him to abandon his pursuits as an artist, and he distinguished himself as a reputable painter of history. Strozzi left the cloister, when a priest, to contribute to the support of an aged mother and a sister; but the one dying and the other marrying, he refused to return to his order; and being forcibly recalled and sentenced to three years' imprisonment, he contrived to make his escape to Venice, where he passed the remainder of his days as a secular priest. He there painted portraits, in which walk of art he was superior to his contemporaries, and in all his larger compositions he painted the figures from life. Of his frescoes at Genoa, the most important is a Paradise, in the church of S. Domenico, a copious composition, with a force approaching that of oil. At Novi and Voltri are several altar-pieces by him, and in the Palazzo Brignole is an 'Incredulity of St. Thomas.' He was more occupied for private collections and galleries than for the churches. Strozzi died at Venice in 1641. Among his works we may also name:

Genoa.	*Pal. Durazzo.*	Portrait of a Bishop.
„	*Pal. Balbi.*	Joseph in Prison.
„	„	St. John the Baptist.
Paris.	*Louvre.*	Virgin and Child.
„	„	St. Anthony of Padua with the Child Jesus.
Venice.	*S. Benedetto.*	St. Sebastian.
„	*Accademia.*	St. Jerome.

STROZZI, Zanobi di Benedetto, painter, born at Florence about 1412, was a pupil of Fra Angelico. He was of noble birth, and painted as an amateur. He died December 6, 1468. There is a 'St. Lawrence' by him in the Uffizi.

STRUDEL von STRUDELSDORF, Pieter, Baron, was born at Cles, in the Tyrol, in 1648, and studied at Venice under Carlo Lotti, under whose direction he became a reputable painter of history. On leaving that master, his talents recommended him to the Emperor Leopold, who invited him to his court, appointed him one of his painters, and conferred on him the dignity of a baron. He was the first Director of the Academy at Vienna. He died at Vienna in 1717. Pictures by him are to be found at Vienna, at Cassel, and at Düsseldorf. Strudel was also a sculptor.

STRUETT, Johann Jakob, painter and etcher, was born at Weisenthal, near Basle, in 1773. He has left some views near Salzburg, and some good aquatints. He died in 1820.

STRUTT, Arthur John, son of Jacob George Strutt, was born at Chelmsford, Essex, in 1819. He studied art, and more especially landscape painting, under his father, with whom he visited France and Switzerland (1835–1837), and afterwards Italy, ultimately settling down at Rome. From the latter city he undertook in 1838 a pedestrian tour through Calabria and Sicily, and narrowly escaped being murdered by Calabrian brigands. He related his experiences in a book ('A Pedestrian Tour through Calabria and Sicily,' London, 1844; Newby), which he illustrated with a series of highly-finished etchings. He excelled in the painting of animals and trees, and among his most successful works is a large picture representing a meet of the Roman Fox-hounds, with a portrait of the late King Humbert. The Roman Campagna was a subject which he was never tired of interpreting in all its various aspects and phases. After an active and honoured career, devoted to art, literature and archæology, Arthur John Strutt died at Rome in June 1888. E. C. S.

STRUTT, Jacob George, an English landscape painter, born in 1790. He successfully followed Constable's manner. His works appeared at the Royal Academy from 1822 to 1852. Soon after 1830 he settled at Lausanne, and thence migrated to Rome, not returning to England till 1851. There is a landscape by him at Woburn Abbey. He used the etching-needle, and published in 1821, 'Bury St. Edmunds. Illustrated in Twelve Etchings'; and later, two other volumes of etched plates, 'Sylva Britannica' (1825), and 'Deliciæ Sylvarum' (1828). He died at Rome in 1864.

STRUTT, Joseph, an English engraver, and writer on art, born about the year 1749, was the son of an Essex gentleman farmer, Thomas Strutt. He engraved a variety of plates in the crayon and dotted manner, which are executed with great neatness and delicacy. We are chiefly indebted to him, however, for his 'Biographical Dictionary of Engravers,' with plates engraved by himself. He also published the 'Antiquities of England,' also with his own plates; and 'Horda Angel-cynnan, or the Manners and Customs of England from the time of the Saxons'; 'Chronicles of England'; 'Regal and Ecclesiastical Antiquities of England'; 'Dresses and Habits of the People of England'; 'Sports and Pastimes.' He also left an unfinished romance in manuscript, entitled 'Queen-Hoo-Hall,' which Sir Walter Scott, in 1808, endeavoured to complete. Strutt exhibited at the Royal Academy from 1779 to 1784. He died in London in 1802. Among others, we have the following plates by him:

The Birth of Venus. 1779.
Pandora presenting the fatal Box to Epimetheus. 1779.
Candaules betraying his Queen to his favourite Gyges; *after Le Sueur.* 1787.
Twelve Illustrations for the 'Pilgrim's Progress'; *after T. Stothard.*
Venus in the Island of Cyprus.
Allegory of America; *after R. E. Pine.* E.C.S. & M.H.

STRUTT, WILLIAM THOMAS, the son of the celebrated antiquary, Joseph Strutt, born in 1777. He occupied a high position in the Bank of England, but in his leisure time painted miniatures. They are marked by most exquisite detail and a charming scheme of colour. He died in 1850, in his seventy-third year.

STUART, GILBERT, an Anglo-American painter of great talent, was born in the State of Rhode Island in the year 1754. Soon after reaching manhood he came to England, and was introduced to Benjamin West, with whom he worked for some time. He showed great ability, and some portraits that he exhibited brought him into public notice. He rose into eminence, and his claims were acknowledged even during the life of Sir Joshua Reynolds. His reputation as a portrait painter introduced him to a wide acquaintance among the higher classes of society, and he was on the road to fame when he left England. He returned to America in 1793, and resided chiefly in Philadelphia and Washington, in the practice of his profession, till about the year 1805, when he removed to Boston, where he remained to the time of his death. During the last ten years of his life he had to struggle with many infirmities; yet such was the vigour of his mind, that it seemed to triumph over the decays of nature, and to give to some of his last productions all the truth and splendour of his prime. While in England he painted the portraits of Sir Joshua Reynolds, Benjamin West, W. Woollett, Alderman Boydell, John Kemble, Dr. Fothergill, and many persons of less note. But his best work in this country is a full-length of a Mr. Grant, skating in St. James's Park. It is in the collection of Lord Charles Pelham Clinton. Of his American portraits, that of Washington is the *chef d'œuvre.* He painted the President several times; once for the late Marquis of Lansdowne; this was engraved by James Heath. Stuart died at Boston in 1828. Several of the portraits mentioned above are in the National Portrait Gallery.

STUART, JAMES. This man is generally known as Athenian Stuart, on account of the exquisite drawings that he made in Athens, many of which were issued by the Society of Dilettanti in 1762. It has been said that Stuart's work in this way was "the commencement of the serious study of the classical art and antiquities of Europe." Stuart was born at Ludgate Hill, 1713. He commenced employment as a fan-painter, and then took to the study of architecture. He went to Rome on foot, earning money for his sustenance on the way by painting the portraits of the people whom he met. The expenses of his work at Athens were paid by the Dilettanti Society, and the work was carried on under very great difficulty. The issue of the book of drawings made him famous, and he practised as an architect with success, exhibiting also from time to time the drawings he had made in Italy and Greece. He died while at his easel in his house in Leicester Square in 1788, and after his death other volumes of his works were issued, and many editions of them.

STUB. See KRATZENSTEIN-STUB.

STUBBS, GEORGE, an eminent animal painter, engraver, and painter in enamel, was born at Liverpool on August 24, 1724. His father, a considerable currier and leather-dresser, encouraged his son's studies in drawing and anatomy. He died when Stubbs was fifteen years of age, leaving his widow and son in comfortable circumstances. The latter, having been advised by his father to seek out the best master available, engaged himself to Hamlet Winstanley, a Warrington artist, twenty-four years his senior, who was employed at Knowsley Hall, near Liverpool, in copying and engraving plates from the masterpieces in the Earl of Derby's gallery. Stubbs was to assist in making copies, and to receive in exchange instruction and a shilling a day for pocket-money. Winstanley promised that he should copy such pictures as he chose. Unfortunately, the lad selected several which his master insisted on reserving for himself, and the irascible youth refused to have anything more to do with him. Stubbs left it on record that he thereupon resolved (somewhat inconsequently) never more to copy any picture, but to "look into Nature for himself, and consult and study her only." After remaining at home until nearly twenty years of age, Stubbs removed to Wigan, and thence to Leeds, where he set up as a portrait painter. A lucky commission took him thence to York, where he found means to pursue his anatomical studies under a local surgeon. He made such rapid progress that he was soon employed in giving private lectures on the subject to the hospital students. The drawings made by Stubbs of the results of his dissection of an interesting obstetrical case were so much esteemed, that a Dr. Burton asked him to engrave them for a projected work on the subject. Stubbs knew nothing of the technical processes of engraving, so he resorted to a house-painter at Leeds, reported to be an expert, under whose guidance he covered a worn half-penny with etching varnish, and after smoking it, made his first essay with a sewing-needle stuck in a skewer. The commission was executed to Dr. Burton's satisfaction. Stubbs remained in Yorkshire until 1754, the latter part of the time being spent at Hull. In that year, after a short visit to Liverpool, he set out for Italy, his purpose being to subject to the severest possible test, his opinion that Nature is superior to all Art. Having satisfied himself on the subject with characteristic promptitude, he did not remain long enough at Rome to incur the risk of changing his mind, but returned to England; and he remained at Liverpool until his mother's death eighteen months later. After settling her affairs Stubbs left his native city, never to return. The fact that his illegitimate son, George Townley Stubbs, was born in 1756, suggests a possible connection between the two events. During the four years that intervened between Stubbs' departure from Liverpool and arrival in London, he was engaged on preparations for his monumental work on the 'Anatomy of the Horse.' Most of the dissections and drawings were made at a lonely farmhouse in Lincolnshire, where he was able to pursue his unsavoury studies without offence to the noses of sensitive neighbours. His sole companion was a Miss Mary Spencer, variously described as his aunt and his niece (possibly she was neither), who remained closely attached to him throughout his life. No ordinary enthusiasm or affection must have been required to enable her to endure the effects of a

succession of dead horses, each kept in the house for six or seven weeks, until, in fact, it became unendurable. Stubbs himself seems to have been wholly indifferent to the odour of putrid flesh. When Stubbs arrived in London in 1760, he was unable to persuade any engraver to undertake the reproduction of his drawings, so he indomitably set to work on them himself. As his days were given up to the painting of commissioned works, he had to labour on the plates at night and in early morning hours. By 1766 the task was completed, and the work on its publication gave him a European reputation, both in science and art. As the Reynolds of the horse, Stubbs painted the most notable racers of his day—usually hard, exact, splendidly modelled, and to the modern eye rather uninteresting. Reynolds was among the early London patrons of Stubbs, and seems to have esteemed him greatly; yet he was not included in the membership of the Royal Academy on its formation in 1768, or for long after. This may have been due to his connection, eventually as President (1773), with the Society of Artists. In 1782 Stubbs was at last styled "R.A. elect" in the R.A. catalogue. He is said to have been elected an Associate on November 6, 1780, and R.A. on February 13, 1781, but no evidence of this is to be found in the catalogues. Unfortunately, all the artist's seven contributions in 1782 were ill-hung; Stubbs was enraged, and refused to comply with the requisite formalities. The Royal Academy thereupon rescinded his election on February 11, 1783, and when he next exhibited (in 1786), it was as "Associate," and so he continued until his death, although, by an odd accident, he was once described R.A. in the 1803 catalogue. He, however, always styled himself an Academician. The causes of this quarrel are obscure. There evidently was a party inimical to Stubbs, for a new and severer law in regard to diploma pictures seems to have been expressly framed to meet his case. He was a hot-tempered, stubborn man, and his anger had been provoked by the treatment of his pictures in 1782, perhaps unjustly, for some of them were painted in enamel colours on thin earthenware panels, the result of elaborate experiments at the instigation of Cosway. It is probable that the colours were so bright and harsh that it was very difficult to hang them with oils. Stubbs executed a good many pictures in this style, but eventually returned to canvas, on which more perishable support he commenced in 1790 a series of portraits of celebrated racers, from the Godolphin Arabian to the equine aristocracy of his own day. There was to be an exhibition after which the pictures were to be engraved, and then published, with descriptive letterpress in a monumental volume. The national war troubles prevented the full realization of the scheme, but Stubbs executed sixteen of the pictures, which were exhibited and engraved, mostly in duplicate. When over seventy years of age Stubbs projected another great anatomical work: 'A Comparative Anatomical Exposition of the Structure of the Human Body with that of a Tiger and a Common Fowl,' in thirty tables. The veteran completed his work, but died when only half of it had been published. On the morning of July 10, 1806, he suddenly expired, sitting alone in his arm-chair, with no more premonition than a transient dreadful pain on rising from bed. The day prior to his death he had walked eight or nine miles without fatigue; and, shortly before, a walk of sixteen miles, with the burden of a small portmanteau, was no unusual performance. This, however, would seem a trifle to a man who is said in his prime to have more than once carried a dead horse up two or three flights of a narrow staircase to his dissecting-room. He was a frugal eater, drank only water during the latter half of his life, and indulged sparingly in sleep. Stubbs was buried in Marylebone Church. He left all his property to Miss Spencer. His remaining works (98 lots) were sold by Peter Coxe on May 26, 1807. Stubbs had little imagination, but his knowledge of animals was very great, and he represented them as he saw them with unflinching veracity. When he saw a dramatic incident he could represent it with much force, as in the picture of 'Horses Fighting' or his 'Horse frightened by a Lion.' Tigers he understood particularly well—as, for example, the admirable 'Tigress' mezzotinted by John Murphy. The public gallery of his native city possesses two paintings by Stubbs, 'The Racehorses of George III.' and a 'Horse and Lioness'; also an excellent portrait in pastel by Ozias Humphreys, R.A., and another by Richard Caddick. There are several other portraits, which are detailed in an appendix to Sir Walter Gilbey's 'Life of Stubbs' (4to, 1898), a painstaking work, which, as regards the biography, is chiefly based on the excellent Memoir (8vo, 1876) by Joseph Mayer, F.S.A. A list of Stubbs' known works is given in another appendix, and a number of them are illustrated. According to Graves, Stubbs, between 1761 and 1806, exhibited 60 pictures at the Society of Artists, 53 at the Royal Academy, and 8 at the British Institution. There was a Loan Exhibition of his works at J. and W. Vokins' Gallery, Great Portland Street, W., in 1885. It consisted of 45 pictures and 69 engravings. His landscape, 'Gentleman holding a Horse,' is in the National Gallery. His 'Lion and Lioness,' with rocky background, and 'Goose with outstretched Wings,' are at South Kensington. Many of his works were engraved by Woollett, Earlom, Val Green, Hodges, Murphy, Townley Stubbs, &c. E. R. D.

STUBBS, George Townley, son of George Stubbs, born in 1756, died in 1815, engraved several of his father's pictures of animals, and a few plates after others.

STUBBS, James Henry Phillipson, (1810-1864,) engraver, the fourth son of William Trowbridge Stubbs, a gentleman of some private means, was born in Marylebone on May 9, 1810. At an early age he became the pupil of the Findens, and with them learned his profession. He afterwards continued to do work for them, and others, in book illustrations and other engravings. In 1835 he published a large engraving, from a painting by R. W. Buss, entitled 'The First of September,' the subject being a gouty old gentleman in a bath-chair shooting partridge. In 1840 he published another large steel-engraving, with mezzotint ground, from a sketch by Spalding, 'Bill and Harry, a favourite Pointer and Setter,' considered a good specimen of combination of the two styles. When steel-engraving was supplanted by photography and other processes, he resolved to try oil-painting, but did not survive long to carry out his intention, his death occurring on August 23, 1864. He had married in 1839 Ann Verrity, by whom he left issue. H. S.

[*Engraved by James Stubbs after a painting by R. W. Buss*

THE FIRST OF SEPTEMBER

STUBLEY, P., portrait painter, practised in London in the first part of the 18th century. There is a plate after his portrait of Peter Monamy, the marine painter, and several other of his portraits were engraved by J. Faber.

STÜCKELBERG, JOHANN MELCHIOR ERNST, Swiss painter, was born at Basle in 1831. His first teacher was the portrait painter Dietler, in Berne, then in 1850 he went to Antwerp and studied under Wappers and Dyckmans. He then travelled in Italy, Spain, and Holland. Afterwards he went to Paris; and then in Munich he worked with Moritz von Schwind. He also travelled much. Success came to him early in his career. In the Basle Museum are three of his best early pictures, 'Marientag im Sabinergebirge' (1860), 'Marionetten,' and 'Kinder des Künstlers' (1871). But the chief work of his life was the series of frescoes in the William Tell Chapel (1878–1882). They are four in number, 'Der Rütlischwur,' 'Der Apfelschuss,' 'Der Sprung aus dem Schiff,' and 'Gesslers Tod.' In colour, sentiment, and grouping, they are very successful. Among his other works may be named: 'Der büssende Parricida' (1889), 'Der Verlorene Sohn,' 'Der Geiger von Anticoli,' 'Tod und Leben,' 'Das Grab,' and 'Die drei Menschenalter.' He obtained the Munich gold medal in 1869, and the Vienna gold medal in 1873, also the Franz Joseph Order. He died at Basle in 1903.

J. H. W. L.

STUDIO. See LINT, HENDRIK VAN.

STUERBOUDT. See BOUTS, DIERICK.

STUERBOUT. See BOUTS, HUBERT.

STUHR, JOHANN GEORG, painter, was born at Hamburg about 1640. He painted landscapes, sea pieces, and harbour views in the style of Storck and Lingelbach, poultry in the style of Hondekoeter, and a few historical subjects. In the Schloss at Berlin there is a 'Sacrifice of Iphigenia' by this artist, and in the Cassel Gallery a 'Harbour Scene.'

STUMP, JOHN S., miniature painter, was a student of the Academy, and was a constant contributor to the London exhibitions from about 1802 to 1849. His miniatures were highly esteemed for their breadth of treatment and fine tone. He painted also a few portraits in oil, and some Swiss landscapes, and was a member of the Sketching Society. He died in 1863.

STUNTZ. See FREYBERG, ELEKTRINE.

STUNTZ, JOHANN BAPTIST, lithographer and draughtsman, was born at Arlesheim, near Basle, in 1753. He painted landscapes in water-colour, and published, jointly with J. Hartmann, a series of Swiss views. In 1802 he settled at Strasburg, where he carried on business as an art dealer, and finally removed to Munich, where he devoted himself to lithography, and was associated with others in the issue of reproductions from Dürer. He died in 1836.

STUREL, MARIE OCTAVIE, (*née* PAIGNÉE,) painter, was born at Metz in 1819. She painted flowers and fruit, chiefly in pastel. She died at Metz in 1854.

STURM, FERDINAND. See STURMIO, HERNANDO.

STURM, JACQUES, painter, was born at Luxemburg in 1808. He was a pupil of J. B. Fresez, and worked for some time at a lithographic establishment at Brussels. In 1841 he went to Paris, and afterwards visited Italy, where he died in 1844.

STÜRMER, JOHANN HEINRICH, painter, born at Kirchberg, in Hohenlohe, in 1774, studied at Oehringen, at Augsburg, and at Göttingen, and settled eventually at Berlin, where he became a member of the Academy. He painted landscapes, historical pictures, and military scenes. He died at Berlin in 1855.

STÜRMER, KARL, painter, born at Berlin in 1803, was the son and pupil of Johann Heinrich Stürmer. He studied at Düsseldorf under Cornelius, and devoted himself chiefly to fresco painting. His first work of importance was a fresco in the Schloss, Helltorf, near Düsseldorf, 'The Reconciliation between Barbarossa and Pope Alexander.' He accompanied Cornelius to Munich, and was employed upon the frescoes in the arcades of the 'Hofgarten,' and again, in 1842, went with the master to Berlin, and painted several frescoes from Schinkel's designs in the portico of the Berlin Museum. He further painted two figures of prophets for the Schloss Chapel, and numerous easel pictures, battle-pieces, landscapes, and genre pictures. He died in March, 1881.

STURMIO, HERNANDO, a Dutchman, born at Zericksee, resided at Seville about the middle of the 16th century, and painted the altar of the chapel of the Evangelists in the cathedral there, in several compartments. One of these compartments is inscribed, *Hernandus Sturmius Ziriczcensis faciebat*, 1555.

STURRINI, MARCO, an Italian painter, who is known only by the existence, in the Uffizi at Florence, of a 'Penitent Magdalene' with this inscription: *Opus Marci Sturrini*, 1654.

STURT, JOHN, born in London the 6th of April, 1658, and a pupil of Robert White, was an excellent engraver of letters. His principal work is his Book of Common Prayer, published in 1717, which was engraved on silver plates. At the top of every page there is a small historical vignette. He died in 1730.

STÜRTZ, LUDWIG, genre painter, whose death in 1904 took place in his sixtieth year, was a pupil of Lindenschmit, to whose methods he remained faithful, though each of his works shows his own idealizing style. He never painted for mere effect, and was a somewhat slow worker. Among his best things are, 'The Wandering Musician,' 'The Poacher's Farewell,' and 'Ahasuerus,' which created a sensation at the Munich Exhibition of 1900.

STUVEN, ERNST VAN, born at Hamburg in 1657, was the pupil of an obscure painter, named Hins. In 1675 he went to Amsterdam, where he studied under Jan Voorhout, a reputable painter of history and portraits. Finding that the pictures of flowers and fruit by Abraham Mignon were at that time in great favour, and having himself an inclination for that branch of the art, he became his disciple, and won a respectable place in the same genre. He was a man of violent character, and was more than once in prison. He died in 1712.

SUARDI, BARTOLOMMEO, called IL BRAMANTINO, was born about 1450. Commencing in the tradition and methods of the Brescian, Vincenzo Foppa, he came to study later under the great architect and painter Bramante, and hence acquired his nickname of Bramantino (*the little Bramante*).

Bramante's work in painting is difficult to analyze; and he seems to have left Milan in 1499, upon the overthrow of Duke Lodovico. As Leonardo left the city at the same time, Bramantino remained there in some prominence, and exercised great influence over the younger artists, such as Gaudenzio Ferrari and Bernardino Luini.

We trace this in the frescoes of the Brera Gallery, where, if the 'St. Martin and the Beggar' shows Foppa's influence, the 'Child among Vine-leaves' comes so close to Luini that it might well be his own. Among the most interesting of Bramantino's surviving works are a series of heads from the Castle of San Martino, between Brescia and Mantua, which are in the possession of Mr. Willett, of Arnold House, Montpelier Road, Brighton. Six of these panels have been exhibited by him in the Victoria and Albert Museum. These heads are of men, and each is seen against an arch, hung with festooned leaves; fine in drawing and full of character, they are not necessarily portraits, but fanciful heads, the human form being used for decorative purposes. In Foppa's manner is the steep perspective of the separate arches, while the festoons of leaves are characteristic of the Squarcionesques. Mr. Willett sold to the Museum those exhibited at one time there; another of these panels is in the possession of Sir Martin Conway, and twenty-seven now remain in Mr. Willett's hands. These panels, like those of the Victoria and Albert Collection, are nearly all (not all, however) profile studies, and nearly all of men. The fantastic headgear, in which a turban frequently appears, is very characteristic of Bramantino; the purity of profile, defined always against an arch, is to be noticed—a point, this, which appealed strongly to the late Lord Leighton, whose more particular admiration was reserved for the fine central male figure with short close-trimmed beard.

In the Brera Gallery at Milan will be found in the passage among the *affreschi di Scuola Lombarda* a very noble 'Virgin and Child' by Suardi. This came to the Gallery from the old Palazzo del Broletto, now the Archivio Notarile in the Piazza del Mercante near the Duomo. The Virgin here extends the arms of the Child Jesus into the form of the Cross. Behind appear two angels—that one on the left in the shadow with folded arms being of very singular beauty. The Virgin holds on her right a tablet with the words—*Soli Deo*. The whole is a lovely creation of Lombard work, and is, of course, in fresco, as is the *putto*, or baby child, near it, clad only in a looped-up vest of heliotrope colour, and holding grapes in his hand, while the great vine-leaves shadow him. This came from La Pelucca near Monza; and here our artist may have given an impulse to Luini, whose frescoes from the same *provenance* are justly famous. A yet more important fresco in the Brera Collection is the 'St. Martin dividing his Mantle,' which he is in the act of cutting with his drawn sword to give to a poor beggar. The saint of brotherly charity is seen here as a half-figure, standing before a dark doorway; he wears armour, and a crimson mantle covers his head. This fine fresco, which is almost (but not quite) equal to the 'Virgin and Child' just mentioned, came from the Monastero delle Vetere at Milan.

To turn now to Bramantino's oil paintings. In the grand 'Holy Family' of the Brera Collection, as in the noble fresco just alluded to, the Child Jesus extends His arms, standing upright. The Virgin here wears a blue robe and pink turban; behind her is St. Joseph, and a building appears in the background. This most interesting painting was presented to the Gallery by His Eminence Cardinal Monti, Archbishop of Milan.

A work even finer still is Suardi's great 'Crucifixion' in the same Gallery; it is the great scene, surely, which in his thought was prefigured already when Mary held the Child against her bosom. And thus the whole rendering becomes in our artist's hands intensely dramatic. Even the two thieves, hanging upon their crosses, turn, as if drawn by magnetism, towards their suffering Saviour, and in the clouds the Angels of Good and Evil appear in spiritual conflict; beneath, the swaying crowd of mourners and Jews is marvellous in grouping and passionate movement. To be noted especially is that lovely group of the Virgin, St. John, and the Magdalen; and yet again that Jew, in saffron-yellow robe, who balances this group upon the other side. In the heaven above both sun and moon are seen veiled in clouds, and Jerusalem appears behind, in the roofs and towers of some mediæval Italian city. Yet again in Milan, Bramantino touches the last scene in the story of Christ's suffering for man. In the little church of S. Sepolcro, over the door leading to the Campanile upon the left on entering we may find a 'Dead Christ' lying back supported by the Virgin, with the two Maries at either side. It is not easy to study this work in detail, as the church is dark and small; but it can be seen to be a very noble treatment of the subject, full of beauty and devotional feeling. The figures are all half-length. Bramantino is represented in the Musée du Louvre by a fine 'Circumcision,' dated 1491. The Virgin and Child, with six figures of saints and bishops, are seen here against the sky beneath a most beautiful Renaissance canopy carved in intarsia work. It is to be noted that the Child here is already very Leonardesque in type, while the kneeling figures are strongly drawn. It is to be regretted that the National Gallery of London has no example of this interesting Lombard; but he is in no sense a prolific Italian artist, and many Galleries, such as the Prado and the Dresden collections, rich in Italian pictures, are equally without his works.

To his works in Italy, already detailed, must be added his altar-piece in the Ambrosiana at Milan, and his frescoes in chiaroscuro in the cloisters of S. Maria delle Grazie of that city; while a signed work at Locarno—a 'Flight to Egypt' in the Madonna del Sasso—is important and typical. His dates even are uncertain. We shall not be far wrong, I think, if we take him to be born about ⌇1450-55, and he was in the service of the State as chief engineer at Milan as late as 1526, and cannot have lived far beyond this—though the present catalogue of the Brera Gallery places him as "born and died in Milan? 1455–1536?" He visited Rome in the early part of his life, and in 1508 executed a series of frescoes in the Stanze by order of Julius II., all of which were afterwards destroyed to make way for the work of Raphael. His sketch-book is still preserved in the Ambrosiana Library, Milan, and contains numerous architectural drawings made in Rome and Florence. In 1513 he is known to have painted for the Cistercians at Rome a 'Pietà,' which had been contracted for by the brethren of the monastery of Chiaravalle, near Milan; it is now lost. A great Italian master, he passes far beyond the earlier initiative of Foppa, though retaining much of his severity and accuracy of technique; he rivals the great Leonardo himself

in the beauty of his Virgins of the Brera, in the dramatic handling of his great 'Crucifixion'; and in the thirty-four panels which are preserved at London and Brighton he comes very close to that grand series of heads and full figures by his teacher Bramante of Urbino, now added to the Brera Collection, where we may compare the master with the pupil, and find it a hard task to which to award the palm. S. B.

SUAU, JEAN, painter, born at Toulouse in 1758, was a pupil of Rivalz, and gained the first prize for painting at the Toulouse Academy. He afterwards became Professor, Fellow of the Academy, and Director of the Museum. He died at Toulouse in 1836.

SUAU, PIERRE THÉODORE, painter, the son of Jean Suau, was born at Toulouse. He studied with his father and with David, and entered the École des Beaux Arts in 1811. He painted chiefly religious subjects, and many of his works are to be found in the churches of Toulouse and other towns in the south of France. He died in 1856.

SUAVIUS. See ZUTMANN.

SUBLEYRAS, PIERRE, (HUBERT,) a French painter, born at Usèz, in Languedoc, in 1699, was the son and pupil of Mathieu Subleyras, an artist of little celebrity. When he was fifteen years of age he was placed under Antoine Rivalz, of Toulouse. On leaving that master in 1724, he went to Paris, and obtained the first prize at the Academy, for a 'Raising the Brazen Serpent.' He finished his studies in Rome, and established himself there for the remainder of his life. His altar-piece for St. Peter's, which he lived to see executed in mosaic, represents St. Basil celebrating Mass before the Emperor Valens. It has been engraved by Domenico Cunego. He also painted portraits. He married Maria Tibaldi, the miniature painter, in 1739. He died at Rome in 1749. Two of his pictures, one of them a 'Magdalen washing Christ's feet,' painted for the canons of St. John Lateran, are in the Louvre; two in the Brera at Milan; and at Alton Towers, the seat of the Earl of Shrewsbury, there is a 'Fall of Simon Magus.' Many others are in the French provincial museums. He has left a few etchings from his own designs; among them the following:

The Brazen Serpent.
The Martyrdom of St. Peter.
Mary Magdalene washing the Feet of Christ.
The Holy Family; in an oval.
St. Bruno restoring a Child to life.
Martyrdom of St. Peter.
A set of four Plates from Fontaine's Fables.

SUDRE, JEAN PIERRE, painter and lithographer, was born at Alby, September 19, 1783. He studied first under Suau at the Toulouse Academy, and in 1802 came to Paris, and was for a time in David's atelier. In 1818 he took to lithography, and from that time to the year of his death was a busy and prolific worker in this branch of art. He exhibited with success at the Salon from 1824 onwards. He died in Paris in July, 1866.

SUESS, HANS, (or HANS VON CULMBACH,) painter and engraver upon wood, was born at Culmbach in Franconia, and flourished at Nuremberg in the early years of the 16th century. Sandrart and Lochner are responsible for the error by which his name has been given as Fuss or Fuess. He signs his name JOHANNES SVES on a series of scenes from the life of St. Catharine, in the church of the Virgin at Cracow. He was a scholar of Jacopo de' Barbari, and apparently lived in close connection with Dürer, and probably worked in his studio. Sketches by Dürer are in existence from which Suess painted. A notable instance is the 'Christ treading the Wine-press,' in the chapel of St. George at Anspach, Dürer's sketch for which is in the print-room at Berlin. It has also been surmised that Dürer provided the sketch for Culmbach's masterpiece, the fine triptych in St. Sebald's Church at Nuremberg. Another important work is the 'Adoration of the Kings,' in the Berlin Museum, which shows the influence of De' Barbari. The series of eight scenes from the history of SS. Peter and Paul, in the Uffizi, there attributed to Schäufelin, should most probably be ascribed to this master, and other examples are to be found at Schleissheim and Leipzig. Recent researches show him to have died before Dürer, at latest in 1522.

SUEUR. See LE SUEUR.

SUHR, CHRISTOPH, painter, born at Hamburg in 1771, studied in Salzdahlum, and for three years in Italy. Thence he sent his 'Judgment of Midas' to Berlin. In 1798 he returned to Hamburg, where he acquired a reputation as a portrait painter. He also painted humorous subjects, which were engraved by his brother CORNELIUS, with whom he painted the scenes for an 'optical cosmorama,' exhibited by Cornelius in most of the countries of Europe. He died at Hamburg in 1842.

SUHRLANDT, JOHANN HEINRICH, painter, born at Schwerin in 1742. He painted portraits and historical pictures, and died in 1827.

SUHRLANDT, RUDOLPH FRIEDRICH KARL, painter, born at Ludwigslust in 1781, son and pupil of Johann Heinrich Suhrlandt. He studied in Dresden and Vienna, and in 1808 went to Rome, where he painted a 'Theseus and Ariadne.' From 1812-15 he was in Naples, painting portraits. On his return to Germany he was appointed painter to the court of Mecklenburg. Several altar-pieces by him are in the churches of Ludwigslust and the neighbourhood. He died at Schwerin in 1862. His son, KARL, is an animal painter.

SUIJDERHOEF, JONAS, engraver, was born at Leyden in 1613 (1600), and studied under Cornelius Visscher and Soutman. He died in 1669. His plates are numerous and excellent; the following are among the best:

The Emperor Maximilian; *after Lucas van Leyden.*
The Empress Maria, his consort; *after the same.*
Maximilian, Archduke of Austria; *after Rubens.*
Philip III., King of Spain; *after the same.*
Albert, Archduke of Austria, Governor of the Netherlands; *after the same.*
Isabella Clara Eugenia, Infanta of Spain, his consort; *after the same.*
Charles I., King of England; *after Vandyck.*
Henrietta Maria, his Queen; *after the same.*
François de Monçade, Comte d'Ossonne; *after the same.*
John, Duke of Burgundy; *after P. Soutman.*
Charles, Duke of Burgundy; *after the same.*
Aldus Swalmius (The old Man with the Beard); *after Rembrandt.*
René Descartes; *after F. Hals.*
Anna Maria Schurmann; *after J. Lievens.*
The Fall of the Rebel Angels; *after Rubens.*
The Virgin embracing the infant Jesus; *after the same.*
A Bacchanalian subject; *after the same.*
A Drunken Bacchus, supported by a Satyr and a Moor; *after the same.*
The Peace of Munster; *after Terburg's picture in the National Gallery;* one of his finest plates.
The Burgomaster of Amsterdam in Council; *after Thomas de Keyser.*

Three old Women at table; *after Ostade.*
Three Boors, one playing on the Violin; *after the same.*
The Tric-trac players; *after the same.*
Dutch Boors fighting with Knives; *after the same.*
Dutch Boors dancing, called the Ball; *after the same.*

SUISSE, Le. See Le Suisse.

SULLIVAN, Luke, a native of Ireland, came to London when young and studied under Thomas Major. He practised miniature painting as well as engraving, and was well employed. As an engraver, he was chiefly engaged on plates after Hogarth, and sometimes worked conjointly with that artist. The following prints by him may be named:

The infant Moses presented by his Mother to the Daughter of Pharaoh; *after Hogarth; W. Hogarth, et L. Sulivan, sc.* 1752.
Paul before Felix; *after the same; L. Sulivan, sc.* 1752.
The March to Finchley; *after the same.* 1761.
The Temptation of St. Anthony; *after Teniers.*
A set of six Views of Country-seats.

SULLY, Thomas, painter, was born at Horncastle, in Lincolnshire, in 1783. At nine years old he went with his parents, who were actors, to America, studied in Charlestown, and in 1813 set up as a portrait painter in Richmond. He afterwards returned to Europe, studied under West and Lawrence, and painted a portrait of Queen Victoria, which now belongs to the St. George's Society of Philadelphia. In 1838 he settled in Philadelphia, where he painted portraits of Lafayette, Jefferson, and Washington, and of famous actors; among them T. P. Cooke and Fanny Kemble. He also designed some illustrations to Shakespeare, and his 'Washington Crossing the Delaware' is in the Boston Museum. He died in Philadelphia in 1872.

SUMMERFIELD, John, engraver, was one of Bartolozzi's best pupils. His finest work was an excellent plate of 'Rubens and his Wife,' after the Flemish master, engraved in 1800, for which he received the gold medal of the Society of Arts. Another good plate was 'The Sleeping Boy,' after Reynolds. In spite of the high quality of his work, he found it impossible to make a living, and is said to have been reduced to great poverty. Redgrave gives the date of his death as 1817, but he is believed to have lived much longer.

SUMPTER, H——, an English painter of still-life, who exhibited regularly at the Academy, the British Institution, and the gallery of the Society of British Artists, between 1816 and 1847.

SUNDBERG, Christine, Swedish portrait and genre painter; exhibited mostly at the Salon. She died young in 1892.

SUNDER, Lucas. See Cranach.

SUNMAN, Willem, (or SONMANS,) a Dutch portrait painter, who came to England in the reign of Charles II., and was much employed after the death of Sir Peter Lely. Walpole says that, being less successful than Riley in a portrait of the King, he retired to Oxford, and was there employed to paint portraits of founders. He died in London about the year 1707. In Wadham College there is an excellent portrait inscribed: *Mary George, Ætatis* 120, *Gul. Sonmans, pinxit et dedit.*

SONMANS, William, perhaps a son of the last named, was employed in London as a draughtsman early in the 18th century. The drawings for Morrison's 'Historia Plantarum,' 1715, are by him.

SUPPA, Andrea, painter, born at Messina in 1628, studied under B. Tricomi and Casembrot. He painted very minutely-finished works in oil, and frescoes for the churches and convents of his native city, among them a 'Trinity' in the chapel of St. Gregory, 'The Acts of St. Paul' in San Paolo delle Monache, and 'The Assumption' at the Nunziata de' Teatini. He died in 1671.

SURAT, Abel, French etcher, is known by his plates after portraits and genre pictures. He died in 1890, at the age of sixty-one.

SURCHI, Giovanni Francesco, called Dielai, a native of Ferrara, who flourished about the year 1543. He was a disciple of the Dossi, whom he assisted in several of their principal works in the palaces of Belriguardo, Giovecca, and Ceparo, at Ferrara. He painted history, and distinguished himself also as a painter of *grotteschi* and landscapes. He died in 1590. The Costabili Gallery has an 'Adoration of the Shepherds' by him.

SURUGUE, Louis, a French engraver, born in Paris in 1695, was instructed in design and engraving by Bernard Picart, whose style he adopted with success, and, like his instructor, united the point with the graver in a very agreeable manner. The effect of his prints is pleasing, and he would have reached an eminent rank among the engravers of his country if his drawing had been more correct. He was a member of the Academy of Paris, where he died in 1769. We have, among others, the following prints by him:

Portrait of Louis de Boullongne, painter to the King; *after Mathieu.*
St. Margaret; *after Raphael;* for the Crozat collection.
St. Jerome in the Desert; *after Bal. de Siena;* engraved by *N. Chasteau,* and finished by *L. Surugue;* same collection.
Christ curing the Lepers; *after Girol. Genga;* for the same collection.
The Sacrifice of Isaac; *after A. del Sarto.*
The Birth of the Virgin; *after P. da Cortona.*
Abraham sending away Hagar; *after Le Sueur.*
Venus nursing Love; *after Rubens.*
A Flemish Merry-making; *after Teniers.*
The Fortune-teller; *after the same.*
Clytia; *after Coypel.*
Last Supper; *after Rubens.*
Susanna; *after Verkolje.*

SURUGUE, Pierre Louis, the son of Louis Surugue, born in Paris in 1716, was taught the art of engraving by his father. His style, though inferior, resembles that of his father. He became a member of the Academy in 1747. Among his plates we may name the following:

René Fremin, Director of the Academy; *after Latour.*
Simon Guillain, Sculptor to the King; *after N. Coypel.*
The Nativity; *after Correggio* ('*La Notte*').
The Virgin and Child, accompanied by St. Jerome and two other saints; *after Guido.*
The Judgment of Paris; *after Hendrik Goltzius.*

He also engraved after Charles Coypel, Pater, Chardin, Teniers, and other masters. He died in 1772.

SÜSEMIHL, Johann Konrad, draughtsman and engraver, was born at Rainrod in Hesse in 1767. After studying for a time at the Düsseldorf Academy, he went to Darmstadt, where he made a reputation by his plates of birds, and, in 1800, was appointed engraver to the court. He engraved the plates for Drumpelmann and Friebe's work on the 'Zoology of the Baltic Provinces,' and jointly with his son and daughter, those for Moller's 'Monuments of German Architecture.' In 1839 he published an illustrated work on the 'Birds of Europe.'

His brother JOHANN THEODOR, born 1773, was a pupil of Pforr, and engraved zoological and ornithological plates. He practised for many years in Paris.

SUSENIER, ABRAHAM, born at Leiden, *c.* 1620; married at Dordrecht, January 28, 1646, and was admitted into the Guild of St. Luke there.

Berlin.	*Gallery.*	Still-life, with fish. 1661.
Gotha.	*Museum.*	A Vanitas. 1664 (*signed*). W. H. J. W.

SUSTERMANN, LAMBERT. See LOMBARD, LAMBERT.

SUSTRIS, or ZUSTRIS, FREDERIK, called FEDERIGO DI LAMBERTO, and DEL PAVONANO, born at Amsterdam in 1524, was the son of Lambert Sustris, and, like his father, practised chiefly in Italy, and married there. He settled in Florence, and was one of the painters associated with Vasari in adorning the catafalque of Michelangelo. He died at Florence in 1591.

SUSTRIS, LAMBERT, (SUSTER, ZUSTRIS,) was a native of Germany, and flourished about the end of the 16th century. He was first instructed in art by Christopher Schwartz, of Munich; but he afterwards travelled to Italy, where he became a follower of Titian, and an unsuccessful imitator of that master's colour, though he still retained the dry Gothic design. In the Louvre there is a picture by Sustris, representing Venus and Cupid, with Mars in the background. Sustris, Suavius, or Sustermans, and Lambert Lombard, have been continually welded into a single individual by biographers, and otherwise confused.

SUTCLIFFE, THOMAS, still-life and landscape painter, was born in Yorkshire. He studied ardently from nature, and in his works showed great artistic talent. He first exhibited at the Academy in 1856. Shortly afterwards he became an associate of the Institute of Painters in Water-Colours, and was thenceforth a constant contributor of landscapes to the Society's exhibitions. He died at Headingley, near Leeds, in 1871.

SUTHERLAND, THOMAS, engraver, was born about 1785, and practised in London, producing chiefly plates in aquatint of hunting scenes, views, &c. One of his best known plates was 'The Peacock Tavern, Islington,' from which the northern mail used to start.

SUTTER, JOSEPH, painter, was born at Linz, in Upper Austria, in 1782. He studied for a time under Füger at the Vienna Academy, and later at Rome. He afterwards worked for a time at Munich, where he made several designs for frescoes for the Basilica, two of which he himself carried out. One was painted by his son DANIEL.

SUTTERMANS, JUSTUS, (SUSTERMANS,) was born at Antwerp in 1597, and was a scholar of Willem de Vos in that city; and of François Pourbus the second, in Paris. He travelled through Germany to Venice, where he passed some time, and afterwards went to Florence, where his abilities recommended him to the notice of Cosmo II., Grand Duke of Tuscany, who appointed him his painter, and in whose service he remained until the death of that prince, when he was favoured with the protection of Cosmo III. In 1623 he was summoned to Vienna to paint the emperor and empress, and returned to Florence with a patent of nobility. Suttermans painted history and portraits, and in the latter was little inferior to Vandyck. When Vandyck visited Florence, he expressed the greatest admiration of the works of Suttermans, and painted his portrait, etching it afterwards among his famous 'icones.' His historical pictures are well composed, and their design correct. One of his most important pictures is in the Gallery at Florence; it represents the Florentine nobility swearing fealty to Ferdinand II. Into it he has introduced the portraits of the most distinguished personages of the time. He died in Florence in 1681. Among his works we may name:

Edinburgh.	*Nat. Gal.*	Portrait of Spinola.
Florence.	*Uffizi.*	Portrait of Galileo.
„	„	A Magdalen.
„	„	Puliciani and his wife (*two pictures*).
„	„	His own portrait.
„	*Pitti Gal.*	The Crown Prince of Denmark.
„	„	Portrait of Ferdinand (II.) de' Medici.
„	„	„ Vittoria della Rovere.
„	*Corsini Col.*	„ Cardinal Corsini.
„	„	„ Mary Magdalen of Austria, wife of Cosmo (II.) de' Medici.
Lucca.	*Accademia.*	Portrait of a Young Woman.
„	„	„ Cardinal Leopoldo de' Medici.
Venice.	*Accademia.*	Catherine Cornaro ceding Cyprus to Venice.
Vienna.	*Gallery.*	Portrait of the Archduchess Claudia.

SUVÉE, JOSEPH BENOÎT, an historical painter, born at Bruges in 1743, was taught drawing by Matthias de Visch. He afterwards entered the Academy of St. Luke, in Paris, and in 1766, was appointed superintendent of the free school of design. In 1771 he won the prize of Rome. After working for a year in Rome he visited Naples, Sicily, and Malta, deferring his return to Paris until 1778. In that year he exhibited the results of his work in Italy, and soon after became a member of the Academy. At the outbreak of the French Revolution he was appointed director of the Academy at Rome, but incurring the suspicions of the Jacobins, he was thrown into prison, where he painted portraits of several of his fellow-captives, among them that of André Chénier. On the fall of Robespierre he was released, but he did not take up his appointment till 1801, when, under the auspices of Napoleon, he went to fulfil its functions. He reorganized the French school at Rome, and removed it from the Palazzo Mancini to the Villa Medici. He occupied the situation for about six years, and died suddenly on the 9th of February, 1807. His pictures are numerous. His wife was also a painter.

SUYDAM, JAMES A., painter, was born in New York in 1817, and was the pupil of the American artist M. C. Kellogg, with whom he travelled through Greece and Turkey, and visited the East. On his return to America he became well known as a painter of mountain scenery and coast views. He took a very prominent part in the foundation and organization of the Academy at New York, and was appointed treasurer, which post he held till his death. The best of his pictures are coast scenes and views of mountain scenery, in the latter of which he was specially successful, and his series depicting the White Mountains are amongst the greatest of his paintings. A well-known picture represents the 'New London Lighthouse by evening light,' and another a view on 'Long Island with harvesting going on.' His 'Hook Mountain on the Hudson' created some sensation when first exhibited, and was at once purchased for

a notable collection. He died in 1865, bequeathing a large sum of money, and the pictures known as the 'Suydam Collection,' to the Academy.

SUYDERHOEF. See SUIJDERHOEF.

SVERTSCHKOF, NICOLAS YÉGOROVITSCH, Russian painter; born March 6, 1817, at St. Petersburg; he was self-taught, though for purposes of study he visited France, Germany, and the Netherlands. His fame in Russia dates from 1852, when the Academy of Fine Arts created him a member. His first exhibit in Paris was in 1859, and Napoleon III. bought one of his pictures, 'Return from Bear-Hunting,' in 1863, and awarded him the decoration of the Legion of Honour. His subjects dealt exclusively with hunting, and in this he had no rival among his fellow-countrymen. He died at Tsarskoé-Sélo, June 25, 1898. His most noteworthy pictures are 'The Kabita in the Snow,' 'The Village Wedding,' 'Travellers Astray,' 'Landscape in Winter,' 'A Horse Fair in the Interior of Russia,' 'Station for Post Horses,' 'A Child fallen from a Sleigh during the Night found safe and well in the Morning in the midst of a drive of Wolves,' 'Russian Travellers in Sleighs meeting in the Midst of the Forests,' 'The Wolf Hunt,' 'The Bear Hunt,' 'Morning in the Snow,' 'The Big Fire in the Forest,' 'Street Scenes in Petersburg.'

SVIEDOMSKI, PAVEL ALEXANDROVICH. This distinguished Russian painter was born at St. Petersburg, but his family estate was in the province of Perm, near the frontier of Siberia and the Ural Mountains. The termination *ski* or *sky* has a Polish ring, and the Sviedomskis may have been originally of Polish origin, but they were thoroughbred Russians. The brothers Pavel and Alexander (who is still alive) were almost inseparable, and commenced their educations in the School of Mines at St. Petersburg. As their ancestral property was situated in the mining region of Russia, it is possible that the boys were sent to the School of Mines in that connection. On the death of their father, the brothers, who only spent three years in St. Petersburg, were taken to Munich. Then it was that they decided to make painting their profession, and entered the Academy at Düsseldorf, passing from there into the studio of Munkacsy, and then to Cassel. Later on the brothers moved to Rome, where the Eternal City exercised a great influence on their imagination. At that time the various foreign artists, especially the Slavs, did not mix much with each other. Semiradsky, and most of the other Poles, kept aloof from one another, with the exception perhaps of Kotarbinsky, who was of a gay disposition. The Sviedomskis' studio was near the Piazza d'Espagna. Bruni had there painted his 'Brazen Serpent,' and Semiradsky had at one time occupied the same atelier. Pavel Sviedomski was an historical and genre painter, &c. Classical antiquity attracted him. In this connection his chief pictures were: 'Julia in Exile,' 'Bacchanalia,' 'Medusa,' 'The Sacrifice.' These were exhibited in the Russian Academy, and attracted attention, as well as his historical subjects: 'Moscow on Fire,' 'A Scene from the French Revolution of 1789,' &c. He knew how to seize the "dramatic moment"; his pictures possess life and motion. In the latter years of his life he exhibited mostly in the Roman Society, Cultore delle belle Arti, with invariable success. His pictures sold well abroad, and therefore he did not send them all to Russia. 'The Eve of St. John's Day,' for example, was purchased by an American. Sviedomski was an industrious man, with firm convictions in questions of art, but occasionally beset with serious doubts about the real use of art, at which times he fell into a melancholy condition. In Biblical subjects he was not so successful, and when working for the Cathedral of St. Vladimir at Kiev—in conjunction with Vasnezov, Nesterov and Kotarbinsky, he was probably less orthodox in his religious views than the two former artists. The millionaire Tereschenko employed him to decorate a church at Gluchov. Sviedomski's portrait of Mr. Daragan and the nude figure of a woman show his skill in portraying the human form. His last picture was 'Lady Hamilton dressing before her Execution.' It is full size and was nearly finished. The artist suffered towards the end of his life from consumption, which the Riviera and Davos could not alleviate, and he died in 1904. The majority of his pictures are in private hands, but some specimens may be seen in the Museum of Alexander III. and in the Tretiakoff Gallery, as well as in the churches at Kiev and Gluchov, and a school at Warsaw. E. A. C.

SVIESZEWSKI, ALEXANDER PETER, Polish painter; born January 31, 1839, at Warsaw; studied under Breslauer at the Warsaw Art School from 1858 to 1863, and subsequently with Bamberger at Munich. He also worked in Rome, France, and Switzerland. He settled at Munich as a landscape painter, where he died, December 5, 1895.

SWAGERS, CHARLES, the son of Frans Swagers, painter, was born in 1792. He was professor of painting at Dieppe in 1840. His son ÉDOUARD was a painter and lithographer, and practised in Paris.

SWAGERS, FRANS, a landscape and marine painter, born at Utrecht in 1756, received his art education in Holland, but afterwards he went to Paris, and resided there till his death. His pictures consist chiefly of Dutch views, and marine subjects off the coast. From his long residence in Paris, his pictures exhibit a mixture of the Dutch and French schools. He died in Paris in 1836. His wife, ELISA, *née* MÉRI, was a miniature painter and professor of drawing at Ecouen. She died in 1837. Her daughter and pupil, CAROLINE, practised in Paris, and exhibited frequently at the Salon from 1831 onwards.

SWAIN, CHARLES. This poet and song writer was engaged in the mercantile pursuit of engraving and lithography, and was no mean expert as an engraver himself. He was a Manchester man, born in 1801, and he died in the same city in 1874. He will be remembered for his poems, and perhaps especially for his songs, 'When the Heart is Young,' and 'Tapping at the Window.' His engraving work was only done for his own amusement, and in order that he might instruct his operatives in the method in which he desired them to work.

SWAINE, FRANCIS, an English marine painter, who practised in London from about 1760 to 1782. He painted small sea-pieces in the style of Willem Vandevelde, and moonlight scenes. He was a member of the Free Society in 1763, and gained medals from the Society of Arts in 1764 and 1765. He was chiefly employed by the dealers, who sold his copies of Vandevelde as *English Vandeveldes*. He died at Chelsea in 1782. One MONAMY SWAINE, probably his son, painted the same class of subjects.

SWAINE, JOHN, engraver, was born at Stanwell, Middlesex, in 1775. He was a pupil of Jacob Schnebellie, and later of Barak Langmate. He worked chiefly on antiquarian subjects, and produced some well-executed facsimiles of old portraits. He died in London in 1860. His son, JOHN BARAK SWAINE, was also educated in his father's art, but died in 1828, at the age of twenty-three.

SWANENBURCH, ISAAC KLAASSEN VAN, called NICOLAI, painter, was born at Leyden in 1534. He was the master of O. Van Veen and of Jan Van Goyen, and in 1596 was burgomaster of Leyden. His only known works are designs for the painted windows for the church of St. John at Gouda, and for the Town Hall at Leyden. He died in 1614. His three sons, JAKOB, WILLEM, and NICOLAS, were also painters.

SWANENBURCH, JAKOB ISAAKSZ VAN, son of the last-named, is chiefly known as the first master of Rembrandt, to whom he was probably related. He was born at Leyden, apparently about 1580. After having learnt the elements of art from his father, he travelled in Italy, and, in Naples, married Margherita Cordona, by whom he had four children. He returned to Leyden in 1617, and died there on the 17th of October, 1638. The Copenhagen Gallery has a picture signed Giacomo Swanenburch, and dated 1628, representing the Pope crossing the square of St. Peter's at Rome in procession; in the Court House at Leyden there is a 'Pharaoh crossing the Red Sea.' See Vosmaer's 'Rembrandt,' p. 33.

SWANENBURCH, WILLEM VAN, brother of Jakob, was a Dutch engraver. He was born at Leyden about the year 1581. His style of engraving is bold, and his prints bear some resemblance to those of Hendrik Goltzius. He occasionally painted a picture, but it is as a master of the burin that he demands notice. He had a great command of the graver, but his drawing is not correct. The following are among his more esteemed plates:

Esau selling his Birthright to Jacob; *after P. Moreelse.*
The Resurrection; *after the same.*
The Adoration of the Shepherds; *after Ab. Bloemaert.*
The six Penitents; *after the same.*
St. Jerome in the Desert; *after the same.*
St. Peter penitent; *after the same.*
Lot and his Daughters; *after Rubens.*
Christ with the Disciples at Emmaus; *after the same.*
The Judgment of Paris; *after M. Mierevelt.*
Perseus and Andromeda; *after J. Saenredam.*
A Village Festival; *after D. Vinckebooms.*
A set of fourteen Plates, entitled *The Throne of Justice; after Joachim Uitewaal.* 1605, 1606.

He died at Leyden, the 15th of August, 1612.

SWANEVELT, HERMAN, landscape painter and engraver, was born at Woerden in 1620. He is said to have been a scholar of Gerard Douw, but he left that master and travelled to Italy, while still very young. On his arrival at Rome, he was indefatigable in his studies, studious and solitary promenades procuring him the nickname of 'the Hermit.' In 1640 he became the disciple of Claude Lorraine, with whose help he soon became one of the most celebrated painters of landscape of his time. His better works are not seldom ascribed to his master. A 'Classic Landscape' in the Berlin Museum is probably a case in point. The date of his death is doubtful. According to the registers of the French Academy, it took place in 1655, but the year 1690 has also been given, while Passeri says he died in Venice in 1659. Works:

Copenhagen.	*Gallery.*	Summer Evening.
Dresden.	*Gallery.*	River Landscape.
Florence.	*Uffizi.*	Landscape.
Hague.	*Museum.*	Italian Landscape.
Hampton Court.		Landscape with Cattle (*His masterpiece.*)
„		Venus presenting Cupid to Diana.
„		Venus and Cupid escaping from Diana.
London.	*Bridgewater Ho.*	Landscape, with Figures, loading a Ship.
„	*Dulwich Gall.*	Three Landscapes.

Herman Swanevelt has also left the following etchings: they are better, on the whole, than his pictures:

A set of eighteen small oval plates, representing Views in Italy, and rural subjects; entitled *Variæ campestri fantasiæ a Hermano Swanevelt, invent. et in lucem editæ.*
A set of thirteen Italian Landscapes, including the title; dedicated to Gideon Tallement.
A set of twelve Views in and near Rome; entitled *Diverses Vues dedans et dehors de Rome, &c.* 1653.
A set of seven Plates of Animals, with landscape backgrounds, and figures.
A set of four Arcadian Landscapes, with Nymphs and Satyrs.
A set of four Landscapes with Biblical subjects.
A set of four Mountainous Landscapes, with different representations of the Flight into Egypt.
A set of Four Views of the Apennines, with pastoral subjects.
A set of six grand Landscapes, with the history of Venus and Adonis.
A set of four Landscapes, with Mary Magdalene and different Saints.

SWARBRECK, SAMUEL DUKINFIELD, painter and lithographer, published in 1839 'Sketches in Scotland,' a set of twenty-six tinted lithographs. From 1852 to 1863 he resided in London and exhibited landscape paintings, mainly architectural, eight at the Royal Academy, fourteen at the British Institution, and four at Suffolk Street. Among his favourite subjects were Rosslyn Chapel, and the Cathedral and "rows" at Chester. His first exhibit at the Academy was 'The Ancient Common Hall Entry, Chester,' in 1852; and among his principal pictures were the 'Interior of Rosslyn Chapel' (1853), 'Watergate Row, Chester' (1854), 'Interior, Haddon' (1855), and 'Interior of an Ancient Hall in Norwich' (1862). M. H.

SWART, JAN, (SCHWARTZ,) painter and engraver, was born at Groeningen in 1469. It has been stated that he was a pupil of Scorel's, which seems improbable, as he was considerably the elder. He spent some time in Venice, and afterwards settled at Gouda, where he died in 1535. A fine woodcut, 'Christ preaching from the Ship,' bears his monogram, and shows great similarity in style to the 'St. John Baptist' in the Pinacothek, and the 'Adoration of the Kings' in the Antwerp Museum, ascribed to him. Waagen has described an 'Adoration of the Kings,' in the possession of Queen Victoria, as a typical example of the master.

SWEBACH DE FONTAINE, JACQUES FRANÇOIS JOSEPH, a prolific painter of battles, marches, encampments, and landscapes, was born at Metz in 1769. Many of his pictures were exhibited in Paris, where he chiefly resided. He was in England, too, for a short time. In 1814 the Emperor of Russia made him director of his Porcelain Works, but he was unable to stand the climate, and soon returned to France. J. Swebach etched a great number of his own compositions, which were published in Paris, in five volumes, quarto, under the title 'Encyclopédie Pittoresque; ou, Suite de compositions,

caprices, et études utiles aux Artistes.' He died in Paris in 1823. There are pictures by him in the Museums of Lyons, Marseilles, and Montpellier.

SWEBACH, Bernard Edouard, painter and engraver, the son of Jacques Swebach, was born in Paris, August 21, 1800. He was taught by his father, and at the École des Beaux Arts. He painted the same class of subjects as his father, but without attaining equal excellence. He exhibited at the Salon from 1822 onwards. In the Besançon Museum and at Cherbourg there are examples of his work. He died at Versailles, March 2, 1870.

SWEERTS, Michael, (Swerts,) a Dutch painter and engraver, who flourished about the year 1655. His pictures have disappeared, but he etched some nineteen plates, chiefly from his own compositions, among which are the following:

Jan van Bronckhorst, Painter (?).
Herman Saftleven, Painter (?).
His own Portrait.
The dead Christ, supported by the Marys and St. John.
A Man seated in a chair, smoking, and a Boy standing by him.
An Indian shooting with bow and arrows.

SWELINCK, Jan, a Dutch engraver, who resided at Amsterdam about the year 1620. He engraved a set of emblems, after A. V. Venne. They are executed with the graver in a style resembling that of the Wierixes. He engraved some subjects from the 'Life of the Virgin,' a 'Raising of Lazarus,' and a 'St. John the Evangelist'; these are in ovals with arabesque borders, and are signed J. S.

SWERTS, Jan, painter, born at Antwerp in 1820, was a pupil of N. de Keyser. He painted historical and religious subjects, and frescoes for churches, of which there are examples in the church of Notre Dame, at St. Nicholas, in the church of St. George, at Antwerp, in the town-halls at Yprès and Courtrai, and in the chapel at Ince-Blundell Hall. He settled at Prague, where he became director of the Academy, and corresponding member of the Institute of France. He died at Marienbad in 1879.

SWIDDE, Willem, a native of Holland, born about 1660, chiefly resided in Sweden. In 1695 he engraved several of the plates for a work entitled 'Suecia Antiqua et Hodierna.' We have also by him a set of six landscapes, with figures and cattle, after Dirk Dalens; the plates for Puffendorf's 'Life of Charles Gustavus'; and some large marine pieces with the date 1680. He usually marked his plates with the initials W. S.

SWIFT, John Warkup, marine painter, was brought up at Hull, and was for some years a sailor, but gave up the sea and obtained employment as scene-painter to an amateur dramatic society. He afterwards settled at Newcastle-on-Tyne, where he practised successfully for many years, painting such subjects as, 'The Channel Fleet running into Sunderland,' 'Shields Harbour,' &c. Some of his works were reproduced in chromolithography. He died in 1869.

SWINTON, James Rannie, portrait painter, belonging to the ancient family of Swinton of Swinton, was born on April 11, 1816. After a somewhat irregular course of practice he became the fashionable portrait painter of his day, especially of ladies. There is considerable skill and spirit in his work, but in his ladies' portraits he surrendered exact likeness for an exaggerated sweetness and grace; hence perhaps his popularity. He began to exhibit at the Royal Academy in 1844, sending portraits of the Marchioness of Douro, Viscountess Camden, Professor Wilson, and two others. Among his later portraits are those of the Marchioness of Douglas (1845), the Earl of Elgin and the Duke of Cambridge (1847), Lord Dufferin (1849), Marchioness of Salisbury (1850), Duchess of Argyle (1851), the Marchioness of Stafford and the Duchess of Wellington (1857), Lady Dufferin and the Duchess of Cambridge (1861), Lady Diana Beauclerk (1862), the Grand Duke of Mecklenburg-Strelitz (1865), Princess Mary of Cambridge (1866). His health began to fail in 1869, and he ceased to send his work to the Academy till 1874, when he exhibited portraits of the Hon. Mrs. Vesey and the Countess Caracciolo. Though these were his last exhibits, his death did not take place till December 18, 1888. He is represented at the Dublin Museum by his portrait of Lady Claude Hamilton, and at the Edinburgh National Gallery by his Professor Wilson. M. H.

SWITSER, Joseph, or The Swiss, was a pupil of Johann von Aachen, and worked for the Emperor about 1580.

SWITZER, Christoph, a German engraver on wood, who resided in England about the year 1614. He was employed by Speed to cut the coins and seals for his 'History of Great Britain,' from the originals in the Cottonian Collection. Speed calls him *the most exquisite and curious hand of that age.* In the Harleian Library was a set of woodcuts, representing the broad seals of England, from the Conquest to James I. inclusive, neatly executed, which Vertue believed to have been cut by Christoph Switzer; they were the originals from which Hollar copied those published by Sandford. He had a son named Christopher, who also engraved on wood, and whose works are sometimes confounded with those of his father.

SWOBODA, Eduard, German painter; born November 14, 1814, at Vienna; became a pupil of the Vienna Academy, winning the first prize. He also studied with F. Schilcher. He painted a considerable portion of the decorations of the interior of the Schemnitz Church, as well as landscapes, genre-pieces, and portraits. His 'Va Banque' is in the Vienna Museum. He became a professor of the Vienna Academy in 1848. He died at Vienna, after 1889.

SWOBODA, Karl, painter, was born at Prague in 1823. He studied first under Ruben, and secondly at the Viennese Academy. He painted a number of historical pictures, but was more successful as an etcher and illustrator. He died at Vienna in 1870.

SWOBODA, Rudolph, born at Vienna in 1819, was a painstaking painter of landscapes and animals. He became a member of the Vienna Academy in 1848, and died in 1859.

SYDER, Daniel. See Saiter.

SYER, John, senior, was born at Atherstone, Warwickshire, on May 17th, 1815, but spent most of his early life at Bristol, where he received instruction from Fisher, a miniature-painter in that city. His water-colour drawings were bold, free representations of Welsh and English scenery, broad in style, after the manner of David Cox, and he was also much influenced by the work of William Müller. One of his finest oil pictures is a view at Exeter. About the year 1850 Messrs. Rowney and Co. published several selections of his sketches, such as 'Marine and River Views,' 'Rustic Scenes,' and also included some of his work in their 'Studies from the Portfolios of

various Artists, drawn from Nature and on Stone.' Part III. of this publication consisted of drawings by Syer. He was a member of the Royal Institute of Painters in Water-Colours; and for some years he belonged to the Society of British Artists, but resigned his membership in 1875, after his election to the Institute. He also exhibited at the Royal Academy between the years of 1832 and 1875. He died on June 26th, 1885, at Exeter, while on a sketching tour, after a few days' illness, at the age of 70. A. B. C.

SYKES, ——, an English portrait painter, who practised in the early part of the 18th century. He was of considerable repute in his day, and was one of the painters who valued Thornhill's works at Greenwich Hospital. He was an art patron as well, and formed a collection of pictures, which was sold after his death in 1733. The Duke of Bedford has a miniature by him.

SYKES, Godfrey, painter, ornamental designer, and decorator, was born at Malton in 1825. He was educated at the art school of Sheffield. He was also a pupil of Alfred Stevens, and was employed on the decoration of South Kensington Museum. While at Sheffield he painted interiors of rolling-mills, smiths' shops, &c., also a few landscapes. There is a 'Smith's Shop' by him, in water-colour, at South Kensington. He died in London in 1866.

SYLVELT. See Zijlvelt.

SYLVESTER, Don. See Silvestro.

SYLVESTRE. See Silvestre.

SYLVIUS. See Silvius.

SYMBRECHT. See Zymbrecht.

SYME, John, R.S.A., portrait painter, was a nephew of Patrick Syme. He was born in Edinburgh in 1795, studied in the Trustees Academy, and was afterwards a pupil of Raeburn, some of whose unfinished works he completed. He was one of the foundation members of the Scottish Academy, and his portrait, painted by himself, hangs in the Academy Gallery. There is also an excellent portrait by him in the Scottish National Gallery. He suffered much from ill-health in his later years, and died in Edinburgh in 1861.

SYME, Patrick, R.S.A., flower painter, was born at Edinburgh, September 17, 1774. He devoted himself to art at an early age, and on the death, in 1803, of an elder brother, who was a teacher of drawing in Edinburgh, succeeded to his practice. He was a man of various attainments, an accomplished botanist and entomologist, and also a writer. In 1810 he published 'Practical Directions for Learning Flower Drawing,' illustrated by coloured drawings. In 1823 he published a 'Treatise on British Song Birds,' and later an edition of Werner's 'Nomenclature of Colour.' He exhibited with the Society of Associated Artists from 1810 to 1816. He died at Dollar, N.B., July 1845.

SYSANG, Johann Christopher. To this engraver we owe several portraits, executed in a neat, clear style, for 'Portraits Historiques des Hommes illustres de Danemark,' published in 1746.

SYTICUS. See Soye.

SZOTAIKOW, ——, a Russian engraver, born 1777. He studied at the Petersburg Academy, and died in 1843.

T.

TABAR, François Germain Léopold, painter, born in Paris, 1818, was a pupil of Paul Delaroche. In the early part of his career he painted chiefly historical subjects, but later produced many genre pictures and military scenes. His 'S. Sebastian,' exhibited at the Salon in 1851, attracted much attention. In the Bordeaux Museum there is an 'Episode in the Egyptian Campaign,' by him, and at Saumur an 'Ambulances with Wounded.' He exhibited frequently at the Salon between 1842 and 1869, in which latter year he died at Argenteuil.

TABORDA, Jose da. See Da Cunha Taborda.

TACCONE, Innocenzio, a native of Bologna, was a disciple and, according to Baglione, a relative of Annibale Carracci. In 1600 he accompanied that artist to Rome, where he assisted him in many of his works. In the vault of the church of S. Maria del Popolo he painted three large frescoes, from the designs of Annibale, representing the 'Crowning of the Virgin,' 'Christ appearing to St. Peter,' and 'St. Paul taken up into the third heaven.' Of his own compositions the most considerable are some pictures in S. Angelo in Pescheria, in the chapel dedicated to S. Andrew, representing the principal events of the life of that Apostle. He died at Rome, in the prime of life, in the pontificate of Urban VIII. (1623—1644).

TACCONI, Francesco, of whose life little is known, flourished from 1464 to 1490, and was an artist of some importance at Cremona in the 15th century. He and his brother, Filippo Tacconi, executed several frescoes in a loggia in the Palazzo Pubblico of their native city. In 1464 their fellow-citizens exempted them from all taxes on account of these frescoes, which have since, however, been whitewashed over. In 1490 Francesco was employed in St. Mark's, at Venice, where he painted, on the organ doors then in use, the Epiphany, the Resurrection, and the Assumption. These paintings, though much damaged, are still preserved, and are said once to have been signed and dated. In the National Gallery there is a 'Virgin Enthroned,' signed OP. FRANCISI TACHONI 1489 OCTU. It is a free copy from a 'Madonna' by Giov. Bellini, in the Scalzi, Venice.

TACKE, Andreas Christian Ludwig, German painter; born December 6, 1823, at Brunswick; became a pupil of Brandes at Cassel; began as a scene-painter, but subsequently studied with Piloty at Munich before attempting more ambitious work. There are mural decorations by him in the Wolfenbüttel Library, and the ceiling of the Brunswick New Theatre was painted by him; other works of his are: 'Kreuzgang im Schnee,' 'Heinrich der Löwe' (designed for the north window of Brunswick Cathedral), and 'Faust and Mephistopheles.' He died at Brunswick in August 1899.

TADDEO di BARTOLI. See Bartoli.

TAFI, Andrea, a Florentine painter, and contemporary of Giotto. That he flourished in the early years of the 14th century, and that his real name was probably *Ricchi*, appears from the registers of the Guild of Physicians and Apothecaries, which then included painters. He is there inscribed, in 1320, as *Andreas vocatus Tafus, olim Ricchi*. That the Florentines were indebted to him for the revival of the art of working in mosaic, has been stated on the authority of Vasari, who says

that some Greek painters in mosaic being employed in ornamenting the church of S. Marco at Venice, Tafi visited that city, in hopes of becoming acquainted with their mystery, and succeeded so well that one of them, named Apollonio, not only instructed him in the art, but was prevailed on to accompany him to Florence, where, in conjunction with others, they were employed on the mosaics in the Baptistery. The parts traditionally assigned to Tafi are the innermost of the concentric bands in the dome, containing groups of angels, and the immense 'Christ Enthroned.' But several inaccuracies have recently been pointed out in Vasari's account of this artist, whose death he places in 1294. It may be doubted whether Tafi was really the author of any frescoes in the Baptistery at all.

TAGLIASACCHI, Giovanni Battista, painter, a native of Borgo S. Donnino, near Piacenza, flourished about the year 1730. He was a scholar of Giuseppe dal Sole, and for some time painted history in the manner of his teacher, but afterwards modified his style by studying Correggio, Parmigiano, and Guido. He was an excellent portrait painter. He died in 1737. His principal works are at Piacenza.

TAGPRET, Peter, (Dachbrett,) painter, a native of Ravensburg, who flourished about 1480. Two works by him, painted in the style of Zeitblom, are extant—the one, a 'Gregory the Great, Joseph of Arimathea, and the Virgin'; the other, 'John the Evangelist, Nicodemus, and a Bishop.'

TAHY, Antal, Hungarian painter; born September 2, 1855, at Budapest; became a student of the Art Schools there, under Greguss, Lotz, and Székely, afterwards being taught by Munkacsy in Paris. His works include 'Partie von Pirano' (in the Fiume Museum), and 'Episode aus dem Jahre 1848.' He also painted several water-colours. He died in 1892.

TAIG, Sebastian, painter, born at Nördlingen, worked from 1516 to 1560 with J. Herlin and Jan Schäufelin, and imitated Dürer. Works by him are at Nuremberg, Nördlingen, and Schleissheim.

TAILLASSON, Jean Joseph, painter, born at Blaye, near Bordeaux, in 1746, went in 1764 to Paris, where he entered the atelier of Vien. From 1791 to 1806 he painted classical pictures, wrote a critical work on painting, and also poetry in the style of Ossian. He died in 1809.

TAILLEVENT, Talleven, (or Talven,) François, an obscure Flemish painter of the 17th century.

TALAMI, Orazio, born at Reggio in 1625, was a scholar of Pietro Desani. He afterwards visited Rome, where he spent some time in the study of Annibale Carracci. On his return to his native city he distinguished himself as a reputable painter of history and architecture, both in oil and fresco. He died in 1699.

TALBOT, William Henry Fox. This man is very closely connected with the introduction of photography, as the first photographic images on highly-sensitized writing-paper, produced in London, were his work. His results were at the same time obtained in France by Daguerre, but Talbot speedily surpassed his rival, and by his invention of the use of nitrate of silver in the two systems, first of all called Callotype and Talbotype, prepared the way for all the discoveries in photographic art. With Sir David Brewster and Mr. J. O. N. Rutter, of Brighton, he took the first important photographs by the collodion process that had been executed, and he worked very hard to perfect his new invention. He gained the great gold medal in the Paris Exhibition of 1867. He was a writer of considerable importance on archæological subjects, an astronomer, a poet, an antiquary, and a chemist; while the drawings that he made of his own instruments, or of those which he required from the instrument-makers, prove him to have been an expert artist. He was greatly attached to Professor Faraday, and he it was who brought down that eminent scientist from the Royal Institution to Brighton, to his friend Mr. Rutter, that he might take his photograph by Talbot's new process, which had been discovered in Mr. Rutter's house at Black Rock, Brighton. Mr. Talbot died in 1877, and was the recipient during his life of the two most important medals given by the Royal Society.

TALFOURD, Field, the younger brother of Mr. Justice Talfourd, was born at Reading in 1815. He first exhibited at the Royal Academy in 1845, and from that time onwards was an occasional contributor to the exhibition. His works were chiefly portraits, but from 1865 to 1873 he exhibited landscapes. He died in London in 1874.

TALMAN, John, amateur draughtsman, was the son of William Talman, the architect. In 1710 he went with Kent to study in Rome, and there made a number of pen and ink sketches and washed drawings, from churches and other buildings; some of these are in the possession of the Society of Antiquaries.

TALPINO. See Salmeggia.

TAMAGNI, Vincenzo, usually called Vincenzo da San Gemignano, was born at San Gemignano in 1492. He went to Rome and entered the school of Raphael, where, according to Vasari, he was called on to assist his master in the Loggia of the Vatican. The statements of Vasari with regard to Tamagni are open, however, to much doubt. He was really a member of the Sienese school. His earliest works, some frescoes at Montalcino, a small town near Siena, were once signed and dated 1510. Two signed altar-pieces are still at San Gemignano; and in the apse of S. Maria d'Arrone, Umbria, he painted frescoes in conjunction with Lo Spagna, on which the names of both artists appear. Tamagni died about 1530.

TAMAROZZO, (or TAMAROCCIO,) Cesare, a Bolognese painter of the early 16th century, the pupil of Francia. Two of the frescoes in the oratory of S. Cecilia at Bologna were painted by him —'The Baptism of Valerian,' and 'The Martyrdom of St. Cecilia.' It has been suggested that these were painted from designs by Francia or Costa, so superior are they in conception to execution. A signed picture by Tamarozzo, 'The Madonna and Child, with the little S. John,' is in the Poldi Pezzoli collection at Milan.

TAMBURINI, Giovanni Maria, painter and engraver, a native of Bologna, who flourished about 1640, was first a scholar of Pietro Facini, and afterwards of Guido Reni. He painted history with some success, and was employed for several of the churches at Bologna. His best works are his 'S. Antony of Padua,' in the church of La Morte, and an 'Annunciation,' in S. Maria della Vita.

TAMM, Franz Werner, (called Dapper,) was born at Hamburg in 1658, studied at first under Von Sosten and Pfeiffer, and then went first to

Rome, and afterwards to Vienna, where he became court painter. The Vienna Gallery contains seven and the Dresden Gallery four of his works, representing chiefly fruit, flowers, dead game, and similar subjects. His works show good drawing, careful and highly-finished execution, and colour, which, though heavy at first, became clearer and more brilliant as time went on. He died at Vienna in 1724.

TANCINI, LORENZO, Italian painter; born August 10, 1802, at Caorso; became a pupil of Girardi at the Piacenza Art School, and of Landi at Rome; he also studied at Milan. A 'Transfiguration' of his is in the church of Piacenza, and portraits and historical pictures executed by him exist at Parma, where he was a professor at the Academy, and where he died in 1893.

TANCREDI, FILIPPO, born at Messina in 1655, studied some time at Naples, and afterwards visited Rome, where he entered the school of Carlo Maratti. He spent a great part of his life at Palermo, where he painted the ceiling of the church of the Teatini, and that of Il Gesù Nuovo. He died at Palermo in 1722.

TANJE, PIETER, a Dutch engraver, was born at Bolsward, in Friesland, in 1706. At first a waterman's boy, he studied at the age of twenty-four under Folkema, and became a most industrious artist, engraving a great number of portraits and other subjects, as well as vignettes for books. The most considerable of his works are five large plates, after the famous windows of the church of St. John at Gouda. He also engraved some plates for the 'Dresden Gallery.' Among others we have the following prints by him:

Portraits of the Dutch Stadtholders (*jointly with Houbraken*).
George II., King of England, &c.; *after Faber.* 1752.
Charles VII., Emperor of Germany; *P. Tanjé, sc.*
Christina, Queen of Sweden; *after S. Bourdon.*
His own Portrait; *after J. M. Quinckhard.*
A Dead Christ; *after Francesco Salviati.*
The Chastity of Joseph; *after Carlo Cignani.*
Children Dancing; *after Albano.*
The Card-players; *after M. Angelo Caravaggio.*
Tarquin and Lucretia; *after Luca Giordano.*
(The last five are in the 'Dresden Gallery.')

Tanje died at Amsterdam in 1760.

TANNER, JOHN SIGISMUND, an eminent German medallist, who came to London about 1728, and was employed as an engraver at the Royal Mint, where he remained for nearly forty years. He died in 1775; and the Copley medal of the Royal Society, and several other medals, as well as the gold coins of 1739, and the silver coins from 1743, were his work. He prepared exquisite pen-and-ink sketches of old coins, which are to be seen in his note-book in the possession of the Editor.

TANNER, RUDOLPH, painter, born at Richtensweil, on the Lake of Zurich, in 1775, was a sword cutler by trade. He studied art without a teacher, but in 1814, when he was already thirty-nine, he went to Munich to study, and there he died in 1830.

TANNEUR, PHILIPPE, painter, was born at Marseilles in 1795. He was a pupil of Horace Vernet, and painted marine and battle pieces, coast views, etc. He exhibited at the Salon from 1827. There is a sea-piece by him in the Luxembourg, and other examples of his art in the museums of Marseilles, Montpellier, and Nantes. He died in 1873.

TANNOCK, JAMES, a Scottish portrait painter, was born at Kilmarnock 1784. Of humble parentage, he was brought up as a shoemaker, and then worked as a house-painter. With a strong predilection for art, he painted some portraits in Kilmarnock, and after receiving some instruction from Alex. Nasmyth, eventually succeeded in forming a practice as a portrait painter in Greenock and Glasgow. In 1810 he migrated to London, and from 1813 to 1841 exhibited forty-four portraits at the Royal Academy. He died in London in 1863. His portraits of Professor Geo. Jos. Bell, of Henry Bell, and of George Chalmers, are in the Scottish National Portrait Gallery. His younger brother WILLIAM TANNOCK also practised as a portrait painter.

TANZIO, ENRICO ANTONIO, (called TANZIO D'ALAGNA, or TANZIO DI VARALLO,) born at Alagna, near Novara, in 1574. He was a competitor with the Carloni in several public works at Milan, and painted a 'Destruction of Sennacherib,' in the church of S. Gaudenzio at Novara. He is supposed to have died in 1644.

TAPARELLI D'AZEGLIO, MASSIMO, Marchese, statesman, soldier, poet, and painter, and brother of Roberto, Marchese d'Azeglio, was born at Turin in 1798. In Rome he devoted himself for some time to painting landscapes, which were frequently combined with historical subjects. He also painted the scenes for an opera composed by himself. He died at Turin in 1866.

TAPARELLI D'AZEGLIO, ROBERTO, Marchese, who was born at Turin in 1790, painted historical works after the manner of Gaudenzio Ferrari. He was director of the Turin Gallery, and wrote several books on art. He died at his birth-place in 1862.

TAPIA, DON ISIDORO DE, a painter of historical pictures, born at Valencia in 1720, was a scholar of Evaristo Muñoz. He went to Madrid in 1743, and afterwards passed into Portugal. He was a member of the Academy of S. Fernando, which possesses a picture of 'Abraham's Sacrifice' painted by him. He died at Madrid in 1755.

TARABOTTI, CATERINA, was a native of Vicenza, and a pupil of Alessandro Varotari and his sister Chiara. She practised chiefly at Verona, where she painted historical pictures. The dates of her birth and death are unknown, but she was at work in 1659.

TARAVAL, JEAN HUGUES, painter and engraver, born in Paris in 1728, was the son and pupil of Thomas Raphael Taraval. In 1756 he won the Grand Prix at the Academy, and in 1759 went as pensioner to Rome. On his return in 1764 he painted a successful portrait of Louis XV. In 1769 he was received by the Academy, his reception picture being a 'Triumph of Bacchus.' In 1785 he was appointed professor and chief inspector at the Gobelin manufactory, and died in Paris the same year. There is a 'Triumph of Amphitrite' by him in the Louvre.

TARAVAL, LOUIS GUSTAVE, architectural designer and engraver, was the son of Thomas Raphael Taraval. He was born at Stockholm in 1737, was sent by his father to join his brother Hugues in Paris, where, among other prints, he engraved some architectural subjects from the designs of Dumont. Another member of the family, Jean Gustave Taraval, a nephew of Raphael, was born in Paris in 1767. He won the Grand Prix in 1782, and died in Rome two years later.

TARAVAL, THOMAS RAPHAEL, painter, was a Frenchman by birth, and studied in Paris. He was

invited to Sweden, and became court painter to the King. In the Castle of Stockholm are several wall paintings by this artist. He founded a school of painting at Stockholm, where he died in 1750.

TARDIEU, AMBROISE, nephew and pupil of Pierre Alexandre Tardieu, was born in 1788. He was geographical engraver to the French Government. With his work as an engraver he combined a trade in prints, books, and maps. Like his uncle, he engraved many portraits, his total productions in that line amounting to some 800 plates, mostly of very small size. He died in Paris in 1841.

TARDIEU, ELISABETH CLAIRE (née TOURNAY), was the second wife of Jacques Nicolas Tardieu. She was born in Paris in 1731, and died there in 1773. Among other prints, she engraved these:

The Concert; *after J. F. de Troy.*
The Mustard Merchant; *after Charles Hutin.*
Two plates of the Charitable Lady and the Catechist; *after P. Dumesnil.*
The Old Coquette; *after the same.*
The Repose; *after Jeaurat.*

TARDIEU, JACQUES NICOLAS, (called COCHIN,) the son of Nicolas Henri Tardieu, born in Paris in 1718, was instructed in the art of engraving by his father. He used the point less and the graver more than his father; hence his prints are neater, though inferior in spirit and picturesqueness of effect. He was a member of the Academy at Paris. He engraved a considerable number of portraits and other subjects, among which are the following:

Louis XV.; *after Vanloo.*
His Queen Marie Leczynska; *after Nattier.*
Marie Henriette of France; *after the same.*
The Archbishop of Bordeaux; *after Restout.*
Robert Lorraine, sculptor to the King. 1749.
Bon Boullogne, Painter to the King; the companion plate.
Christ appearing to the Virgin; *after Guido.*
Mary Magdalene penitent; *after Paolo Pagnani.*
The Pool of Bethesda; *after Restout.*
Diana and Actæon; *after F. Boucher.*
The Miseries of War; *after Teniers.*
A pair of Landscapes; *after Cochin the younger.*

He also engraved some plates for the 'Galerie de Versailles,' after Le Brun. He died in Paris in 1795. LOUISE TARDIEU, his wife, who was the daughter of the celebrated medallist Du Vivier, also engraved some plates.

TARDIEU, JEAN BAPTISTE PIERRE, nephew and pupil of Nicolas Henri, was a geographical engraver. He was born in Paris in 1746, and died 1816.

TARDIEU, JEAN CHARLES, called COCHIN, was the son of Jacques Nicolas Tardieu. He was born in Paris in 1765, and studied under Regnault. He painted a great number of pictures for the Government, which were placed in the Luxembourg, at Versailles, St. Cloud, and Fontainebleau; also in the Museum at Rouen, and in the cathedral. In addition to these he exercised his pencil on classical and poetical subjects for private individuals; and seems to have been fully employed during the reigns of Napoleon, Louis XVIII., and Charles X. He also made copies of several pictures by P. de Champagne. He died in Paris the 3rd of April, 1830. There are examples of his work in the Museums of Besançon, Havre, Versailles, and Marseilles.

TARDIEU, MARIE ANNE. See ROUSSELET.

TARDIEU, NICOLAS HENRI, an eminent French engraver, born in Paris in 1674, was first a pupil of P. le Pautre, and was afterwards instructed by Gérard, and by Benoît Audran. He was engaged in some of the most important publications of his time, and engraved several plates for the 'Collection Crozat,' the 'Galerie de Versailles,' and other publications. He was received into the Academy in Paris in 1720, and died in that city in 1749. The following are among his best prints:

Louis Antoine, Duke d'Antin; *after Rigaud;* engraved for his reception plate at the Academy in 1720.
Jean Soanen, Bishop of Senez; *Nic. Tardieu ad vivum fecit.* 1716.
Embarkation for Cythera; *after Watteau.*
The Set of Alexander's Battles; *after Le Brun.*
Four subjects of Roman History, in the form of friezes; *after Rinaldo Mantovano.*
Jupiter and Alcmene; *after Giulio Romano.*
The Annunciation; *after Carlo Maratti.*
The Holy Family, with Angels presenting Flowers and Fruit; *after Andrea Luigi d'Assisi.*
Adam and Eve; *after Domenichino.*
The Scourging of Christ; *after Le Brun.*
The Crucifixion; *after the same.*
An emblematical Subject, representing the principal qualifications of a perfect Minister: Secrecy, Fortitude, and Prudence; *after Le Sueur.*
Christ and the Woman of Samaria; *after N. Bertin.*
Christ appearing to Mary Magdalene; *after the same.*
The Martyrdom of St. Peter; *after Seb. Bourdon.*
The Crucifixion; *after Joseph Parrocel.*
The Conception; *after Antoine Coypel.*
Apollo and Daphne; *after the same.*
The Wrath of Achilles; *after the same.*
The Parting of Hector and Andromache; *after the same.*
Vulcan presenting to Venus Armour for Æneas; *after the same.*
Venus soliciting Jupiter in favour of Æneas; *after the same.*
Juno directing Æolus to raise a Tempest against the Fleet of Æneas; *after the same.*

The three last form a series from the History of Æneas, painted in the Palais Royal by Ant. Coypel.

TARDIEU, PIERRE ALEXANDER, engraver, nephew of Jacques Nicolas Tardieu, was born in Paris in 1756, and was a pupil of J. G. Wille, and afterwards of Nanteuil and Edelinck. He engraved the portrait of Henry IV. of France, after F. Pourbus, for the 'Collection du Palais Royal.' Among his scholars were Desnoyers, Bertonnier, and Aubert. He died in Paris in 1844. Among his numerous plates, the following may also be named:

St. Michael overcoming Lucifer; *after Raphael.*
The Communion of St. Jerome; *after Domenichino.*
Judith and Holofernes; *after Allori.*
Psyche abandoned; *after Gérard.*
Three portraits of Henry IV.; *after Janet* and *F. Pourbus.*
Two of Voltaire; *after Largillière* and *Houdon.*
The Earl of Arundel; *after Van Dyck.*
Marshal Ney; *after Gérard.*
Napoleon in his Coronation robes; *after Isabey.*
Marie Antoinette; *after Dumont.*
Montesquieu, Paul Barras, and many other portraits.

TARDIEU, PIERRE FRANÇOIS, was the nephew of Nicolas Henri Tardieu, by whom he was instructed. He was born in Paris in 1720. His plates, though inferior to those of his relatives, are not without merit. We may name the following:

The Judgment of Paris; *after Rubens.*
Perseus and Andromeda; *after the same.*

He also engraved several architectural views after Panini; a set of plates for La Fontaine's 'Fables,' after Oudry; and several plates for Buffon's 'Natural History.' He died in Paris about 1774.

TARDIF, OLIVIER, a famous French glass painter in the 16th century, who flourished at Rouen, where he worked for the cathedral. His son Noël succeeded to his position, but was of inferior talent.

TARICCO, SEBASTIANO, painter, was born at Cherasco, in the Piedmontese, in 1645. He formed his style by the study of Guido and Domenichino. He died in 1710.

TARUFFI, EMILIO, born at Bologna in 1633, was a fellow-student with Carlo Cignani, under Francesco Albano. In conjunction with Cignani, he painted some pictures in the Palazzo Publico at Bologna, and accompanying him to Rome, was his coadjutor in his frescoes in S. Andrea della Valle. Of his works at Bologna, the best are a 'Virgin presenting the Rosary to S. Domenico,' in the church of S. Maria Nuova, and a 'Virgin, with a glory of Angels, appearing to S. Celestine,' in the church dedicated to that saint. He painted landscape in the style of Albano. There is an etching by him dated 8th May, 1651, when he was only eighteen. He was assassinated in 1696.

TASCA, CRISTOFORO, painter, was born at Bergamo in 1667. After learning the rudiments of design in his native city, he studied the works of Antonio Bellucci and Carlo Loti at Venice. He established himself in Venice, where his best works are, a 'Birth of the Virgin,' in the Chiesa dell' Assunzione; a 'Death of St. Joseph,' in SS. Filippo e Giacomo; and a 'Nativity' and 'Baptism of Christ,' in S. Marta. He died at Venice in 1737.

TASNIÈRE, G., was resident about the year 1670 at Turin, where he engraved part of a set of prints from hunting subjects and portraits painted by Jan Miel, in the palace of the Duke of Savoy, which were published at Turin in 1674, and entitled 'La Venaria reale Palazzo di piacere,' &c. He also engraved several plates from the pictures of Domenico Piola, in a coarse, tasteless style.

TASSAERT, JEAN PIERRE, painter, born at Antwerp in 1651, was the son of PIERRE TASSAERT, a painter of Antwerp. Jean Pierre became free of the Guild of S. Luke in 1690, and dean in 1701. He was the grandfather of Philip Joseph Tassaert. He painted interiors and historical subjects, but few of his works are now extant. There were formerly eight pictures by him in the hall of the suppressed Company of Diamond Polishers, containing scenes from the lives of St. Peter and St. Paul. In the Museum at Antwerp there is a 'Meeting of Philosophers' by him. He died in 1725.

TASSAERT, NICOLAS FRANÇOIS OCTAVE, painter, born in Paris in 1800, studied under Girard and Lethière, and in the École des Beaux Arts. He painted portraits, historical subjects, and *genre*. Tassaert had a life of misery, and his works are of a melancholy character. The best, perhaps, is 'The Unfortunate Family,' in the Luxembourg. We may also name:

Early Christians celebrating the Eucharist in the Catacombs (*Bordeaux Museum*).
Heaven and Hell (*Montpellier Museum*).
Portrait of Himself (*do.*).

He committed suicide by inhaling carbonic acid gas, in Paris, in 1874.

TASSAERT, PHILIP JOSEPH, a Flemish painter, born at Antwerp in 1732, was painter to Prince Charles of Lorraine. He migrated to England early in his career, and worked as journeyman for Hudson. In 1769 he became a member, and in 1775 president, of the Incorporated Society of Artists, where his works were chiefly exhibited. He practised as a picture restorer and dealer, and also scraped some plates. He died in London in 1803. Amongst his plates are:

Jonah thrown into the Sea; *after Rubens.*
The Woman taken in Adultery; *after the same.*
The Virgin and Child, with St. Elizabeth and St. John; *after the same.*
The Martyrdom of St. Lawrence; *after the same.*
The Parting of Venus and Adonis; *after the same.*
The Rubens Family; *after the same.* 1768.
Rubens' three Children; *after the same.*
J. Harrison; *after T. King.* 1768.
The Four Ages; *after a drawing by himself.* 1768.

TASSEL, PIERRE, a French painter of the 16th century, was born at Langres in 1521. The details of his career are unknown. At the Troyes Museum there is an 'Æneas carrying Anchises' by him.

TASSEL, RICHARD, born at Langres in 1588, was the pupil of his father, Pierre Tassel. When he was eighteen he went to Italy, and entered the school of Guido Reni at Bologna, moving afterwards to Rome. On his return to France he obtained a civil appointment, but still practised as a painter and sculptor. His works are to be found at Langres, Lyons, and Dijon. He died, according to the date on his epitaph, in 1660, though there is a 'St. Martina' by him, dated 1663. His son, JEAN TASSEL, born at Langres in 1608, was also a painter, and his father's pupil. He died in 1667.

TASSI, AGOSTINO, whose family name was Buonamici, was born at Perugia in 1565, and studied at Rome under Paul Bril, although he called himself a disciple of the Carracci. He painted landscapes in the style of Bril, and was rising into fame, when, for some unexplained offence, he was sent to the galleys at Leghorn. During his confinement he occupied himself in drawing the maritime objects with which he was surrounded, and after his liberation they became the favourite subjects of his pictures. He painted sea-ports, calm seas with shipping and fishing-boats, and occasionally storms. He also excelled in architectural and perspective views. Agostino Tassi was the master of Claude Lorraine. He died at Rome in 1644. He has left a few slight but spirited etchings, of storms at sea and shipwrecks.

TASSIE, JAMES. This man will ever be remembered by reason of his portrait medallions, modelled in wax from the life, and finished in a white, hard enamel. He was also a very skilful draughtsman, and talented in making copies of antique gems. He was a Scotchman, born near Glasgow in 1735, and came from an ancient Italian family. He made very many beautiful drawings of classical subjects for Wedgwood the potter, and had an important catalogue of his collection of gems issued, describing over 15,000 items. He died in 1799.

TASSIE, WILLIAM, the nephew of James Tassie, was born in London in 1777, and died in 1860. He continued the work of modelling medallions and gems started by his uncle, and added very largely to the series originally prepared by James Tassie. The business under his hands was very successful, and he was able to retire in 1840. The best examples of his work are in the National Portrait Gallery and the National Gallery of Scotland. A memoir of himself and of his uncle was prepared, and from it most of the information in the above notice is derived.

TATE, WILLIAM, an English portrait painter, born about the middle of the 18th century. He studied under Wright of Derby, and practised successively in Liverpool, London, Manchester, and Bath. He was a member of the Incorporated Society, with whom he exhibited, as well as with

the Royal Academy, from 1771 to 1804. He died at Bath in 1806.

TATHAM, Charles Heathcote, architect, was also known as a draughtsman and etcher. He was born in 1770, studied in Italy, and was elected a member of the Academies of Rome and Bologna. In 1799 he published 'Etchings from the best Examples of Ancient Ornamental Architecture, drawn from the Originals at Rome'; in 1806 two volumes, 'Etchings representing Fragments of Grecian and Roman Architectural Ornaments,' and 'Designs for Ornamental Plate'; and in 1811, 'The Gallery at Castle Howard,' and 'The Gallery at Brocklesby.' He died in April 1842.

TATKELÉFF, Vogiany. This celebrated Russian artist, whose name does not appear in the usual books of reference, and who seems for some unaccountable reason to have been overlooked, was born in 1813, the son of a serf in the Borissov department of Russia. The nobleman in whose employ his father was, attracted by the cleverness displayed by the lad in rude charcoal sketches and portraits, determined to educate him, and sent him to Moscow for that purpose. When the lad was but nineteen his protector died, and his successor taking little interest in Tatkeleff, forced him into the army, where he served for fifteen years. When at Tiflis his colonel found out his ability and allowed him to execute some fresco decoration for him in his dining-room. In 1849 he was discharged from the army, and returning to his native village found his parents both dead, and also his master. The widow, however, took some interest in Tatkeleff and appointed him as teacher in the village school, but soon finding out how clever he was, set him to paint many pictures for her house. In 1854 he was sent to the Crimea with the son of his benefactress, and there he injured his eyesight, and after a while his lady patron died, and Tatkeleff entered into the service of a publisher at Kieff, and worked at designs and book illustrations for him. In 1870 a tourist in Russia, whose name is unknown, gave him some money with which to buy colours, and persuaded him to start painting in earnest, and in 1873 he exhibited two large pictures in Moscow, representing scenes in the Crimean war, which made his name famous at once. They were purchased by the then Tsar, and hung in the Winter Palace at Petersburg, and long notices of them appeared in the leading Russian journals. On March 6, 1873, Count Baranowicz, President of the Moscow Art Gallery, presented Tatkeleff, then a man of sixty, with an important medal, and had him to his house, introducing him as "the greatest artist Russia had known" to all his friends, and from that time he was well known and very highly respected. "He was a person of very small stature," says the 'Baltic Gazette,' "with very small hands and feet, of a timid manner and almost girlish shyness, having white hair and a very sweet melodious voice, and possessing a very attractive manner." He is believed to have died in 1880, but all attempts to discover the date of his decease have failed. There are, it is said, a dozen of his pictures in the Winter Palace, and several others belong to the leading families in and near to Moscow. G. C. W.

TATORAC, V., engraved a set of one hundred and fifty wood-cuts for an edition of Ovid's 'Metamorphoses,' published in 1537; and a print of the 'Annunciation,' for a Prayer-book of 1530.

TATTERSALL, George. This man, who is well known for his Guide-book to the Lakes of England, was the son of Robert Tattersall, the founder of Tattersalls'. He was an architect by profession, but produced a very large number of sketches in water-colour or sepia. In his sporting illustrations which he published, he assumed the *nom de plume* of Wildrake, and his real name was hardly known to those who bought and prized his books. His chief artistic work consists in the drawings he made to illustrate his Guide to the Lakes. He died in 1849.

TAUBERT, Gustav, painter, was born at Berlin in 1755. His father, an obscure painter, was his first teacher, and he improved himself by copying the pictures in the Dresden Gallery. He afterwards went to Warsaw, where from 1785 to 1794 he painted portraits in pastel and historical pictures. In 1800 he went to Berlin, and became superintendent of the porcelain factory, and soon after court painter. He became a member of the Berlin Academy, and died in that city in 1839.

TAULIER, John, (or Tauler,) a native of Brussels, settled at Liége at the end of the sixteenth century and married Katherine, daughter of the painter Simon Damery. He was the master of Renier Lairesse and Gerard Douffet. His religious pictures were in the manner of Martin De Vos. He was also a skilful decorator and engraver. He died in 1640. W. H. J. W.

TAUNAY, Adrien, son of Auguste Taunay, the sculptor, and nephew of Nicolas Antoine, held the post of second draughtsman on the French corvette 'Uranie.' A number of his natural history designs were engraved about 1824.

TAUNAY, Félix, painter, born in Paris about 1796, was the son and pupil of Nicolas Antoine. He accompanied his father on his Brazilian expedition, and on the return of the latter to France remained in Brazil, and accepted the post of Director of the Academy of Rio de Janeiro, which Nicolas Taunay had founded. He painted chiefly Brazilian scenery. He died in 1881.

TAUNAY, Nicolas Antoine, painter, was born in Paris in 1755. He was the pupil successively of Bronet and of Casanova. He was received by the Paris Academy in 1784, but never became a full Academician. Through the influence of D'Argenvilliers he was admitted to the privileges of the Roman pension without competition, and passed three years in study in Rome. He was a foundation member of the Institute in 1795. In 1815 Taunay went to Brazil with several other French artists, and founded an academy at Rio Janeiro. In 1824 he returned to France, and painted in Paris till his death. He painted several of the battles and victories of Napoleon, and a great number of pictures in various other genres. He died in Paris in 1830. Works:

Montpellier.	*Museum.*	A Village Fête.
"	"	A Game of Bowls.
Paris.	*Louvre.*	Exterior of a Field Hospital in Italy: *and several others.*
Versailles.	*Museum.*	Battle of Ebersberg.
"	"	Bonaparte receiving Prisoners on the Battle-field.
"	"	The French Army descending the Great St. Bernard: *and several others.*

TAUPIN, Maurice Hippolyte, painter, born in France in 1795. He was a pupil of Budelot, and though the author of a few original works, is best

known as an excellent restorer and transferrer of pictures.

TAUREL, André Benoît, engraver, born in Paris in 1794, was a pupil of Bervic, and entered the École des Beaux Arts in 1809. He gained the 'Prix de Rome' in 1818. His portrait of the Czar Nicholas I., after Kruger, was exhibited at the Salon in 1844.

TAUREL, Jean Jacques, painter, born at Toulon in 1757. He was a pupil of Doyen, and exhibited at the Salon from 1793 onwards. Many of his works celebrated the exploits of the Republican armies. Among such were: 'The Heroic End of the *Vengeur*,' 'Burning of the Port of Toulon, and its abandonment by the English' (painted for the Nation). His 'Entry of the French Army into Naples, January 21st, 1799,' is at Versailles. Many of his pictures have been lithographed. He died in Paris in 1832.

TAVARONE, Lazzaro, painter, was born at Genoa in 1556. He was a favourite disciple of Luca Cambiaso, whom he accompanied to Spain in 1583. He assisted him in his great work in the Escurial, and, after the death of Cambiaso, was employed to finish the paintings left imperfect by that master. He remained for some years in the service of the King of Spain, and returned rich to Genoa in 1594. His principal works there are his frescoes in the tribune of the cathedral, representing subjects from the life of S. Lorenzo, and the façade of the Dogana, or Custom-house, on which he painted a St. George and the Dragon. He also painted scenes from the life of Columbus, and the victory of the Genoese at Antwerp in the Saluzzo Palace at Albaro. He died in 1641.

TAVELLA, Carlo Antonio, called Il Solfarola, was born at Milan in 1668. He was a scholar of Peter Molyn, called Il Tempesta, whose vigorous manner he followed with a spirit which earned him the name of Il Solfarola. He afterwards adopted a style distinguished by more amenity, and became the chief landscape painter of Genoa. He died at Genoa in 1738. He had two daughters, Angiola and Teresa, who painted landscapes, and lived about the middle of the 18th century.

TAVENER, William, an English amateur painter, born in 1703, whose profession was that of a proctor in Doctors' Commons. He painted landscapes, and was further known as the author of two plays, 'The Maid the Mistress,' 1732, and the 'Artful Husband,' 1735. He died October 20, 1772.

TAVERNER, Jeremiah, an English portrait painter, practising in the first half of the 18th century. His portrait of Defoe was engraved by M. Vandergucht, and his own portrait by John Smith.

TAVERNIER, François, a French historical painter, was born in Paris in 1659. He became a member of the Academy in 1704, and a professor in 1724. He sent three pictures to the Salon of 1704, and died in Paris, September 10th, 1725.

TAVERNIER, ——, painter, was born at Vannes, in France, but passed the greater part of his life in Belgium, where he painted landscapes, views of towns, &c. He died at Brussels in 1859.

TAVERNIER, Melchior, a French engraver, who practised in Paris about the year 1630. He was a print-seller as well as an engraver, and was appointed engraver and copper-plate printer to the king in 1618. His prints are chiefly portraits; but he also engraved some ornamental subjects from his own designs. Among his plates we may name eight of Gardes Françaises, and fifty-seven small plates of 'Chevaliers du Saint Esprit'; also:

A Bust of the Duke of Alençon, crowned with laurel.
An Equestrian Statue of Henry IV. of France; inscribed, *Melchior Tavernier a Paris, graveur et imprimeur du Roi, &c.* 1627.

He died in Paris in 1641, at an advanced age.

TAYLER, Frederick, painter, was born on April 30, 1802, at Barham Wood, Hertfordshire. He entered the Royal Academy Schools, and later studied in Paris and in Italy. In 1830 he sent his first exhibit to the Royal Academy, and subsequently contributed four more works. At the British Institution he showed five pictures, but after 1865 exhibited only at the Royal Society of Painters in Water-Colours, of which he was elected Associate in 1831, and a full member in 1834. His exhibits amounted to some five hundred drawings and sketches, twelve between 1834 and 1836 being painted in conjunction with George Barret. His subjects consisted of landscapes, with figures and animals, especially hunting and hawking parties. He was a rapid and brilliant worker. Ruskin wrote that "few drawings of the present day involve greater sensation of power. Every dash tells, and the quantity of effect obtained is enormous, in proportion to the apparent means." In 1858 he was elected President of his Society, and held the office till his resignation in 1871. During this period his 'Return from Hawking' was sold at Christie's for £465. In 1844–45 a set of lithotints by him, with the title 'Frederick Tayler's Portfolio,' was published by McLean. He excelled also as an etcher, and contributed many plates to the publications of the Etching Club, which did so much to revive the art in England. In 1855 he acted as a juror in the Fine Art section of the Paris Exhibition, and was created a Knight of the Legion of Honour. At South Kensington are his 'Otter Hounds,' 'The Page in Waiting,' 'Highland Cattle,' 'Boy with Horses,' and 'Weighing the Deer,' and three other pictures are at Bethnal Green Museum. Tayler died on June 20, 1889, at his residence, 63, Gascony Avenue, West Hampstead. His remaining drawings and sketches were sold at Christie's on February 17, 1889. M. H.

TAYLOR, Alexander, an English miniature painter, who was an occasional exhibitor at the Royal Academy from 1776 to 1796.

TAYLOR, Charles, an English engraver, born in London in 1748. He studied under Bartolozzi, and produced many plates after Angelica Kauffmann. His works appeared at the Incorporated Society between 1776 and 1782.

TAYLOR, Edward Clough, amateur, of Kirkham Abbey, Yorkshire, has left a number of clever etchings. He was a graduate of Trinity College, Cambridge, taking his M.A. in 1814. He died in 1851, aged sixty-five.

TAYLOR, Isaac, an English engraver, born at Worcester in 1730. In the early part of his career he worked successively as a brass-founder, as a silversmith, and as a surveyor. Then devoting himself to engraving, he found much employment in book illustration, for which he frequently furnished the designs. His best work was done for an edition of 'Sir Charles Grandison.' Many of his plates are to be found in the 'Gentleman's Magazine.' From 1774 to its dissolution, he acted as secretary of the Incorporated Society of Artists, where many of his works appeared. He died at Edmonton, October 17th, 1807

TAYLOR, Isaac, the son of the last-named, and an English engraver, was born in London about 1750. He studied under Bartolozzi, and worked much for Alderman Boydell, for whose Bible he made designs. Before he was forty he retired into Suffolk, and passed the remainder of his life as a dissenting minister. He was the father of Jane and Ann Taylor, the writers of 'Original Poems.' He died at Ongar, December 11th, 1829. Amongst his best plates are:

Henry the Eighth's First Sight of Anne Boleyn; *after Stothard.*
Falstaff and his Tormentors; *after Smirke.*
Assassination of Rizzio; *after Opie.* 1791.

TAYLOR, Isidore Justin Sévérin, Baron, painter, engraver, and art-writer, was born at Brussels, of French parents, in 1789. He studied at the École Polytechnique, but afterwards became the pupil of Suvée, and attracted notice by various articles on art matters. In 1811 he visited Belgium, Holland, Germany, and Italy, but the events of the day recalled him to France, and he served for some time in the army, notably in the Spanish campaign after the Bourbon restoration. On the conclusion of peace he retired from military life, and resumed his art work. It was at his instance that negotiations were opened with the Pacha of Egypt for removal of the Luxor obelisk, and its erection in the Place de la Concorde as a monument to the French victories in Egypt. Taylor was despatched to Egypt on this errand in 1830. He exhibited occasionally at the Salon, and some of his books of travel were illustrated with his own plates, as 'Voyages Pittoresques en Espagne, en Portugal, et sur la côte d'Afrique' (1826-1832). He founded the *Association des Artistes* in 1844, was several times premiated, became a member of the 'Institut' in 1847, and a senator in 1869. He died in Paris, September 6th, 1879.

TAYLOR, James, an English engraver, born at Worcester in 1745. He was the younger brother of the elder Isaac Taylor, with whom he worked. Anker Smith was his pupil. He exhibited at the Incorporated Society between 1770 and 1776. He died in London in 1797.

TAYLOR, John, an English portrait painter, who practised at Oxford in the 17th century. He was the nephew of Taylor, the water-poet. His portraits of his uncle (painted in 1655) and of himself are in the Bodleian.

TAYLOR, John, an English marine and landscape painter, was born about the middle of the 18th century, at Bath. He practised in London as a painter, and also etched a few plates. He died at his native place in 1806.

TAYLOR, John, known as 'Old Taylor,' born in London in 1739, was the son of an officer in the Customs, and a scholar of Francis Hayman. His early practice was that of taking likenesses in pencil, but afterwards, by the advice of his friends, Paul Sandby and J. A. Gresse, he adopted the business of teaching. By this he accumulated a sufficient sum to retire with comfort. He used to be called the father of the English school, as he was an original member of the Society of Incorporated Artists, and survived all the rest. He died in London on the 21st of November, 1838.

TAYLOR, John, an English painter, perhaps an amateur, to whom, as well as to Burbage the actor, the Chandos portrait of 'Shakespeare' has been ascribed. That portrait has been traced back to the hands of Joseph Taylor, who is believed to have been the first impersonator of Hamlet; John Taylor is said to have been his brother. The Chandos portrait is now in the National Portrait Gallery. See Elze's 'William Shakespeare' (translated by L. D. Schmit; pp. 263, 559, 561).

TAYLOR, Peter. It is not very clear whether this artist's name was Peter or Patrick. He was born in 1756, and died in 1788. His artistic work was not of a high order, but he will be remembered by reason of the fact that Robert Burns gave him several sittings for a portrait, which can now be seen at the Scottish National Portrait Gallery, and was engraved in 1830. It is one of the very few portraits of the poet actually painted from sittings. Taylor was concerned in the foundation of works for the manufacture of what is now known as floor-cloth and linoleum, but which was then called wax-cloth. He did his best in 1788 to establish a manufactory of this material, but was not very successful, although after his death the work was carried on, and is now one of the most flourishing of Scottish industries. He overtaxed his strength in this work, had to go to the South of France, but died on his way to the Riviera.

TAYLOR, Simon, an eminent painter of botanical subjects, was employed by Lord Bute about 1760; and afterwards by Dr. Fothergill. The collection of plants he painted for the latter was sold to the Empress of Russia for £2000; those he painted for Lord Bute were sold by auction in 1794, and are now to be found in various collections. It is believed that Taylor died in 1798.

TAYLOR, Thomas, an English engraver and print-seller, who practised in London from 1680 to 1720.

TAYLOR, Thomas, an English engraver, who flourished towards the end of the 18th century. He engraved several plates for the collections published by Boydell, among them the following:

Henry VIII.; *after Opie.* (*For the Shakespeare Gallery.*)
Democritus and Protagoras; *after Salv. Rosa.*
A Flemish Collation; *after Van Harp.*
Two emblematical Vignettes from the designs of *J. Gwyn.*

TAYLOR, William Dean, an English line engraver, born in 1794, who obtained a considerable reputation. He died in 1857. His best plates are:

Acis and Galatea; *after R. Cook.*
The Duke of Wellington; *after Sir T. Lawrence.*

TAYLOR, William B. Sarsfield, a landscape and battle painter, born at Dublin in 1781. His early years were spent in the Army Commissariat, and he served in the Peninsula. Devoting himself to art, he exhibited at the Royal Academy and the British Institution between 1820 and 1847. During his latter years he was curator of the St. Martin's Lane Academy. As a painter he did not achieve much reputation; but he became known as an art writer. He died in 1850.

TEDESCO, Adamo. See Elsheimer.

TEERLINK, Abraham, a Dutch landscape and animal painter, was baptized at Dordrecht in 1776. His studies were directed by Versteeg and Arie Lamme. He spent some time in 1808 in England, and also in France, where he received advice from David. The latter part of his life was passed at Rome, where he died in 1857. There are by him:

Amsterdam.	*R. Museum.*	Italian Landscape.	1823.
„	„	Cascade at Tivoli.	1824.
Munich.	*Pinakothek.*	View of Aricia.	

TEGLIACCIO, Niccolò di Ser Sozzo, a Sienese miniaturist, who flourished about the middle of the 14th century, and died in 1363. His only known work is an 'Assumption,' forming the frontispiece to the 'Codex Caleffo,' in the Archivio Delle Riformagioni, at Siena.

TEICHEL, Wilhelm, engraver, born at Berlin in 1815, executed the following plates:

A Roman Woman with a Child in her Lap; *after E. Däge.*
Italian Country Girl; *after Roqueplan.*
A Hartz Mountain Girl; *after E. Meyerheim.*
Frederick the Great; *after Kaulbach.*

He died in 1873.

TEISSIER, Jan Georg, born at the Hague in 1750, painted portraits and landscapes in a very respectable manner, but was better known as a copyist and restorer of 'old masters.' He had sufficient merit to win him a place on the direction of the Hague Academy of Design, and on that of the Museum. He died at the Hague in 1821.

TEISSIER, Jean, a French engraver, who practised in Paris about 1770. He was a scholar of Philip le Bas; among his plates we may name:

Les Mangeurs de Huîtres; *after Bénard.*
Le Marchand de Poissons de Dieppe; *after the same.*

TEJA, Casimiro, Italian black-and-white artist; born at Turin in 1830; studied at the Albertine Academy; became famous as a caricaturist, and contributed to the leading humorous papers, such as the 'Mosca,' 'Pasquino,' and 'Fischietto.' He died at Turin, October 22, 1897.

TEJADA, Moreno, a Spanish engraver, who made some plates for the quarto edition of the 'Conquest of Mexico,' published at Madrid in 1783.

TELBIN, William, one of the most successful of English scene-painters, was born in 1813. One of his best works was his drop-scene for the 'Overland Route,' at Drury Lane theatre. He was a member of the Institute of Painters in Water-Colours, though not a contributor to their exhibition, and exhibited on rare occasions at the Royal Academy and British Artists' Gallery. Towards the close of his life he became a confirmed invalid, having suffered much from shock at the death of a son killed by an avalanche in the Alps. He died in 1873.

TELLIER, Jean le. See Letellier.

TELMAN von WESEL, a German engraver, of whose personal history very little is known. He was a goldsmith engraver, working at Wesel in the first years of the 16th century. The British Museum has a collection of circular playing cards by him, and the three following plates may also be named:

The Virgin and Child on the crescent moon, with a Knight adoring; *Signed:* TELEMAN · OP · DEN · DICH · GOLTSMIT · OF · PRENTESNIER · TO · WESEL. and with the letters T. W.
St. Christopher.
St. Crispin and St. Crispinian.

TEMINI, Giovanni. The name of this engraver is affixed to a portrait of Carlo Gonzales, Duke of Mantua, which is dated 1622.

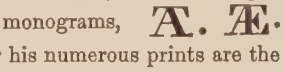
TEMMEL, (Tömmel,) Anton, painter, was a native of Silesia, and flourished in the first part of the 19th century. He studied first at the Munich Academy and afterwards at Rome, where he remained for some time making copies of the old masters, such as the 'Madonna di Foligno,' and 'Transfiguration,' after Raphael; 'Aurora,' after Guido Reni; 'Diana,' after Domenichino. His last work was a copy of Raphael's 'Dispute of the Sacrament,' for the King of Prussia. He died at Rome in 1841.

TEMMINCK, H. C., a Dutch female painter, by whom there is a picture in the Rijks Museum at Amsterdam. She was painting about 1841, but nothing is known of her life except that she was the pupil of L. H. de Fontenay.

TEMPEL. See Van den Tempel.

TEMPEST, Pierce, an English mezzotint engraver, was born about the middle of the 17th century. He was pupil and assistant to Hollar. With engraving he combined the trade of print-selling. He is best known by his 'Cries and Habits of London,' (50 plates,) after Old Laroon, published in 1688. He also published a translation of C. Ripa's 'Iconologia,' in 1709. He died in London in 1717. Amongst his plates are:

Charles I.; *after Van Dyck.*
Charles II.
Nell Gwyn.
James II.; *after Lely.*
Mary of Modena, Queen of James II.; *after the same.*
Sir T. Killigrew.
Roger L'Estrange.
Ernest, Count Starembergh.
William, Prince of Orange.
William III.
Portrait of himself, with the motto *Cavete vobis Principes.*
Andromeda; *after An. Carracci.*
Susannah and the Elders; *after Cornelissen* (?).

TEMPESTA, Antonio, born at Florence in 1555, was first a disciple of Santi di Tito, but afterwards studied under Stradanus. His favourite subjects were battles, cavalcades, huntings, and processions, which he composed well, and painted with spirit. During a long residence at Rome he was much employed by Gregory XIII. in the gallery and loggie of the Vatican; and by the Marchese Giustiniani in the decorations of his palace. He also drew many designs for tapestries. In the church of S. Stefano Rotondo there is a fine 'Murder of the Innocents' by Tempesta. He also left some 1800 etchings. With the exception of occasional extravagance in design, they are very able performances. He usually marked his plates with one of these monograms, 

Among his numerous prints are the following:

A set of plates from the Old Testament, generally called *Tempesta's Bible.*
Twenty-four plates from the Life of St. Anthony.
A set of one hundred and fifty prints from Ovid's 'Metamorphoses.'
The Labours of Hercules; thirteen plates.
The Ages of Man; four plates.
The Entry of Alexander into Babylon.
Diana and Actæon.
The Crucifixion; inscribed *Ant. Tempestas.* 1612.
Many plates of Battles, Hunts, and Cavalcades.

He died at Florence in 1630.

TEMPESTA, (Tempestino,) Domenico. See Marchi.

TEMPESTA, Pietro. See Molyn, Pieter.

TEMPESTI, Giovanni Battista, born at Volterra in 1729, studied in Pisa and Rome. On his return from Rome to Pisa he painted for the church of S. Domenico scenes from the life of S. Chiara Gambacorti, and for the cathedral the 'Celebration of Mass by Pope Eugenius III.' He painted the music-hall in the Pitti Palace at Florence for Leopold I., also several frescoes in palaces and villas in Pisa. His largest fresco is the 'Last Supper,' in the cathedral of Pisa; his best, perhaps, the 'Death of S. Ranieri,' in the Oratory

of S. Vito, where his oil painting, the 'Martyrdom of S. Ursula,' is also to be seen. He died at Pisa in 1804.

TEMPLE, W. W., wood engraver, was one of Bewick's apprentices. For his master's 'British Birds' he engraved the plates of the rough-legged falcon, pigmy sandpiper, red sandpiper, and the eared grebe. He never practised independently, for at the close of his apprenticeship he gave up art and went into business as a linen-draper.

TEMPLETOWN, Lady. ELIZABETH, fifth child of Sir W. Shuckworth Boughton, Bart., of Poston Court, Hereford, by his marriage in 1736 with Mary Greville, was born in 17—; she married August 25, 1769, Clotworthy Upton, Clerk Comptroller to the Princess Dowager of Wales. He was created Baron Templetown of Templetown, County Antrim, in 1776, and died April 16, 1785. Lady Templetown was endowed with artistic talent of a high order, and stands in the first rank of those gifted amateurs who did such good work in the eighteenth century. She chiefly excelled in cut-paper work, and is best known by Wedgwood's reproduction of her graceful and classical designs. Among the most often reproduced of these we find:

The Sacrifice to Peace.
Friendship consoling Affliction.
Domestic Employment.
Maternity and Childhood.
Sterne's Maria.
Charlotte at the Tomb of Werther.
A Bourbonnais Shepherd.
Sportive Love.
Groups of Children.

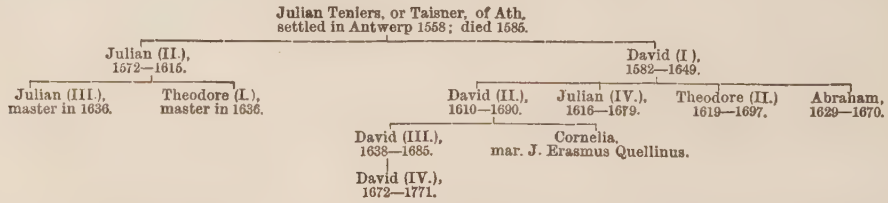
Her designs were frequently signed on the back with the initials T. Wedgwood often expressed himself very much pleased with her designs, the first of which were sent to him on June 27, 1783, and were used to decorate the Queen's opera glass. One of these represented Sterne's 'Maria,' and the other a 'Bourbonnais Shepherd.' Dr. Smiles, in his 'Life of Wedgwood,' says: "Had Lady Templetown been a poorer woman she might have made a fortune by her wonderful gifts." The South Kensington Museum has a landscape by her hand executed in Indian ink on a water-colour tint, and she was also a skilful modeller. Specimens of this side of her art, as well as the cut-paper designs, which she is said to have executed without any preliminary sketch, are at Castle Upton. There are two portraits of Lady Templetown at Castle Upton; one is by an unknown artist, and represents her as a young woman, and the other is by Downman, and is taken at a later date. She was a woman of great force of character, and did much to improve the property during the minority of her son, who married Lady Wortley Montagu in 1796, and was created first Viscount Templetown in 1806. Lady Templetown spent much of her time at Rome in the latter part of her life, and died in September 1823. B. E.

TEMPORELLO, Il. See Caselli.

TEN CATE, Hendrik Gerrit, a Dutch painter, was born at Amsterdam in 1803. He painted town views, winter scenes, &c., with moderate ability. He died in 1856.

TEN COMPE, Jan, born at Amsterdam in 1713, was a scholar of Dirk Dalens the younger. He painted landscapes, river scenes, views of cities and villages, among which were several different views of the Hague. His best pictures approach those of Berck-Heijde and Van der Heijde. He died in 1761.

TENIERS: the pedigree of the Teniers family is thus given by Wauters:



TENIERS, Abraham, the younger brother of David Teniers the Younger, was born at Antwerp in the year 1629, and instructed in art both by his father and brother. He painted Flemish festivals in the style of David Teniers the Younger, and though his pictures are inferior both in the colour and handling, they are sometimes mistaken for the productions of his brother. There are by him four pictures (one dated 1662): one in the Gallery at Mannheim, two in the Harrach Gallery at Vienna, and one at Dresden. He died in 1670. W. M.

TENIERS, David, the Elder, was born at Antwerp in 1582. His father was one Julian Teniers, a mercer, who died in 1585, leaving also an elder son Julian, who was David's first master. The latter afterwards entered the school of Rubens. He for some time applied himself to historical painting, and visited Italy. His genius leading him to landscape painting, he placed himself under the tuition of Adam Elsheimer at Rome, and studied under that master for six years. On his return to Antwerp, where he became a member of the Painters' Guild in 1606, he painted great religious pictures, but more and more rural sports, merry-makings, temptations of St. Anthony, fortune-tellers, &c. He treated those subjects with considerable humour and ingenuity, but his fame has been eclipsed by that of his son. Works:

Berlin.	*Museum.*	Temptation of St. Anthony.
Brussels.	*Museum.*	Landscape.
Douai.	*Museum.*	'Hexenauszug.' (*Signed and dated* 1633.)
Dresden.	*Gallery.*	A Village Fair, and six less important examples.
London.	*Nat. Gall.*	A Rocky Landscape.
"	"	A Village Scene.
"	"	Playing at Bowls.
Munich.	*Gallery.*	A Rocky Landscape.
"	"	Village Scene, with Peasant.
Petersburg.	*Hermitage.*	A Painter in his Studio.
"	"	Two Landscapes.
Vienna.	*Gallery.*	Juno, Jupiter, and Io.
"	"	Vertumnus and Pomona.
"	"	Pan, Nymph, and Satyr.
"	"	Four Landscapes.

The following etchings are ascribed to the elder Teniers:

A Pilgrim, with his staff and chaplet.

Hanfstaengl photo. [*Dresden Gallery*

KERMESS AT HALBMOND

Woodbury Co. photo] [*Antwerp Gallery*

AN AGED WOMAN

A Peasant putting a plaster on his hand.
Bust of a Peasant with a fur cap.

He died at Antwerp in 1649. W. M.

TENIERS, DAVID, the Younger, was born at Antwerp in 1610, and baptized in the church of St. Jacques on December 15. His father was David Teniers the Elder, his mother Dympne Cornelissen de Wilde, the daughter of a captain working on the Scheldt. There is no record of the year in which his apprenticeship to art began, or of the master who first taught him. This, however, was no doubt his father, of whose style the son's is, in fact, a sublimation. It has often been said that after leaving the paternal studio, he worked first under Brouwer and afterwards under Rubens. But of this no proof is forthcoming. Teniers and Rubens were, it is known, intimate friends, but the friendship does not seem to have begun until after the former had been received as a master by the Corporation of St. Luke (1633). It may have had its origin in the choice of a wife made by Teniers. On July 22, 1637, he married Anne, the daughter of Jan Brueghel, and a pupil of Rubens. She had been baptized in 1620, so cannot have been more than seventeen years of age. By her Teniers had five children, two sons and three daughters. Anne died in 1656, and six months later Teniers married Isabel, the daughter of Andreas de Fren, secretary to the Council of Brabant. By her he had three children, two sons and a daughter.

It is said, upon doubtful authority, that at first Teniers was unsuccessful as a painter, and had much difficulty in selling his pictures. If this were the case at all, it can only have been for a very short time, as by the date of his first marriage he must have been in comfortable circumstances. In 1644–5 he was Dean of the Guild of St. Luke, and was appointed painter to the governor, Archduke Leopold William, who loaded him with gifts and commissions and named him Director of his Picture Gallery at Brussels. Teniers set himself to make copies of the pictures, more than two hundred in number, in the Archduke's collection, and afterwards published plates from them. The Archduke's successor, Don Juan of Austria, the natural son of Philip IV., confirmed Teniers in his post, and even, it is said, practised art under his tuition. However this may be, it is certain that his father, Philip IV., conceived a great admiration for the Flemish master, and acquired those examples of his art which make the Madrid Gallery so rich in the work of Teniers. According to Cornelius de Bie, he also found favour with Queen Christina of Sweden, who sent him a gold chain and her portrait, and was sent to England to buy Italian pictures for the Count of Fuensaldagne.

In 1650 Teniers migrated from Antwerp to Brussels, becoming owner also of the famous country-house near Perck, of which we catch so many glimpses in his pictures.

In 1663 Teniers took an active part in founding the Antwerp Academy of the Fine Arts. In the same year he solicited admission to the ranks of the *noblesse*, declaring his family to be "honorable, originaire de Haynaut, cartier d'Ath," and describing the shield they had 'de tout temps porté,' thus: "Argent, à un ours au naturel, au chef d'azur, à trois glands d'or rangés ; le heaume ouvert et treillé, bourrelet et hachements d'argent et d'azur ; cimier, un ours naissant au blason de l'écu, tenant en sa patte droite un gland d'or." The result of his appeal seems to have been a recommendation that it should be granted, on condition that he no longer publicly exercised his profession for gain. This condition, perhaps, was fatal, for no more is heard of his nobility. Teniers died at Brussels on the 5th April, 1694, and was interred at Perck, in the neighbourhood of his chateau of Dry Toren. His second wife, Isabel, had preceded him to the grave.

The pictures of Teniers are innumerable. He painted nearly every kind of subject, but his finest art is confined to scenes from peasant life, which lend themselves most thoroughly to his faculty for rapid creation, for incisive, dexterous handling, and for the cooler harmonies of colour. Smith's catalogue enumerates nearly seven hundred pictures by his hand, and every important museum possesses a selection. In the following list only the more important and more accessible are included:

Amsterdam.	*R. Museum.*	The Guard-room.
,,	,,	The Hour of Rest.
,,	,,	The Village Inn.
,,	,,	The Temptation of S. Anthony.
,,	,,	Kermesse.
,,	,,	The Farm.
,,	,,	The Players.
Antwerp.	*Museum.*	Panorama of Valenciennes.
,,	,,	Flemish peasants drinking.
,,	,,	Morning.
,,	,,	Afternoon.
,,	,,	Old Woman cutting Tobacco.
Berlin.	*Gallery.*	An Alchemist in his Laboratory.
,,	,,	The Backgammon Players.
,,	,,	Teniers and his Family.
,,	,,	Temptation of S. Anthony.
,,	,,	The Sacrament of the Miracle of S. Gudula.
,,	,,	A Party at Table.
,,	,,	Kermesse.
,,	,,	The Rich Man in Hell.
Brussels.	*Museum.*	The Five Senses.
,,	,,	The Village Doctor.
,,	,,	Flemish Landscape.
,,	,,	Kermesse.
,,	,,	Interior of the Archduke Leopold William's Gallery.
,,	,,	Temptation of S. Anthony.
,,	,,	Portrait of a Man in black.
Dresden.	*Gallery.*	A Village Fair (signed and dated 1641).
,,	,,	Peasants in an Alehouse.
,,	,,	A Young Man sitting near an overturned cask.
,,	,,	Guard-room, with Deliverance of S. Peter.
,,	,,	Peasants drinking and playing Cards.
,,	,,	Great Kermesse.
,,	,,	Peasants at Dinner.
		And sixteen others.
Dublin.	*Nat. Gallery.*	Hustle Cap.
,,	,,	Peasants merrymaking.
Dulwich.	*Gallery.*	The Prodigal Son as Swineherd.
,,	,,	Brickmaking in a landscape.
,,	,,	Figure of a Pilgrim.
,,	,,	Figure of a Female Pilgrim.
,,	,,	A White Horse with a Chaff-cutter.
,,	,,	A Castle and its Proprietor.
,,	,,	The Guard-room.
Edinburgh.	*Nat. Gall.*	Peasants Playing Skittles.
Florence.	*Uffizi.*	S. Peter weeping (*pasticcio*).
,,	,,	Man and Old Woman at an Inn.
Glasgow.	*Gallery.*	Woody landscape.
,,	,,	Flemish landscape.
,,	,,	Milking-time.
,,	,,	A Hunting Party.
,,	,,	The Miseries of War.
,,	,,	Jealousy.
,,	,,	A Surgical Case.
,,	,,	S. Jerome.
,,	,,	Peasants before a Fire.

Glasgow.	*Gallery.*	Landscape with figures.
		And three others, pasticcios.
Hague.	*Museum.*	The Alchemist.
,,	,,	Kitchen Interior.
Hampton Court.	*Palace.*	Interior of a Farm.
		And several copies and pasticcios.
London.	*Nat. Gall.*	A Music Party.
,,	,,	Boors regaling.
,,	,,	The Misers.
,,	,,	Players at Tric-trac.
,,	,,	An Old Woman peeling a Pear.
,,	,,	Teniers' Château at Perck.
,,	,,	The Four Seasons (*four pictures*).
,,	,,	River Scene.
,,	,,	The Surprise.
,,	,,	Dives, or the Rich Man in Hell.
,,	,,	The Village Fête (*Fête aux Chaudrons*).
,,	,,	The Toper.
,,	*Bridgewater Gall.*	Alchemist in his Laboratory.
,,	,,	Village Wedding.
,,	,,	Kermesse.
,,	,,	Peasants playing Cards.
,,	,,	Boors playing Cards.
,,	,,	Same subject.
,,	,,	A View in Flanders—Winter.
,,	*Buckingham Pal.*	Dutch Peasants Merry-making.
,,	,,	Boors playing Cards.
,,	,,	Kitchen Interior.
,,	,,	Landscape with a Château and Figures.
,,	,,	*Le Tambour Battant.*
,,	,,	The Alchemist.
		And others.
,,	*St. John's Lodge.*	Robbers plundering a Farm-house.
,,	,,	Card Players.
,,	,,	Landscape with Peasants carousing.
Madrid.	*Gallery.*	The Ninepins' Players.
,,	,,	A Village Festival.
,,	,,	*Le Roi Boit.*
,,	,,	The Alchemist.
,,	,,	A Surgical Operation.
,,	,,	The Temptation of S. Anthony.
,,	,,	Picture Gallery of the Archduke Leopold William.
,,	,,	The Story of Armida, in twelve pictures.
		And many others.
Munich.	*Pinakothek.*	Scene in a Tavern.
,,	,,	The same subject.
,,	,,	The Alchemist (a portrait of himself).
,,	,,	Four Views of the Archduke Leopold William's Gallery.
,,	,,	Great Fair before the church of Santa Maria dell' Imprunata, Florence.
,,	,,	A Peasant smoking.
		And others.
Paris.	*Louvre.*	S. Peter's denial.
,,	,,	The Prodigal Son with Courtesans.
,,	,,	The Seven Works of Mercy.
,,	,,	Temptation of S. Anthony.
,,	,,	Village Festival.
,,	,,	An Inn by a River.
,,	,,	Peasants dancing before an Inn.
,,	,,	Alehouse Interior.
,,	,,	The same subject.
,,	,,	Heron-hawking.
,,	,,	The Smoker.
,,	,,	The Knife-grinder.
,,	,,	The Piper.
,,	,,	Portrait of an Old Man.
,,	,,	The Soap-bubbles.
		And twenty-one in the La Caze Collection.
Petersburg.	*Hermitage.*	Corporation of Crossbowmen of S. Sebastian.
,,	,,	A Guard-room.
,,	,,	A Village Festival.
,,	,,	Wedding Feast.
,,	,,	The 'Angel' Inn.
,,	,,	Kermesse.
Petersburg.	*Hermitage.*	Card Players.
		And very many others.
Vienna.	*Gallery.*	The Archduke Leopold William bringing down the Bird.
,,	,,	The Archduke Leopold William's Picture Gallery.
,,	,,	The Old Man with the kitchen Maid.
,,	,,	Village Wedding.
,,	,,	Robbers plundering a Village.
,,	,,	Peasants shooting with Bows and Arrows.
,,	,,	The Sausage-maker.
		And others.

TENIERS, DAVID III., painter, born at Antwerp in 1638, was the eldest of the eleven children of David Teniers the Younger. Helena Fourment, the wife of Rubens, was his godmother. He was taken to Brussels by his father when very young, and afterwards sent to Spain to complete his education. The respectability of his talents is sufficiently shown by his having been his father's collaborator in many works, and also by the fact that the pictures of the two are often confounded. M. Wauters, in his 'Flemish School of Painting,' points out that it was David III., and not his father, who signed his pictures and cartoons *David Teniers junior.* A 'S. Dominic,' which still exists in the church at Perck, is a case in point. David III. died at Brussels in 1685. His son, DAVID IV., was also a painter. He was born in 1672, settled in Portugal, and died at Lisbon in 1771.

TENIERS, JULIAN, painter, another son of Julian, the mercer, has been often confounded with his father. He was born in 1572, and was therefore older than his brother, David Teniers the Elder, who was bound his apprentice in 1595. He stood godfather to David the Younger in 1610. Of his own works nothing definite is known. He died in 1615.

TENNANT, JOHN, an English painter, born in London in 1796. He painted at first subject pictures, such as 'Meg Merrilies,' 'The Old Smuggler,' 'The Old Forester,' but afterwards turned his attention to landscape. In 1842 he became a member of the Society of British Artists. He exhibited occasionally at the Academy between 1820 and 1847. He died in 1872.

TENNER, EDUARD, German painter; born in 1830; professor of painting at the Academy of Carlsruhe, where he was well known, and where he died, April 15, 1901.

TEOSCOPOLI. See THEOTOCOPULI.

TEPA, FRANZ, Polish painter; born September 21, 1832, at Lemberg, where he became a pupil of Maszkowski's; in 1848 he studied at Vienna with Waldmüller, and at Munich with Kaulbach. After lengthy travel in the East he worked with Ary Scheffer and Cogniet in Paris, and settled at Lemberg in 1858, where as a painter of genre and portraits he gained notoriety. He died there in December 1889.

TEPPER, ERNST, German painter; born February 27, 1843, at Berlin, where he studied and permanently settled; painted portraits, and invented certain fire-proof pigments. He died at Berlin, May 1, 1890.

TERASSON, H., engraver, practised in London early in the 18th century. He engraved some entomological plates, and, in 1713, a 'View of the Banqueting-House, Whitehall,' from his own design.

TER BORCH, GERARD, was born at Zwolle in 1617, and studied art under his father, a painter, who had visited Italy; he was afterwards sent to

Hanfstängl photo] [*National Gallery*

THE CHÂTEAU OF TENIERS AT PERCK

Hanfstängl photo] [*National Gallery*

FÊTE AUX CHAUDRONS

Haarlem, where he studied under Pieter Molijn from 1632–35. In 1635 he went to England, then to Italy. About 1641 he returned to Amsterdam, where he was very successful in the painting of portraits on a small scale. In 1646–48 he was at Münster, where the plenipotentiaries of Spain and the delegates of the Dutch provinces were met to ratify the treaty of peace with Philip IV. His picture of that event, with the portraits of the assembled delegates, is considered his masterpiece, and is now in the National Gallery. He was fond of painting pictures with some slight dramatic connection. After leaving Münster, Ter Borch visited the court of Spain, and was received with honour by Philip IV., who knighted him. From there he visited France and returned to Holland, where he lived from 1650–54 at Zwolle, and then finally he settled at Deventer, where he married his cousin, and became a member of the town council, and afterwards Burgomaster. His portrait in the Hague Museum, painted by himself about the year 1660, represents him wearing a majestic wig, the curls of which shade a long and somewhat melancholy face; the nose well shaped and long; the mouth firm and shaded with a greyish moustache. His life appears to have been free from incident. He died at Deventer, December 8, 1681, leaving no children. Among his pupils we may name Caspar Netscher and Hendrick ten Oever. His pictures are comparatively few in number. The following are the more accessible: W. M.

Amsterdam.	*Museum.*	His own Portrait.
,,	,,	Portrait of Geertjen Matthijssen, his Wife.
,,	,,	Paternal Counsel.
Antwerp.	*Museum.*	The Mandolin Player.
Berlin.	*Museum.*	Fatherly Advice.
,,	,,	Portraits of his Wife and his Wife's Father.
,,	,,	The Physician's Visit.
,,	,,	Two Male Portraits.
,,	,,	The Smoker.
,,	,,	The Grinder's Family.
Dresden.	*Gallery.*	The Officer and the Trumpeter.
,,	,,	Young Lady washing her hands.
,,	,,	Young Lady playing the lute.
,,	,,	Young Lady in white satin with her back turned.
Haarlem.	*Museum.*	Portraits of M. and Mme. Colenbergh.
Hague.	*Museum.*	The Message.
,,	,,	His own Portrait.
,,	,,	Portrait of Gaspar von Kinschot.
London.	*Nat. Gall.*	The Music Lesson.
,,	,,	The Peace of Münster.
,,	,,	Portrait of a Man standing.
Munich.	*Gallery.*	The Trumpeter and the Letter.
,,	,,	Boy and Dog.
Paris.	*Louvre.*	Soldier offering Money to a young Woman.
,,	,,	The Music Lesson.
,,	,,	The Concert.
,,	,,	Meeting of Ecclesiastics.
,,	,,	Learning to read (*La Caze Col.*).
Petersburg.	*Hermitage.*	Cavalier and Lady.
,,	,,	The Jew Musician.
,,	,,	The Letter.
,,	,,	The Rustic Messenger.
,,	,,	The Duet.
,,	,,	Interior of an Inn, with an Officer and a Young Woman.
Vienna.	*Gallery.*	The Apple-peeler.

TERBRUGGEN, HENDRIK, born at Deventer in 1588, was brought up in the school of Abraham Bloemart, at Utrecht. He resided ten years at Rome and Naples, where he painted many pictures for the churches and for private collections. When Rubens made his tour through Holland, he pronounced Terbruggen to be one of the ablest painters of his country. Of his works we may name: at Deventer, 'The Four Evangelists'; in the Copenhagen Gallery, 'Christ Crowned with Thorns'; in the Wallraf Museum at Cologne, 'Esther and Vashti'; and in the Cassel Gallery two pictures. He died at Utrecht in 1629. W. M.

TERENZI DA URBINO, TERENZIO, called also IL RONDOLINO, was a native of Urbino, and flourished about the year 1600. He was a scholar of Barocci, and, according to Baglione, visited Rome, where he was favoured with the protection of Cardinal Montalto. He is said to have possessed an extraordinary talent for imitating the works of the great masters, and to have thus deceived some of the best judges. Having practised one of these deceptions on his benefactor, imposing on him a picture painted by himself for a work of Raphael, he was disgraced. There is a picture of his own composition in the church of S. Silvestro, at Rome, representing the Virgin and Infant Christ, with several Saints. He died in 1620.

TERHIMPEL, ANTHONIS, a painter of landscapes and kermesses, flourished at Delft about 1650. He painted much on porcelain, and many drawings by him are still extant.

TERLEE, — VAN, born at Dort in 1636, is said to have been a scholar of Rembrandt, and to have painted a few historical pictures of slight merit.

TERMISANO, DECIO, a Neapolitan, and pupil of Giovanni Filippo Criscuolo, and of Pittone and Marco da Siena, was born in 1565. Dominici, in his 'Lives of the Neapolitan Painters,' mentions a picture by this master in the church of S. Maria detta a Chiazza, at Naples, representing the 'Last Supper;' it is signed and dated 1597. He died in 1600.

TERNITE, WILHELM, painter, was born at Neu-Strelitz in 1786. He served in the army during the War of Deliverance, and later studied in Paris under Gros. He afterwards went to Rome and Naples, and made drawings from the Pompeian frescoes, which he published as lithographs. On his return to Germany, he devoted himself to portrait painting. Among his portraits are: 'The Emperor Francis II. of Austria,' 'Queen Louisa of Prussia,' and 'The Grand Duke of Mecklenburg-Strelitz.' Ternite died in 1871.

TEROL, JAYME, a Spanish painter, and pupil of Fray Nicolas, who from 1604 to 1607 assisted Rodriguez Espinosa on the high altar of the church of St. John Baptist at Muro, Valencia.

TERRAZZI, LUIGI, Italian painter; born in 1850; well known by his spirited scenes of Venetian popular life; was for a long while resident near Vienna, but subsequently returned to Venice, where he died in 1897.

TERRY, GARNET, an engraver working towards the end of the 18th century, published 'A New and Compleat Book of Cyphers' (with 600 examples) in 1786; 'A Book of new and allegorical Devices . . . particularly for Jewellers, Enamel Painters, Pattern Drawers, etc., containing 200 Subjects,' in 1795; and 'A Complete Round of Cyphers . . . consisting of 600 Examples,' in 1796.

TERRY, H— J—, was born in England, but

studied under Calame, in Geneva, and was for several years engaged in reproducing his master's works by lithography. He subsequently turned his attention to landscape painting in water-colour, in which he was successful. He practised at Basle, Mülhausen, and Lausanne, exhibiting his works in Switzerland. He died at Lausanne in 1880.

TERSAN. See CAMPION, CHARLES PHILIPPE.

TERWESTEN, AUGUSTYN, painter, was born at the Hague in 1649. Without the help of an instructor, he made sufficient progress in art to be employed by the goldsmiths as a chaser, which profession he followed until he was twenty, when he turned to painting. He then became the pupil of an artist named Wieling, who had some reputation as an historical painter. Under him he studied two years. He afterwards placed himself under Willem Doudyns, and in a short time found himself in a position to undertake a journey to Italy. He travelled through Germany to Rome, where he met with sufficient employment to keep him for four years. He afterwards visited Florence and Venice, and in 1678 returned to Holland. He was chiefly employed in painting ceilings at the Hague, Amsterdam, and Dort, with subjects from Ovid. He was a principal agent in the re-establishment of the Hague Academy, which had for years been in a state of decay. In 1690 he was invited to the court of the Elector of Brandenburg, afterwards King of Prussia, who appointed him his principal painter, and made him director of the Berlin Academy. He died at Berlin in 1711. He etched a few plates.

TERWESTEN, ELIAS, younger brother of Augustyn Terwesten, was born at the Hague in 1651, became the disciple of his brother, and for some time applied himself to figure subjects; but not succeeding to his expectation, he turned to animals, flowers, fruit, and still life, in which he was more successful. Following the example of his brother, he travelled to Italy, and settled at Rome, where his works were held in considerable estimation. He was employed by the Elector of Brandenburg to collect works of art. By artists he was called "The Bird of Paradise." He died at Rome in 1729.

TERWESTEN, MATTHEUS, the youngest brother of Augustyn Terwesten, born at the Hague in 1670, was for some time instructed by his brother, but afterwards studied successively under Daniel Mytens II. and Willem Doudyns. On the departure of Augustyn Terwesten for the court of Berlin, he completed some of the pictures left unfinished by the latter. In 1694 he went to Italy, and worked three years in Rome. He also visited Berlin. Soon after his return to Holland he was received into the Hague Academy, and, early in the 18th century, appointed its director. One of his best works is a 'Christ on the Mount of Olives,' in the church of the Jansenists, at the Hague. In the Museum at Amsterdam there is a portrait by him of the Princess Anna, consort of William IV. of Orange. He died at the Hague, June 11th, 1757. His two sons, AUGUSTYN the younger, and PIETER, were also painters. AUGUSTYN, born at the Hague in 1711, was a member of the 'Pictura' Society. He practised at Delft and in his native town, and died in 1781. PIETER combined literature with his work as a painter. Born at the Hague in 1714, he became secretary of the 'Pictura' Society in 1762. He wrote sequels to Hoet's catalogues and various notices of Dutch artists. He died in 1798.

TERZI, CRISTOFORO, a native of Bologna, was born in 1692. He was a scholar of Guiseppe Maria Crespi, and acquired considerable reputation as a painter of history. There are several of his works at Bologna, among which the most worthy of notice is his 'S. Petronio kneeling before the Virgin,' in the church of S. Giacomo Maggiore. He died at Bologna in the prime of life in 1743.

TERZI, FRANCESCO, born at Bergamo about the year 1525, was a disciple of Giovanni Battista Moroni. According to Tassi, he painted history with some success, and distinguished himself, while still young, by two pictures for S. Francesco, at Bergamo, a 'Nativity of Christ,' and an 'Assumption of the Virgin.' He was invited to the court of the Emperor Maximilian II., who appointed him his painter. Terzi passed the greater part of his life in Germany, but died at Rome, at an advanced age, in 1600. A series of portraits by him of the Austrian arch-ducal family was afterwards engraved.

TESAURO, BERNARDO, born at Naples in 1440, was of the same family with Filippo Tesauro. He was a disciple of Silvestro dei Buoni, and an artist in great fame in his time. His chief picture was an 'Assumption of the Virgin,' in the church of S. Giovanni Maggiore. Frescoes by him still exist in the chapel of S. Aspreno, in the Duomo of Naples; and in the Chiesa dei Pappacodi. He died at Naples about 1500.

TESAURO, FILIPPO, or PIPPO, a Neapolitan painter, born about 1260, to whom is assigned a picture in the Museum at Naples, the Virgin with the Infant Saviour holding a basket of cherries, in the midst of Saints, with a lunette above, representing the Martyrdom of S. Lawrence. He also painted some frescoes in the church of S. Restituta, at Naples. He died about 1320.

TESAURO, RAIMO EPIFANIO, born at Naples about 1480, was the son (or nephew) and disciple of Bernardo Tesauro. He painted several considerable works in fresco in the public buildings of Naples. He died at Naples in 1511.

TESCHENDORF, EMIL, German painter; born at Stettin, May 13, 1833; studied first at the Berlin Academy, and then with Piloty at Munich. His early theological training led him to choose subjects connected with Luther's life; he also painted portraits and genre pictures. He was employed in the secretary's department of the Berlin Academy, being appointed professor in 1888. He died at Berlin, June 4, 1894.

TESCHNER, ALEXANDER, painter, born at Berlin in 1816, began his studies at the Berlin Academy in the atelier of Professor Herbig, and studied later under Wach. On the death of the latter he turned his attention from historical to religious art, by which he soon acquired a reputation. Among other works he designed cartoons for the choir windows in Magdeburg Cathedral, and a 'Magdalen and Christ,' for the church of the Magdalen at Breslau. He visited Rome in 1857. His intercourse with Cornelius had an influence upon his art which is perceptible in his cartoons for windows in the cathedrals of Stralsund and Aix-la-Chapelle. Other works by him are: 'Ecce Homo,' in the church of Perleberg; 'Christ and the Four Evangelists' in the church of Teplitz; 'Angels' in the church at Baden-Baden. He died at Berlin in 1878.

TESI, MAURO ANTONIO, painter and engraver, born at Montebianco in Modena in 1730, first worked

GERARD TER BORCH

Hanfstängl photo] [*National Gallery*

PORTRAIT OF A GENTLEMAN

GERARD TER BORCH

Hanfstängl photo] [*Berlin Gallery*

FATHERLY ADVICE

with the heraldic painter Morrettini. By study of the great masters, and by copying the designs of men like Metelli, Colonna, and others, he raised himself to a higher place in art. His pictures were chiefly interiors, with much elaborate decoration. Some of them were painted after the notions of Count Algarotti, Tesi's patron, and among his engravings was a portrait of his patroness, the Countess Algarotti. He also left many plates of vases, foliage, arabesques, etc. He died in 1766.

TESTA, Giovanni Cesare, the nephew of Pietro Testa, born at Rome about the year 1630, is supposed to have been taught by his uncle, after whose designs he etched. He died in 1655. We have, among others, the following plates by him:

Portrait of Pietro Testa; *J. Cesar Testa, sc.*
The Death of Dido; *after P. Testa.*
The Centaur Chiron teaching Achilles to throw the Javelin; *after the same.*
The Emperor Titus consulting Basilides respecting his expedition against Jerusalem; *after the same.*
The Communion of St. Jerome; *after Domenichino.*

TESTA, Pietro, called Il Lucchesino, born at Lucca in 1617, was a pupil of Pietro Paolini. He afterwards studied in Rome, first under Domenichino, and afterwards under Pietro da Cortona; but having spoken disrespectfully of the latter, he was dismissed from his school. He worked hard from the classical remains in Rome, but is said to have been of a morose disposition, making many enemies by his tongue. Testa was drowned in the Tiber in 1650. Of his works at Rome the best are, a 'Death of S. Angelo,' in the church of S. Martino a Monti; and the 'Sacrifice of Iphigenia,' in the Palazzo Spada. Many of his pictures are at Lucca. As an engraver, Pietro Testa is of some importance. Mariette had ninety-two etchings by him. He sometimes marked his plates, which are from his own designs, with the cipher . The following are perhaps the best:

Abraham sacrificing Isaac; *P. Testa, fec.*
The Holy Family, with Angels.
A 'Madonna,' the Child embracing the Cross.
The Adoration of the Magi.
The Crucifixion.
Four scenes from the Parable of the Prodigal Son; *P. Testa, fe. Romæ.*
The Martyrdom of St. Erasmus.
St. Jerome praying.
St. Roch and two Bishops praying for the cessation of the Plague.
Thetis directing the infant Achilles to be plunged into the river Styx; *P. Testa, fecit.*
Achilles dragging the Body of Hector round the walls of Troy; *P. Testa, aq. for.*
Socrates at Table with his Friends; *P. Testa.* 1648.
The Death of Cato.
The Sacrifice of Iphigenia.
Four plates of the Seasons, with the Signs of the Zodiac.
The Triumph of Bacchus.
Faith, Hope, and Charity.
Magdalen in the Desert.
A young Woman in a Swoon, surrounded by Cupids.

TESTANA, Gioseffo, a relation of Giovanni Battista Testana, was born at Genoa about the year 1650. He was established at Rome in 1680, and engraved some of the plates for a work entitled 'Effigies of the Cardinals now living,' published in that year. We have also, among others, the following prints by him:

St. Margaret; *after P. da Cortona.*
An allegory of Religion holding the Portrait of Pope Alexander VII.; *after the same.*

TESTANA, Giovanni Battista, an Italian engraver, born at Genoa about the year 1645, resided chiefly at Rome, where, in conjunction with Guillaume Vallet and Etienne Picart, he engraved some plates from medals and antique gems, for the work of Canini. There are also a few independent plates by him, among them the following:

The Guardian Angel; *after Pietro da Cortona.*
The Baptism of Constantine; *after Agost. Carracci.*

He was living in 1700.

TESTELIN, Henri, (Tettelin,) the brother of Louis Testelin, was born in Paris about 1616. A scholar of Simon Vouet, he was at once portrait painter, engraver, and writer on art. He wrote a work entitled 'Sentimens des plus habiles peintres sur la pratique de la peinture et de la sculpture, mis en tables de préceptes, avec plusieurs discours académiques, ou Conférences tenues en l'Académie Royale desdits Arts,' &c., and filled it with illustrations engraved, and in some cases designed, by himself. Henri Testelin held the office of secretary to the Academy of Paris, of which he was a foundation member, and at the death of his brother, succeeded him as professor of painting. In 1681, however, he was excluded as a Protestant. He died at the Hague in 1695. At Versailles there are two portraits of Louis XIV. and one of Séguier by him.

TESTELIN, Louis, (Tettelin,) a French painter and engraver, born in Paris in 1615, was a pupil of Simon Vouet. He painted history with success, and was a foundation member of the Paris Academy in 1648. His principal pictures are the 'Resurrection of Tabitha,' and the 'Scourging of Paul,' in the church of Notre Dame, Paris. Pictures by him are to be seen also in the museums of Rennes, Rouen, Grenoble, and Versailles. He etched a plate of 'The Holy Family,' after his own design. He died in 1655.

TETAR van ELVEN, Jan B., painter and engraver, was born at Amsterdam in 1805. He studied at Antwerp under Meulemeester, and in Brussels under François. His portrait plate of the Prince of Orange, published in 1833, was the first engraving on steel executed in the Netherlands. In 1834, he became Director of an Art School at Amsterdam, and Member of the Academy in 1836. He was further known as a painter of portraits and genre pictures and as an illustrator of books.

TETZNER, Edmund, German painter; born at Langensalza, November 28, 1845; studied at Weimar under Baur, and worked in Italy; painted genre pictures, such as 'Morgenstimmung,' 'Profane Störung,' 'Wehrlos,' and 'Die Kapelle in Nöthen,' which last is considered his best work. He died at Weimar, May 21, 1881.

TEUCHER, Johann Christoph, a German engraver, who practised in Paris about the year 1750, where he engraved the 'Virgin of the Rose,' after Parmigiano, for the publication known as the 'Dresden Gallery.'

TEUFEL. See Thüfel.

TEUFEL'S MÜLLER. See Müller, Friedrich.

TEUNISSEN. See Anthoniszoon, Cornelis.

TEXIER, André Louis Victor, was born in 1777 at La Rochelle. He was a pupil of Fr. Piranesi and of Pierre Laurent. He engraved views of the Alhambra, of chemists' laboratories, and other such interiors. Some of the plates for the 'Musée Français,' and for De Clarac's 'Musée de Sculpture antique et moderne,' are by him. He died in Paris in 1864, from the effects of a carriage accident.

TEXIER, G——, a native of Paris, and pupil of Ph. Le Bas, who flourished about the year 1780.

He engraved several landscapes and genre pictures of the Watteau school in a neat, clear style. He was still living in 1824.

TEYLINGEN, JOHN VAN, of Embden, admitted into the Guild of St. Luke at Dordrecht in 1624; married October 22, 1625, a widow, Adrianna Havermans.

Brussels. *M. Cavens.* Portrait of a Man.
Leiden. *M. Gerritsen.* Portrait of a Lady aged 18. 1638.
W. H. J. W.

THACKER, ROBERT. By this English engraver, who signs himself designer to the king, we have a large print, in four plates, representing Salisbury cathedral. He flourished about 1670.

THACKERAY, WILLIAM MAKEPEACE, claims mention in a work like this by his artistic aspirations rather than by his art. Born at Calcutta in 1811, he was educated at the Charterhouse and at Cambridge. For some time he wavered between literature and art, but he soon found his true vocation. Amongst the works he illustrated himself are 'Comic Tales and Sketches,' 'The Irish Sketch Book,' 'The Paris Sketch Book,' 'Memoirs of Mr. Charles Yellowplush,' 'The Book of Snobs,' 'Catherine, Little Travels, and the Fitzboodle Papers,' 'Christmas Books,' 'Vanity Fair,' 'Pendennis,' 'Denis Duval' (jointly with F. Walker), and 'Burlesques' (jointly with R. Doyle). He died at Kensington, December 24, 1863. There is a collection of his original drawings in the Forster Collection at South Kensington. A selection of nearly 600 of his sketches was published in 1875.

THAN, MÓR, Hungarian painter; born June 19, 1828, at Alt-Becse, Hungary; studied at the Vienna Academy and also with Carl Rahl and Führich; he also worked in Paris, and travelled in Italy, Belgium, and Germany; became Director of the Hungarian Gallery at Buda-Pesth. His work mainly deals with episodes in Hungarian history, though he found in 'Hylas' and 'Leda' subjects from the classical mythology that appealed to him, and painted a portrait of the Emperor Francis Joseph that is now in the Buda-Pesth Town Hall. He died at Trieste in March 1899.

THATER, JULIUS CÆSAR, engraver, born at Dresden in 1804. He had in his youth to struggle with poverty, and for a time made a scanty living by any humble employment that came to hand. In 1818, however, he was enabled to enter the Dresden Academy, and from 1826 to 1828 he worked in Nuremberg; he was for a time at Berlin, and also studied in Munich under Amsler, but in 1834 he settled in Munich, where he engraved seven plates for Count Raczynski's 'History of Art.' In 1842 he went to Weimar as a teacher in the Art School, and in 1843 returned to his native town, where, in 1846, he was appointed teacher at the Academy; three years later he became professor of engraving at Munich. Thäter died in Munich in 1870. His principal plates are the following:

Barbarossa in Milan; *after Schnorr.*
Barbarossa in Venice; *after the same.*
Designs for Faust; *after Schwind.*
Ritter Curt's Brautfahrt; *after the same.*
St. Elizabeth's Works of Mercy; *after the same.*
Cinderella; *after the same.*
Barbarossa in Milan; *after Mücke.*
The Battle of the Giants; *after Kaulbach.*
Chrimhild and Siegfried's Corpse; *after Schnorr.*
The Fates; *after Carstens.*
Charon; *after the same.*
The Battle of the Saxons; *after Kaulbach.*
Rudolph of Hapsburg; *after Schnorr.*
Designs for the Campo Santo in Berlin; *after Cornelius.*
The Four Riders of the Apocalypse; *after the same.*
The Golden A B C; *after König.*
The Psalms; *after the same.*

THEED, WILLIAM, a student of the Royal Academy, born in 1764. He began his artistic work as a portrait painter, and then exhibited classical subjects, sending in to the Royal Academy for the first time in 1780. He was a great friend of Flaxman, and it was probably at his advice that Theed took to sculpture. Before he did so, however, he made many drawings for Wedgwood the potter, and then in 1803 was employed by Rundell and Bridge, the King's jewellers, for whom he prepared the drawings that the engravers might work on their plate. About 1805 he commenced his work in sculpture, and he died in 1817.

THEER, ROBERT, miniature painter and lithographer, was born at Johannesberg, in Silesia, in 1808. Among his best miniatures were those of the engraver Desnoyers, and of H. Ratakowski. He died at Vienna in 1863.

THELOTT, ERNST, portrait painter, born in 1802, was son and pupil of Ernst Karl Gottlieb Thelott. He studied at the Academies of Düsseldorf and Munich, and afterwards painted portraits. He died at Augsburg in 1833.

THELOTT, ERNST KARL GOTTLIEB, engraver, born at Augsburg in 1760, studied at Augsburg and Munich, and then settled at Düsseldorf, where he was named professor, and engraved several plates for the 'Düsseldorf Gallery.' He worked chiefly for almanacs. His best independent plates are:

The Sleeping Girl; *after Amorosi.*
The Sick Lady; *after Jan Steen.*

He died at Augsburg in 1839.

THELOTT, JACOB GOTTLIEB, (sometimes called JOHANN GOTTFRIED,) a German engraver, was born in 1714. He engraved several portraits; among others, that of 'Guido Patten, M.D., Paris.' He also engraved some of the plates for a work entitled 'Réprésentation des Animaux de la Ménagerie de Prince Eugène,' published in 1734. He died in 1773. His father JOHANN ANDREAS, a famous goldsmith of Augsburg, (born 1654, died 1734,) is also known as a draughtsman and etcher of some merit.

THELOTT, KARL, engraver and portrait painter, born at Düsseldorf in 1793, was the son and pupil of his father, Ernst Karl, and went to Munich in 1814 to study portrait painting under Langer. In 1821 he was employed in Düsseldorf by Prince Frederick of Prussia, and was afterwards engaged in painting portraits of various princely personages in Frankfort, Berlin, and Westphalia. He died at Augsburg in 1830.

THÉNOT, JEAN PIERRE, a French water-colour painter and draughtsman, was born in Paris in 1803. His art training was obtained at the École des Beaux Arts, (which he entered in 1819,) and under Thibault. He first exhibited at the Salon in 1827. Much of his attention was devoted to lithography, in which medium he produced many landscapes, hunts, and animal subjects. He also delivered courses of lectures on anatomy and perspective, and published 'Essai de Perspective' (1826), 'Cours de Perspective Pratique' (1829), and 'Règle de la Perspective Pratique' (1839). He died in Paris, October 11, 1857.

THEOBALD, HENRY, an English water-colour painter of little note. He was elected an associate

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Laurent photo] [*Provincial Museum, Toledo*

VIEW AND PLAN OF TOLEDO

of the Institute of Painters in Water-colours in 1847, and died in 1849.

THEODORE, ——, was a scholar of François Millet, in whose style he painted landscapes. He etched twenty-eight plates from the designs of his master, which are inscribed *Francisque pinxit avec privilege du Roy;* or *Francisque pinxit, Simon excudit cum privilegio Regis.*

THEODORE, A——, is mentioned by Strutt as the designer and engraver of a Dutch Procession, etched and retouched with the graver, in a style resembling that of Hollar. It is dated 1636.

THEODORE, Caspar. See Fuerstenberg.

THEODORICH of PRAGUE flourished between 1348 and 1375. His name stands first in the list of members of the Painters Guild at Prague in the year 1348; in 1359 he is mentioned as the owner of a house on the Hradschin in that city. He was Court painter to the Emperor Charles IV., who granted him many privileges in consideration of "the admirable paintings executed by Theodorich in the royal chapel at Karlstein." This was the chapel of the Holy Cross in the castle at Karlstein, the paintings of which still exist, and were completed in 1367. The name of Theodorich is first mentioned in connection with Karlstein in 1357, and he is traceable there until after 1375. In addition to the paintings at Karlstein the following pictures by Theodorich are known:

Prague.	*Gallery.*	Madonna and Child adored by Charles IV. and his son Wenceslaus, presented by their Patron Saints. In the lower half of the picture, the donor, Očko von Wlaschim, Archbishop of Prague (1364–1380), with the Patron Saints of Bohemia.
Vienna.	*Gallery.*	Christ on the Cross with the Madonna and St. John. (*Ascribed to Wurmser.*)
„	„	Two figures of Saints. C. J. Ff.

THEODOROS, a native of ancient Athens, was a painter of considerable celebrity. Among his principal works were the following: 'Clytemnestra and Ægisthus slain by Orestes;' several pictures of events from the Trojan war, which were afterwards taken to Rome, and a 'Cassandra,' preserved in the Temple of Concord. Several other artists of the same name, both painters and sculptors, are mentioned by Pliny and by Diogenes Laertius.

THÉOLON, Étienne, (or Théaulon,) a French painter of interiors and conversations, was born at Aigues-mortes in 1739. He was a scholar of Joseph Vien, but did not follow his manner. Being of a delicate constitution, he was a slow worker, and his pictures are not numerous. His works were in great request during his life, and he was a member of the Paris Academy. He died in Paris, May 10, 1780. In the Louvre there is a 'Portrait of an Old Woman,' by him. Other examples are to be found at Angers and Montpellier.

THEOMNESTES, an ancient Greek painter, who flourished about 331 years before Christ, and is mentioned by Pliny as, in some respects, the equal of Apelles.

THEON, a painter of Samos, who flourished in the time of Philip of Macedon and Alexander the Great.

THEOPHANES of CONSTANTINOPLE, painter, flourished in the first half of the 13th century. He went to Italy and settled at Venice, where he is said to have formed a school.

THEOPHILUS, (Theophilus Monachus, or Theophilus Presbyter,) a miniaturist, and a writer upon the processes of painting, flourished, probably in Lombardy, in the first half of the 12th century. His 'Schedula Diversarum Artium' is of value as the earliest known work on art in the middle ages. The oldest known codex is in the Ducal Library at Wolfenbüttel. Others are at Leipsic, Cambridge, and Paris.

THEOTOCOPULI, Dominico, surnamed El Greco. "Dominico Greco died at Toledo two years before his contemporary Cervantes." This sentence opens the latest and most conscientiously exhaustive treatise upon the artist, the reason given for beginning with this statement being that, as the date of his death, April 7, 1614, is almost the only one we can fix with certainty, the date of his birth must perforce be calculated from it.

Taking into consideration all available sources of information, such as the signatures on his works, contemporary letters and archives, it would appear that Theotocopuli was born in Crete between 1545 and 1550, though the entry of his baptism cannot be produced, as his name does not figure in the parochial books of the then numerous Greek colony at Venice, nor in the ancient Cretan archives which were saved and removed to Venice, when the island was conquered by the Turks. That he was a Cretan is now known from his carefully specifying his nationality on those canvases which he evidently considered his most important ones, for instance the 'San Mauricio del Escorial,' on which the signature

Δομήνικος Θετοκόπουλος κρὴς ἐποίει

is to be found, the artist always using this latin form of the first name instead of the correct Greek Κυριακός. Justi, in 1888, was the first to publish the signature, and states, in his book on Velazquez, that El Greco was a Cretan, a fact also discovered independently in 1893 by M. D. Bikelas; former critics must have seen, but evidently not taken the trouble to decipher this and other plain and most instructive signatures. Justi also discovered another proof of El Greco's fatherland in a letter from the miniaturist Giulio Clovio, written on November 15, 1570, to Cardinal Nepote Alessandro Farnese, in which he recommends El Greco to him, saying: "A Candian youth has arrived in Rome, a pupil of Titian . . . amongst other works he has painted a portrait of himself which amazes all the artists in Rome . . ." and Cossio found a document containing the declaration made by El Greco in 1582, when he appeared before the Tribunal of the Toledo Inquisition as interpreter for a compatriot of his accused of being a Morisco —*i. e.* of Moorish extraction—in which he describes himself as "Domenico Theotocopuli, native of Candia, painter, resident in the town. . . ."

Domenicos Theotocopoulos was his original name, and he took pleasure, or pride, in immortalizing it as in the signatures, in Italy he became Domenico Theotocopuli, a signature he appended to his contracts for work in Spain and to his receipts, and finally the Italian Domenico was in Spain turned into Dominico, and, as can be seen by comparing his first signature at the end of a deed dated June 15, 1579, two years after his arrival in Spain, with the last one we know of, on May 19, 1609, five years before his death, he ultimately adopted the latter spelling of his name. Theotocopuli being too long a name for every-day use, his contemporaries thought and wrote of him as *Dominico*

Greco, and he appears under that name in the works of Padre Sigüenza and Padre Santos, in those of D. Juan Butron, Pacheco, Jusepe Martinez, Palomino and Ponz, in the inventories of the palace, in the rolls and lists of the public clerks, and is even entered thus in the record of his death, so that even this document would have afforded no clue to his surname; therefore Dominico Greco or El Greco will probably, as in the case of Tintoretto and Perugino, be the name by which he will continue to be known to posterity. In Spain there has never been any confusion between El Greco and any other painter of the day, but in Italy he has been confused with Domenico delle Greche, and this mistake spread to Greece and Germany. Beyond El Greco's birthplace and name it is almost impossible to give any details; Cossio, who has studied all accessible sources of information, says: "We cannot find the smallest trace of his ancestors: there is no account of his sojourn in his native country, nor any clue to his education and work in Italy, except Clovio's letter. The date of his journey to Spain, and the motives that brought him there, are also unexplained. It is almost certain he never left the country of his adoption. . . . El Greco had a son, Jorge Manuel Theotocopuli, who was appointed sculptor and architect to the Cathedral of Toledo in 1628, an office he continued to hold up to the time of his death in 1631. But who was the mother? Llaguno is the only one who tells us that in Toledo, where he established himself, he also married. We may well ask what value such a statement could have when it was made two hundred years after the painter's death, we know not with what foundation."

El Greco's pictures, therefore, with their dates and signatures, his lawsuits, contracts, and receipts, are the only evidence of his movements, and relate more to his artistic work than to his private life. Pacheco, who visited him in 1611, says: "He was in all things as singular as in his painting," and Jusepe Martinez adds, "of an extravagant disposition." Again, Pacheco says: "He was a great philosopher, given to witty sayings, and wrote on painting, sculpture and architecture;" but these works are not forthcoming, nor are the documents concerning the lawsuit in which he is said to have stood up to the taxgatherer of Illescas demanding the exemption from taxation of the art of painting, and obtained a favourable decision. The account by Jusepe Martinez of how "he earned many ducats, but spent them with too much ostentation on his house, carrying it even so far as to have subsidized musicians, in order to enjoy an additional luxury during meals" points to an attempt at least to transplant Venetian splendour to the banks of the Tagus, an ambition in no wise betrayed by his works, which rather reflect with growing fidelity the hard, cold, clear-cut asceticism of the Castillian plateau and more particularly the town of his adoption and its inhabitants, a tribute to the conscientiousness of the artist, who chose to immortalize the real character of the people and surroundings amongst which he lived, rather than indulge his imagination or lapse into copying the formulas of others. To this he owes the high position he occupies as the initiator of truth and realism in art, the percursor and probably the inspirer of that mighty genius Velazquez.

That El Greco studied under Titian is clearly established by Clovio's letter, also the fact that it was before 1570; but at no time was he an exponent of his master's spirit, the proof being that before the signatures were noticed his historical pictures were attributed to Bassano, to Paolo Veronese, to Baroccio and to Clovio, but never to Titian, and had he not signed them it is doubtful whether he ever would have obtained due recognition. What El Greco painted in Venice before the year 1570, besides the still unidentified portrait of himself, is not known; a number of his early works, probably painted for the Cardinal Nepote Farnese, in whose palace he lived, having been preserved in the collection of the Palazzo Farnese, and the rest forming a series in the first of which Julio Clovio, his patron at Rome, appears, point to their having been painted during his stay there. These early works consist of two pictures representing the 'Healing of the Blind Man,' one of which is at Dresden, the other, a signed one, at Parma, and four representing 'Christ driving the Money Changers out of the Temple,' one being in the Yarborough Collection (signed in Greek capitals), another in the collection belonging to Sir Frederick Cook, and of the two others, which are more modern in style and show a greater command of technique, one is in the National Gallery and the other in Sr. Beruete's Collection at Madrid; they are striking examples of El Greco's personality triumphing over the Romanesque atmosphere and the mannerism prevalent in his surroundings. The first authenticated portrait by El Greco, with its unmistakable signature in Greek characters, is that of his fellow-countryman and patron, Julio Clovio; it was painted between El Greco's arrival in Rome in 1570 and Clovio's death in 1578; it is now at Naples. Next comes a portrait of Vincentio Anastagi—a Knight of St. John who died in 1586, aged fifty-five; it is mentioned by Stirling (p. 1357), who gives the Italian inscription describing his prowess, and Sir Edmund Head in alluding to it says: "It is signed by the painter in Greek characters, but its present whereabouts cannot be traced." The last portrait painted by El Greco while under the influence of the Italian School appears to be that of a Cardinal, now in the National Gallery, of which four replicas painted in Spain are known; and his Italian career closes with a *genre* painting, a half-length figure of a peasant boy, now in the Museum at Naples, perhaps a study for the *genre* group belonging to M. Christian Cherfils in Paris, of the boy, the girl, and the monkey. There is no documentary evidence of the date of El Greco's arrival in Spain, or the reasons that brought him there, and when, in a judicial writ served upon him in 1579 in connection with the 'Espolio' painted for the Cathedral, he was asked whether he had been brought to Toledo to paint the reredos of the Church of Santo Domingo el Viejo, then finished and erected in the said Church, he replied that he was neither bound to say why he came to that city nor to answer the other questions put to him. This document and the signature and date (1577) on the 'Assumption,' the centre painting of the reredos, now at Aranjuez, and replaced by a poor copy, and the items of the accounts relating to the work in the new church, according to which "Dominico Theotocopuli painted the eight pictures on the High Altar and side altars, receiving for the whole 1000 ducats," are the earliest and only clues to the date at which he took up his residence and work in Spain. He may possibly have been attracted by the prospect of participating in the

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M. Moreno, Madrid, photo] [*Church of Santo Tomé, Toledo*

THE BURIAL OF THE COUNT OF ORGAZ

decoration of the Escorial, which was in active progress in 1575, the then Spanish Ambassador having recruited the first batch of workers in Rome as early as 1567. Toledo was a home eminently suited to one of El Greco's temperament, and he was the man to give to Toledo, already rich in architecture, sculpture, &c., what she lacked in painting. El Greco was residing at Toledo when Philip II. returned from Madrid with the relics of San Eugenio and Santa Leocadia; he witnessed the expulsion of the Moors and experienced the workings of the Inquisition. Cervantes, Lope da Vega and Santa Teresa were amongst the many celebrities that lived at or passed through Toledo, and the *cigarrales* or orchards on the opposite bank of the Tagus formed the most delightful of meeting-places for those distinguished men.

El Greco's first works in Toledo were the paintings for the High Altar of Santo Domingo el Antiguo, and simultaneously with them he painted his famous 'Disrobing of Christ' or 'El Espolio' which now adorns the High Altar in the Sacristy of the Cathedral, and was handed over to the Chapter before the inaugural Mass was said, on September 22, 1579, at Santo Domingo. The 'Espolio' is a perfect example of El Greco's tendency to group everything round the principal figure, shutting out the landscape, for after his arrival in Spain he never used Italian backgrounds. 'Christ bearing the Cross' was painted about the same time.

El Greco realized the existence of cold tones and bravely painted what he saw when every one else was basking in warm tonalities, and his greys are a remarkable anticipation of modern art. A legal question arose between the artist and the Chapter about the price of the 'Espolio.' On June 15, 1579, the Chapter and the artist, according to custom, appointed their respective valuers. Dissensions arising, a final arbitrator was named on June 27. On July 5 El Greco's valuers declared the work worth £90, while the Cathedral authorities on July 11 said £25 and required some alterations, and on July 23 the arbitrator pronounced it worth £35. This was notified to El Greco on August 17, and on September 23 the Chapter asked the Mayor of Toledo to oblige him to fulfil the arbitrator's decision, and insisted upon his giving securities; on the Mayor proving hostile the refractory artist appeared humbly before him, capitulating in writing and promising to make the required alterations; they were never made, and the Chapter only paid the rest of the money two years later, on December 8, 1581. The Chapter commissioned him to do the "wooden ornamentation" for the reredos to frame the 'Espolio.' On March 5, 1582, he received 1000 ducats, the whole price agreed upon by valuation on February 20, 1585, being £53 4*s*. Shortly before April 25, 1580, El Greco was commissioned by Philip II. to paint the History of San Mauricio and his companions for the altar dedicated to him at the Escorial. The Saint is represented encouraging his legion to die, but the King preferred morbid scenes of torture and was not satisfied. The artist's masterpiece is generally considered 'The Burial of the Conde de Orgaz'; for it he received £120. In the lower half the Count, surrounded by gentlemen and ecclesiastics—unmistakable portraits—is being laid to rest by St. Stephen and St. Augustine. Above is a Glory, where in brilliant contrast to the sombre scene below the artist gives free rein to his imagination. Canon Pisa thinks the 'Burial' was painted after October 23, 1584, when the Cardinal Archbishop Quiroja gave the permission, yet on the corner of the handkerchief peeping out of the little page's pocket 1578 appears in Greek characters.

El Greco also did the paintings for the retable in the Collegio de Doña Maria de Aragon at Madrid, and was paid £653. The first Mass was said there on April 11, 1590. Probably the 'Baptism' and the 'Crucifixion,' now Nos. 2124*c* and 2124 in the Prado Museum, belonged to it; in his 'Resurrection' all traces of Italianism have disappeared. Between 1595 and 1600 El Greco executed two groups of paintings which show his art and technique under a new aspect—the altars in the Chapel of San José at Toledo and those in the Church of the Hospital de la Caridad at Illescas. The chapel was consecrated on December 26, 1594. In a deed executed on December 13, 1599, the valuation was approved at £313, and it says Dominico had undertaken the work by contract on November 20, 1597. In the centre is a full-length St. Joseph with the Child Jesus walking beside him and three angels descending to strew flowers. Over the altar of the Epistle are the Virgin and Child, and at their feet Sta. Inez and Sta. Feda, the latter with her hand on a lion's head bearing on its forehead El Greco's initials, Δ ⊙. Over the Altar of the Gospel is St. Martin de Tours on a white horse dividing his *capa* with a beggar. The five paintings for the church at Illescas must have been painted shortly before 1600, for in that year El Greco secured exemption from taxation for the art of painting from the taxgatherer of Illescas; it is thought he painted a sixth canvas, probably 'The Marriage of the Virgin' now at Bucharest. 'The Dream of Philip II.' was not at the Escorial in 1605 when the History was written; it was most likely painted in memory of his death in 1598, and the figures of San Eugenio and San Pedro are supposed to come from San Vicente, Toledo.

St. Francis was frequently painted by El Greco, the principal examples are mentioned in the list; also other Saints, and besides the portraits in the 'Burial,' those of donors and others in pictures, there are now known thirty-two independent and authenticated portraits by El Greco, three attributed to him, eight mentioned in old trustworthy catalogues, and four doubtful ones, the portrait of a lady said to be his daughter being full of charm; those of Cardinal Tavera, Niño de Guevara, and Paravicino, are most remarkable. Two landscapes, both representing Toledo, and a few sculptures complete the sum of his work. The entry of his death is to be found amongst those for the month of April 1614, on folio 335 in the 'Book of Burials in Santo Tomas from the year 1601 to 1614.' It reads: "Dominico Greco. On the seventh instant dominico greco died, he made no will, he received the sacraments, he was buried in Santo Domingo el antiguo, he provided tapers."

Most of the forégoing information is derived from Señor Don Manuel Cossio of Madrid, who for many years has been making a special study of El Greco, and who is now publishing with George Bell & Sons an exhaustive work on the artist, which is being translated by the undersigned. His book contains a list of all El Greco's known

works, and a bibliography of books and documents relating to the artist. S. H. H.

List of pictures by El Greco:

Bucharest.		Marriage of the Virgin.
Dresden.		Healing of the Blind Man.
Glasgow.	*McCorkindale Collection (olim.).*	The Nativity.
Illescas.	*Church of the Hospital de la Caridad.*	Figure of Charity.
,,	,,	Coronation of the Virgin.
,,	,,	The Birth of Our Lord.
,,	,,	The Annunciation.
,,	,,	Portrait of San Isidoro.
Keir.	*Sir John Stirling Maxwell.*	Small replica of the 'Dream of Philip II.'
London.	*Nat. Gall.*	Christ driving out the Money Changers.
,,	,,	Portrait of a Cardinal.
,,	*Yarborough Collection.*	Christ driving out the Money Changers (*signed*).
Madrid.	*Prado Museum.*	The Baptism.
,,	,,	The Crucifixion.
,,	,,	The Resurrection.
,,	,,	125. St. Paul.
,,	,,	Christ dead in the arms of the Eternal Father.
,,	*Don Pablo Borch.*	Good replica of 'Coronation of the Virgin.'
,,	*Don Ignacio Zuloaga.*	St. Francis (*early manner, signed*).
,,	*Marquis de Cerralbo.*	St. Francis.
,,	*Marquis de Casa Torres.*	St. Sebastian.
,,	*Museum.*	St. Antony of Padua.
,,	*Chapter Hall, Escorial.*	San Mauricio del Escorial.
,,		Dream of Philip II.
,,		San Eugenio and San Pedro.
,,	*Sr. Beruete.*	Christ driving out the Money Changers.
Naples.		Half-length of a Peasant Boy.
Palencia.	*Cathedral.*	St. Sebastian.
Paris.	*M. Christian Cherfils.*	Genre picture: Boy, Girl, and Monkey.
,,	*Don Raimundo de Madrazo.*	Holy Family.
,,	*M. L. Manzi.*	Portrait (*perhaps San Luis*).
Parma.		Healing of the Blind Man.
Prades, Eastern Pyrenees.	*Palais de Justice.*	Crucifixion (*given by M. Pereire*).
Richmond.	*Sir F. Cook's Collection.*	Christ driving out the Money Changers.
Toledo.	*Cathedral.*	El Espolio. (*N.B.—There are ten replicas of the 'Espolio'; Sr. Beruete has one signed.*)
,,	*Ch. of Sta. Tomé.*	Burial of the Count of Orgaz.
,,		Parting of Christ and the Virgin (*belonging to Count of Oñate, and kept by nuns at San Pablo Ermitaño*).
,,	*Provincial Museum.*	St. Bartholomew.
,,	*Chapel of San José.*	St. Joseph.
,,	,,	The Coronation of the Virgin.
,,	,,	The Virgin and Child with Sta. Inez and Sta. Feda.
,,	,,	St. Martin de Tours on horseback.

Christ bearing the Cross. (*N.B.—There are six replicas of this picture.*)

St. Francis:—(1) Escorial; (2) Pidal; (3) Quento; (4) Castro Serna; (5) Moret; (6) St. Erguilaz; (7) Museum, Lille; (8) Scouloudy; (9) Collegio de Doncellas.

St. Bernard.
St. Dominic.
Laocoon and his sons.
Landscapes.
Panoramic View with Boy.
Landscape.

Eight pictures for the High Altar of San Domingo el Antiguo:

Trinity (*now in Prado Museum, Madrid, replaced by 'Adoration of the Shepherds'*).
St. John the Baptist.
Moses.
The Assumption.
St. Bernard.
San Benito.
Holy Face.
The Nativity.

PORTRAITS.

Madrid.	*Coll. of Don Tavier de Muguiro.*	Paravicino.
,,	*Prado.*	Rodrigo Vasquez.
,,	,,	Seven unidentified Portraits.
,,	*Count of Oñate.*	Niño de Guevara.
Naples.		Julio Clovio.
St. Petersburg.		Alonso Ercield.
Toledo.	*Provincial Museum.*	Canon Antonio de Covarrubias.
,,	,,	Don Diego de Covarrubias.
Vienna.		Portrait of a Young Man.

Cardinal Tavera (*missing*).
Pompeyus Leoni (*missing*).
Portrait of himself (*not identified*).
Vincentio Anastagi (*no trace*).
Unidentified: A Monk, Three Ecclesiastics, A Physician, A Painter, A Poet, Two Ladies, one with fur, said to be El Greco's daughter, belongs to Sir J. Stirling Maxwell; Ten Gentlemen.

THERBUSCH, ANNA DOROTHEA. See LISCZEWSKA.

THESSEL, ANTON MORITZ FÜRCHTEGOTT, was born at Wurzen in Saxony, in 1830. He studied first under Friedrich Nestler, and then worked from nature, in the neighbourhood of Dresden, Bavaria, the Tyrol, and Switzerland. He died at Dresden in 1873.

THÉVENIN, CHARLES, painter, was born in Paris in 1760. He was a pupil of Vincent, and won the Prix de Rome in 1791. He became a member of the Institut in 1825, and keeper of the prints in the Bibliothèque Royale in 1829. He died in 1838. Among his works are:

Œdipus in the Storm with Antigone.
The Capture of Gaeta by Ney.
Augereau at Arcola. (*Versailles.*)
The Passage of the French over the St. Bernard. (*Do.*)
The Battle of Jena.
The Martyrdom of Stephen. (*Paris; S. Etienne du Mont.*)
And other works at Angers, Douai, and the Great Trianon.

THÉVENIN, CLAUDE NOËL, painter, was born at Crémieux (Isère), in 1800. He was a pupil of Maricot and of Abel de Pujol, and was a frequent exhibitor at the Salon from 1822 to 1849, in which latter year he died in Paris. At the *Ministère de l'Interieur* there is an 'Apostles at the tomb of the Virgin' by him, and at Versailles the following portraits.

Louis XI.
Lieut.-General Jean Étienne de Perz de Crassier.
Marshal Augereau.
Jean Chapelain, poet, and founder of the *Comité Central des Artistes.*

THÉVENIN, JEAN CHARLES, engraver, born at Rome in 1819, was the son and pupil of Charles Thévenin, and pupil also of Mercuri and Henriquel. He killed himself in 1869, at Rome, by throwing himself from the top of St. Paul's Without the Walls. Among his plates are:

St. Luke painting the Virgin; *after Raphael.*
The Charitable Child; *after Ary Scheffer.*
The 'Madonna della Tenda'; *after Raphael.*
The Mandolin Player; *after Ingres.*
Susannah in the Bath; *after Correggio.*
The Children of Charles I.; *after Vandyck.*
Beatrice Cenci; *after Guido.*

An Allegory (Alfonso d'Avalos and a young woman); *after Titian.*

THEW, ROBERT, an excellent engraver in the chalk and dotted manner, was born at Patrington, Holdernesse, in 1758, served till 1783 as a soldier, and then at Hull took to engraving visiting cards and addresses. His Head of an Old Woman, after G. Dou, first brought him into notice, and he was afterwards employed by Boydell on the large plates for his 'Shakespeare.' Of these he engraved scenes from

The Tempest; *after Wright.*
The Merry Wives of Windsor; *after Peters.*
The Taming of the Shrew; *after Smirke.*
A Winter's Tale; *after Hamilton.*
As You Like It (the Lover in the Seven Ages); *after Smirke.*
The Cauldron scene in Macbeth; *after Reynolds.*
King John; *after Northcote.*
Richard II. (Bolingbroke entering London); *after the same.*
Henry IV. (the Boar's Head Tavern); *after Smirke.*
Henry IV. (Henry asleep); *after Boydell.*
Henry VI. (Countess of Auvergne's Castle); *after Opie.*
Mortimer and Richard Plantagenet; *after Northcote.*
Richard III. (Burial of the Children); *after the same.*
Henry VIII.; *after Peters.*
Timon of Athens; *after Opie.*
Cymbeline, Imogen and Pisanio; *after Hoppner.*
Hamlet (Ghost on the Platform); *after Fuseli.*

Of his independent plates, the best is 'Wolsey entering Leicester Abbey,' after Westall. He held the appointment of engraver to the Prince of Wales, and died at Stevenage in 1802.

THIBAULT, JEAN THOMAS, painter and architect, was born at Montierender, Haute Marne, in 1757. He at first painted landscapes, but afterwards took to architecture, and went as King's Pensioner to Rome, where he studied from the antique. On his return he became a member of the 'Institut,' and Professor of Perspective at the École des Beaux Arts, and wrote a practical handbook on that science, which was published by his pupil, Chapuis. He died in Paris, June 27th, 1826.

THIBOUST, BENOÎT, a French engraver, born at Chartres about the year 1655. He resided some years at Rome, where he engraved several single plates after Italian masters, and a set of thirty-four from the Life of St. Turribius, after Gio. Battista Gaetano, entitled 'Vita Beati Turribii, Archiepiscopi Limani in Indiis.' These were published at Rome in 1679. He worked with the graver only, in a style resembling that of Mellan, at a respectful distance. The following independent prints by him may be mentioned:

St. Theresa; *after Bernini.*
St. Bibiena; *after the same.*
St. Thomas d'Aquinas; *after Giacinto Calandrucci.*
St. Rosa kneeling before the Virgin; *after Baldi.*
The Martyrdom of St. Peter; *after the same.*
St. Peter of Alcantara; *after the same.*
The Crucifixion; *after Pulzone.*

THIELE, JOHANN ALEXANDER, was born at Erfurt, in Saxony, in 1685. He began life as a soldier, and is said to have been a scholar of C. L. Agricola, but was chiefly a student from nature. His pictures represent the beautiful scenery on the banks of the Saal and the Elbe. He was appointed painter to the court of Dresden, and has the credit of having been the master of Dietricy. We have several original etchings by Thiele, of views in Saxony, dated from 1726 to 1743. He died at Dresden in 1752. His son JOHANN FRIEDRICH ALEXANDER, born 1747, died 1803, was also a landscape painter and engraver.

THIÉLEN, JAN PHILIP VAN, (from his mother called RIGOULTS, or RIGHOLZ,) Herr VAN COUWENBERCH, was born at Mechlin in 1618. He was of a noble family, and was Seigneur of Cowenberch, on which account he usually signed his pictures J. P. Cowenberch. An early inclination for art induced him to study in the atelier of Rombouts, and also to take lessons of Daniel Zeghers. In competition with Zeghers, he was engaged to paint a picture for the Abbey of St. Bernard, near Antwerp, on which occasion he exerted all his ability, and his performance was judged to be little inferior to that of his master. He arranged his flower-pieces with taste; and though his pictures are less brilliant than those of Zeghers, they are highly finished and good in colour. He particularly excelled in representing insects. Poelenburgh and others occasionally painted figures in the centres of his flower garlands. Several of his best productions are in the royal collections in Spain, and the Vienna Gallery has three pictures by him. He died in 1667. His daughters and pupils, MARIA THERESA, ANNA MARIA, and FRANCES KATHARINA, attained considerable excellence as flower painters. Maria Theresa, the eldest, also painted portraits with some success.

THIELENS, JAN, a Flemish painter, who flourished at Antwerp about 1694. He painted the interiors of studios and laboratories, in the manner of David Teniers.

THIÉNON, ANNE CLAUDE, painter, born in Paris in 1772, studied in Paris and Italy, and painted large landscapes in water-colours from the scenery round Rome and in provincial France. He exhibited at the Salon from 1798 to 1822, and died in Paris in 1846.

THIERRIAT, AUGUSTIN ALEXANDRE, a French subject and flower painter, was born at Lyons in 1789. He was a pupil of Grognard and Revoil, and first exhibited at the Salon in 1817. In 1823 he was appointed a Professor in the Lyons Academy, and subsequently Director of the Museum. He also founded at Lyons the 'Galerie des Peintres Lyonnais.' These occupations left him but little leisure for painting in his later years. He died at Lyons, April 14th, 1870.

THIERRY DE HAARLEM. See BOUTS.

THIERRY, E. J., engraver, born in Paris in 1787, was the son and pupil of Jacques Etienne Thierry, the architect. He was chiefly engaged on plates for books on architecture. He was the author of a 'Cours pratique de Dessin linéaire, contenant 145 Planches.' He engraved the plates for Delaborde's 'Voyage en Espagne.'

THIERRY, JOSEPH FRANÇOIS DESIRÉ, painter, born in 1812, was a pupil of Gros, and studied at the École des Beaux Arts. He exhibited many landscapes at the Salon from 1833, but is better known as scene-painter to the opera. In conjunction with Cambon, he furnished scenery for the following operas:

Le Prophète.	Joseph.
Jerusalem.	Quentin Durward.
The Wandering Jew.	L'Étoile du Nord.
The Bleeding Nun.	Midsummer Night's Dream.

He died in Paris, November 11th, 1866.

THIERRY, WILHELM, painter and architect, was born at Bruchsal in 1766. He studied landscape at Mannheim, under Ferdinand Kobell. In 1810 he went to Carlsruhe, where he studied under

Weinbrenner, and finally devoted himself entirely to architecture. He etched a few landscapes. He died in 1823.

THIERS, Baron de, a French amateur engraver, who etched a few landscapes and subjects after Boucher. He was living about the year 1760.

THIERS, Le. See Lethière.

THIFERNATI, Francesco, an artist of the Perugian School, of whom very little is known. An 'Annunciation' in St. Domenico, a similar subject in the cathedral, and other less important pictures by him may be seen at Città di Castello.

THIM, Moses, a German printer and engraver, resided at Wittenberg about the year 1613, and is said to have marked his plates with the initials M. T., sometimes separate, sometimes in a monogram, MT.

THIRION, Charles Victor, a French subject painter and engraver, born at Langres in 1833. He was a pupil of Gleyre and Bouguereau. His works first appeared at the Salon in 1861. He scraped several mezzotints after Bouguereau, Lobrichon, and others. He died in 1878.

THIRION, Eugène Romain, French painter; born in Paris, May 19, 1839; studied at the École des Beaux Arts, and with Cabanel and Picot; made his *début* in 1861 at the Salon with 'Homère, aveugle.' His pictures were remarkable for their clever composition and powerful colouring, and dealt mainly with episodes of the early Christian era. Notable among these were his 'Saint Sylvain, Martyr' (in the Tours Museum), 'Saint Séverin distribuant des Aumônes' (in the Caen Museum), and others. He painted a decorative panel for the Hôtel de Ville in Paris, and similar works of his adorn the French War Office. As a portrait-painter he was also well known. He obtained medals in 1866, 1868, and 1869, and received the Légion d'Honneur in 1872, and two second-class medals at the Universal Exhibition of 1878 and 1889. He died in Paris in 1898.

THIRTLE, John, an English water-colour painter, born at Norwich in 1774, of humble parentage. He was one of the Crome circle, and married a sister of J. S. Cotman. A member of the Norwich Society, he contributed largely to its exhibitions, sending on one occasion as many as thirteen works. His practice included portrait painting, and in 1816 he exhibited his own portrait on the walls of the Society. He only once, in 1808, appeared at the Royal Academy. His landscape subjects were taken from Wales and the Thames, as well as from the neighbourhood of Norwich and the Norfolk coast. He died at Norwich, September 29th, 1839. Two of his water-colour drawings are in the South Kensington Museum.

THIRY, Léonard, called Leo Daven, or D'Avesne, was born at Bavay, Belgium, about 1500. He was both painter and engraver, and worked at Fontainebleau with Rosso and Primaticcio. Bartsch enumerates sixty-nine plates by him, of religious, historical, and mythological subjects. He died about 1550.

THOM, James, painter, was born at Edinburgh about 1785. After a term of study in his native city, he came to London, where he practised for some years. In 1815 he exhibited at the Royal Academy. His 'Young Recruit' was engraved by Duncan in 1825.

THOMAN, (or Thomann,) Christian Raymond, a German engraver, who flourished about the year 1730. He engraved some of the plates for the collection of prints from the antique marbles at Dresden.

THOMANN von HAGELSTEIN, Jakob Ernst, born at Lindau in 1588. He received his first instruction in the art from an obscure painter in his native town. At the age of seventeen he travelled to Italy, and on his arrival at Rome became a disciple of Adam Elsheimer, whose style he imitated with success. During a residence of fifteen years in Italy, he visited Naples and Genoa, where his pictures were held in no less esteem than at Rome. After the death of Elsheimer he returned to Germany, and established himself at Lindau. He painted small and neatly finished landscapes, enriched with figures representing historical or Biblical subjects. He died at Lindau in 1653.

THOMANN von HAGELSTEIN, Philip Ernst, the grandson of Jakob Ernst, was born at Augsburg in 1657. He was a mezzotint engraver, and painted some pictures for churches. Among his prints one is mentioned by Laborde as being tolerably good; it is the half-length portrait of Narcissus Rauner in ecclesiastic costume. He died in 1726.

THOMAS, Charles Armand Etienne, painter, was born in Paris in 1857, and after studying under Leclaire became a flower and landscape painter of great promise. His first exhibit at the Salon was 'Peonies' in 1878, and from that date his pictures appeared regularly. His 'Eve of the Festival' in 1886 obtained him a third-class medal, and was purchased for the Havre Museum. In 1889 he won an honourable mention for 'Rose-bushes at Petit-Saint-Siméon' and 'Farm at Vasouy, Calvados.' In 1890 he exhibited 'Orchard, Calvados.' In the Salon of 1892, after his death, a flower picture and a landscape, 'Moonrise on a Terrace at Honfleur,' were exhibited. He died in Paris in April 1892. M. H.

THOMAS, George Housman, painter, was born in London in 1824. He worked for a time with the wood engraver, Bonner, and then went to Paris, where he began his career as a book illustrator. In Paris he was commissioned to make illustrations for an American paper in New York, and also to supply designs for American banknotes. He afterwards went to Italy, and being present at the defence of Rome by Garibaldi, he supplied the 'Illustrated London News' with a series of interesting sketches, and was permanently retained on the staff of that journal. He was much employed by Queen Victoria to make drawings, and Her Majesty possessed an album of sketches, in which she herself and Prince Albert frequently figured. Among his illustrations we may name those for 'Uncle Tom's Cabin,' and for Wilkie Collins' 'Armadale'; and among his pictures, 'Rotten Row,' 'Apple Blossoms,' &c. He died at Boulogne in 1868, from the effects of a fall from his horse. The following pictures are in the Royal collection:

The Marriage of the Prince of Wales.
The Marriage of the Princess Alice.
Distribution of Crimean Medals by the Queen.

THOMAS, Jan, born at Yprès, in Flanders, about the year 1610, was a pupil of Rubens. After passing some years under that master, he travelled to Italy with his friend and fellow-student, Abraham Diepenbeeck. He afterwards passed the greater part of his life in Germany. The Emperor Leopold I. appointed him his principal painter in

1662. In the church of the Barefooted Carmelites, at Antwerp, there is an altar-piece by Thomas, 'St. Francis kneeling before the Virgin and infant Christ.' In the Vienna Gallery there is a 'Triumph of Bacchus'; and other examples are to be seen at Yprès. He has left a few spirited etchings; among them the following:

A Lady at her Toilet, holding a Portrait; *J. Thomas. inv. et fec.*
A Shepherd and Shepherdess.
A Satyr embracing a Shepherdess.
A Pastoral Group, three Men and three Women, one of the men playing on the Bagpipes.

He was one of the first workers in mezzotint. His plates are scarce and fetch high prices. The following may be named:

A Female at a window, with a lantern; *after G. Dou.*
A Lady, supposed to bear some resemblance to Christina of Sweden, attended by an armed Cupid.
The bust of a Warrior wearing a helmet, and holding a lance over the left shoulder. Motto, *Pro Deo et Patriâ.*
Portrait of the Emperor Leopold.
Portrait of Titian. Inscribed: *Dato in luce in questa nuova invenzione in Vienna li 30 Marzo l'anno 1661.* (Perhaps his masterpiece.)
Diogenes the Philosopher.

Thomas died at Vienna in 1672.

THOMAS, Jean Baptiste, painter, born in Paris in 1791, was a pupil of Vincent, and received the 'Prix de Rome' in 1816. He exhibited at the Salon between 1818 and 1832. His chief works are: 'Christ clearing the Temple,' in the church of St. Roch in Paris; 'The Procession of St. Januarius;' 'The Hermit in the Storm.' Under the title of 'A Year at Rome' he published seventy-two plates of Roman costumes, &c. He died in Paris in 1834.

THOMAS, John, a very clever architectural draughtsman, who prepared the design for the great fountain at the National Exhibition of 1862. He was a Gloucestershire man, born in 1813, and most of his time was given to sculpture, some reliefs at Euston Station and the great lions on the Britannia Bridge being examples of his work in that direction. He died in 1862.

THOMAS, Robert Kent, was born in London on February 20, 1816. He was the son of Mr. Richard Thomas, printer, Southwark, and was educated at the Grammar School attached to St. Saviour's Church in that parish. It was originally intended that he should be brought up as a printer, with a view to his ultimately becoming a partner in his father's business, but he showed such natural talent in his early drawings that it was decided he should devote his time to art studies. His earliest professional occupation was that of a lithographic draughtsman, and with this he was so successful that his work attracted the attention of the celebrated firm, Messrs. Day and Haghe (subsequently Day and Sons), then producing most artistic and costly books. They thought so highly of his abilities that he was exclusively engaged by them, and rose, while in their employ, to be the head of the artistic department, which position he continued to enjoy until the dissolution of the firm. His connection with Day and Sons was in other ways a most important event in his career, for while he was with them he married Miss Mary Day, second daughter of the head of the firm. After the severance of his connection with Day and Sons, Thomas turned his attention to etching and typographic etching, of which somewhat under-rated form of book illustration he was a most efficient exponent. It was, however, in etching proper that he produced his most memorable and valuable work, and from 1876 onwards he completed a succession of excellent plates, many of which appeared in 'The Portfolio,' then edited by the late P. G. Hamerton. It was in 1876 that a series of articles on St. Alban's appeared in 'The Portfolio'; the smaller illustrations in typo etching, together with two full-page plates, being contributed by R. K. Thomas. The smaller drawings are wonderfully crisp and fresh, in spite of the difficulty of producing this effect on the thick wax ground used in the process. The large etching of 'St. Cuthbert's Screen' is an excellent example of his work, the light and shade being indicated with capital effect, and much solid knowledge of architecture shown in the bold drawing of the Norman arches.

Other etchings followed, and in 1877 Thomas produced a delightful plate after Stanfeld's 'Entrance to the Zuyder Zee, Texel Island,' the quality of the original painting being interpreted by the etcher in a fascinating way. After this, in 1879, R. K. Thomas contributed to 'The Portfolio' several etchings of Oxford, including a view of Merton College, and another of Magdalen Tower and Bridge. This latter is exceptionally good, the drawing being of great grace and excellence. An etching of the Exchange, Liverpool, a purely architectural subject, followed in 1881, and the 'Hall in the Wood,' a very fine drawing of a typical old Lancashire manor-house, and an etching of Stonyhurst College, also appeared in the same year. Many other plates, all exhibiting care and skill, were published in 'The Portfolio' and other periodicals, and on the establishment of the Society of Painter Etchers, Thomas, by invitation, became one of the original members. He was also a member of the Langham Sketching Club. From time to time the artist exhibited paintings in the Royal Academy and other Exhibitions, but the most artistic and elegant phase of his art was, unfortunately, one which never gained for him any public recognition. He made thousands of pencil sketches at home and abroad which, for delicacy of touch, brilliancy of light and shade, and accuracy and truth, are most remarkable. Referring to these in his work on Landscape (in which volume a reproduction of one of Thomas' pencil sketches appears), Mr. P. G. Hamerton says: "After his lamented death I was permitted to see some of his sketch-books, and found much to interest me, with absolute proof of his truthful way of seeing things in his sketches of scenes well known to me. He was an excellent representative of the class of artists who, without imaginative invention, see clearly, and interpret rapidly and skilfully what they see. This sketch was done simply for the artist himself as a private memorandum." After a quiet and useful life, dignified by his attachment to all that was pure and sane in the art he practised, R. K. Thomas died on April 12, 1884, loved by his friends, and respected by all who knew him as a man of probity and a refined and truthful artist. J. E.

THOMAS, William Luson, painter and engraver, was born on December 4, 1830. At an early age he developed artistic tastes, and joined his elder brother, George Thomas, who was working as a successful engraver in Paris. The two brothers went to New York, and helped to start three illustrated papers, which all failed to succeed. They

then studied together at Rome, and from there W. L. Thomas returned to London, where he practised engraving under W. J. Linton, and finally started a business of his own. Aided by a large staff, he supplied engraved illustrations for many books and also for 'The Illustrated London News.' In December 1869 he launched 'The Graphic,' and owing largely to the opportunity given by the Franco-German war, the paper won immediate success. His idea was to establish "a weekly illustrated journal open to all artists whatever their method," instead of confining his staff, as was then customary, to draughtsmen on wood. He collected round him a brilliant staff, among whom were G. Pinwell, Fred Walker, Professor von Herkomer, Luke Fildes, R. W. Macbeth, and E. J. Gregory. Twenty years later he founded 'The Daily Graphic,' giving London its first illustrated daily paper. He was an excellent landscape painter, and was elected a member of the Royal Institute in 1875. He exhibited at the Exhibitions of the society 173 pictures in all, but in his later years painted very little. He was also a member of the Institute of Painters in Oil-Colours. In 1854 he married Annie, daughter of J. W. Carmichael, the marine painter. He was keenly interested in music as well as painting, and was an active member of various philanthropic societies. He died on October 16, 1900. M. H.

THOMASSIN, Henri Simon, the son of Simon Thomassin, born in Paris in 1688, was trained by his father. After a two years' residence at Amsterdam he returned to Paris, and was received into the Academy in 1728. His plates are executed with more freedom than those of his father, and he made more use of the point. He died in Paris in 1741. We have, among others, the following prints by him:

Louis XIV., presented to the Arts by Minerva; *after L. de Boullongne;* engraved for his reception into the Academy. 1728.
Louis, Dauphin of France; *after Tocqué.*
The Bust of Cardinal de Fleury, supported by Diogenes; *after Rigaud.*
Jean Thierry, Sculptor to the King; *after N. Largillière.*
Carlo Cignani, Painter; *after a portrait by himself.*
Christ with the Disciples at Emmaus; *after P. Veronese;* for the 'Collection Crozat.'
Adam and Eve driven from Paradise; *after D. Feti;* for the same.
Melancholy; *after the same;* for the same.
The Magnificat, or Song of the Virgin; *after Jouvenet.*
Coriolanus and his Family; *after La Fosse.*
The Plague at Marseilles; *after J. F. de Troy.*

THOMASSIN, Philippe, a French engraver, was born at Troyes about the year 1560. He went to Rome when he was young, and resided there for the greater part of his life. According to Huber, he was a pupil of Cornelius Cort, whose style he followed with considerable success. He worked entirely with the burin. His plates are numerous, amounting to upwards of two hundred, of which about fifty are from antique statues in Rome. In 1600 he published a 'Recueil de portraits des Souverains et des Capitaines les plus illustres,' with notices in Latin. Callot and Nicolas Cochin were his pupils. He died at Rome, very old, about 1649. The following are, perhaps, his best plates:

The Portrait of the Duc de Mercœur.
'Christ and the Apostles;' *after Raphael.* A set of fourteen plates.
St. Margaret; *after the same.*
St. Cecilia; *after the same.*
The School of Athens; *after the same.*
The Dispute of the Sacrament; *after the same.*
The Battle of Ostia; *after the same.*
The Incendio del Borgo; *after the same.*
The Holy Family; *after Federigo Zuccaro.*
The Adoration of the Magi; *after the same.*
The Miracle at the Marriage of Cana; *after Taddeo Zuccaro.*
The Nativity; *after Ventura Salimbeni.*
The Purification of the Virgin; *after F. Barocci.*
The Last Judgment; *after F. Vanni.*
Apollo and the Muses; *after Bal. Peruzzi;* a frieze.
Christ before the Sanhedrim; inscribed, *Ph. Thomassinus sc. et exc., Roma,* 1649. (Probably his last plate.)

THOMASSIN, Simon, nephew of Philippe Thomassin, was born at Troyes about 1652. After being instructed in the rudiments of design at Paris, under Étienne Picart, he went to Rome, and studied for some time in the French Academy there. He then devoted himself to engraving. His plates are executed entirely with the burin, in a neat, clear style, but without much intelligence in the matter of chiaroscuro. He was a member of the Paris Academy, and was one of the engravers to the king. His most considerable work was a folio volume of plates from the statues and other marbles in the palace and garden of Versailles; it was published in Paris in 1694, and republished at the Hague in 1723. We have also, among others, the following independent prints by him:

Louis XIV.
Louis, Duke of Burgundy. 1698.
Marie Adelaide of Savoy, Duchess of Burgundy.
Paul Beauvillier, Duc de St. Aignan. 1695.
The Duc de Maine.
Charles XII. of Sweden.
Pierre Corneille; *after Le Brun.*
The Miraculous Draught of Fishes; *after Raphael.*
The Transfiguration; *after the same.*
St. Paul taken up into the third Heaven; *after N. Poussin.*
Christ praying on the Mount; *after Le Brun.*
St. Benedict; *after Ph. de Champagne.*
Christ disputing with the Doctors; *after Lesueur.*
St. Ambrose and the Emperor Theodore; *after Bon Boullongne.*
St. Scholastica; *after Jouvenet.*

He died in Paris in 1732.

THOMÉ, Luca, a Sienese artist of the 14th century, probably a pupil of Simone Martini, and the companion of Barna and Lippo Memmi. His name is the third on the register of the Compagnia di S. Luca for 1355, when that guild was finally established. He and Christoforo di Stefano restored in 1357 a 'Madonna' which had been painted above the portal of the Duomo of Siena in 1333 by Pietro Lorenzetti. In 1373 he painted, by order of the general council, an altar-piece in honour of St. Paul, to celebrate the Sienese victory over the Cappellucci. He was himself a member of the council for the Duomo in 1388 and 1389. He is known to have painted about this time some frescoes in the church of S. Domenico, at Arezzo, but they have wholly disappeared. In 1389 he assisted Bartolo di Maestro Fredi and his son Andrea in an altar-piece for the chapel of the Shoemakers' Guild in the Siena Duomo. Della Valle mentions a 'Madonna' painted by him in 1392, for the church of S. Francesco in Siena. The date of Luca Thomé's death is uncertain. Works:

Castello S. Quirico. — *Certosa.* — Virgin and Child with St. Anne. (1367.)
Pisa. — *Gallery.* — The Crucifixion. (1366.)

THOMPSON, A. Wordsworth, American painter; born May 26, 1840, at Baltimore; studied in Paris with Gleyre, Lambinet, and Alberto Pasini. After

travel and work in Algeria, Morocco, and Spain, he returned to New York, where as a painter of military subjects he became well known. His 'News from the Front,' 'Outpost,' and 'Washington reviewing the Troops, 1777,' are among his best pictures. He obtained a third-class medal in Paris in 1889, and died in New York in 1896.

THOMPSON, CHARLES, an English wood engraver, born in London in 1791. He was the brother of John Thompson, and studied under Bewick and Branston. In 1816 he settled in Paris, where he obtained a large practice, and was held in high repute, receiving a gold medal in 1824. He introduced the practice of engraving on the *end* of the wood, on a section *across* the grain, into France. He died at Bourg-la-Reine in 1843, and his widow was granted a pension by the French government. Specimens of his work are to be found in:

'L'Histoire de l'ancien et du nouveau Testament.' 1835.
'Fables de La Fontaine.' 1836.
Thierry's 'Conquête de l'Angleterre.' 1841.
'Corinne.' 1841.

THOMPSON, CHARLES, an English engraver, who practised in London early in the 19th century. He engraved the illustrations for 'Ædes Althorpianæ,' in 1822, and several plates for almanacs.

THOMPSON, CHARLES THURSTAN, was the son of John Thompson the wood-engraver, and was born in Peckham in 1816. He was well employed as an illustrator of books, and did much excellent work for the publications of Messrs. Longman and Messrs. Van Voorst. He took an important part in the arrangements for the exhibition of 1851. He became much interested in the newly-invented art of photography, and was appointed by the Exhibition Commissioners to superintend their photographic printing at Versailles in 1852, after which time he devoted himself to photography. He was employed by the Science and Art Department to photograph objects of interest in Paris, Spain, and Portugal, and his health giving way while on his travels for this purpose, he returned to Paris, and died there, after a short illness, January 22, 1868.

THOMPSON, E. W., an English portrait painter, born in 1770. He chiefly lived in Paris, where he enjoyed a good practice. His works were only exhibited on a few occasions at the Royal Academy between 1832 and 1839. He was engaged on Walmsley's 'Physiognomical Portraits,' published in 1822-4. He died at Lincoln in 1847.

THOMPSON, JACOB, a clever landscape painter, born at Penrith in 1806. He was patronized by the Earl of Lonsdale, and by other members of the Lowther family, who, finding him apprenticed to a house painter, and with a considerable knowledge of portraiture, sent him to London in 1829 to Sir Thomas Lawrence, who introduced him to the Royal Academy Schools, and gave him opportunities for studying classical art. He exhibited a great many times at the Royal Academy, but his work was always somewhat hard and formal, especially in his subject pictures. His best productions were landscapes of Cumberland or Westmorland, especially of his own country, for the scenery of which he had a peculiar affection. He possessed some small means of his own, and was a very abstemious and retiring man. He was a member of the Society of Friends, and in his own place very influential, but hardly known outside the limits of that Society. He spent little time in London, quickly returning to Cumberland, where he lived quietly for nearly forty years, and died in 1879. Llewellyn Jewitt wrote his Life in 1882.

THOMPSON, JAMES, born at Mitford, in Northumberland, about 1790, was the son of a clergyman. He was apprenticed to an engraver in London, and at the close of his apprenticeship worked with his master for two years, at the end of which he set up for himself, and became well known by the following plates:

The three nieces of the Duke of Wellington; *after Lawrence.*
The Queen on Horseback; *after Sir F. Grant.*
Prince Albert; *after Sir W. Ross.*
The Bishop of London; *after G. Richmond.*

He also engraved several plates for 'Lodge's Portraits,' and the 'Townley Marbles.' He died in London, September 27, 1850.

THOMPSON, JAMES ROBERT, an English draughtsman, lived in the early part of the 19th century. He worked chiefly on architectural subjects, and made many drawings for Britton's publications. His name occasionally appears in the catalogues of the Royal Academy between 1808 and 1843. Among his contributions were five scenes of Elephant-hunting in Ceylon, a 'Design for a Temple of Peace,' and designs for the new London Bridge. There is a water-colour drawing by him in the South Kensington Museum, of the West Gate and Bridge, Gloucester.

THOMPSON, JOHN, an English portrait painter, who practised in London from 1590 to 1610. He enjoyed the dignity of City Painter, and was a member of the Painters' Company, in whose hall hang several portraits by him, including his own.

THOMPSON, JOHN, an eminent wood-engraver, was born at Manchester, May 25, 1785; he was a pupil of the elder Branston, but was more influenced by his intimate subsequent connection with John Thurston, more than 900 of whose designs he engraved for the Chiswick Press. He was also at one time employed by the Bank of England, and engraved Mulready's design for the old penny postage envelope, and the figure of Britannia which is still used for the bank-notes. From 1852 to 1859 he was director of the female school of engraving at South Kensington. In 1855 he won a *médaille d'honneur* at the Paris Exhibition. He was an assiduous student of the theory of his art, and of the works of such masters as Dürer, Callot, Rembrandt, Bartolozzi, and Goltzius. He retained his full powers to the end of his life, and his last engraving, the 'Death of Dundee,' after Sir Noel Paton, is a vigorous and yet delicate example of his powers. He died at Kensington, February 20, 1866. Among other works, he made engravings for the following:

'The London Theatre.' 1814—1818.
Fairfax's Tasso.
Butler's 'Hudibras.' 1818.
'The Blind Beggar's Daughter of Bethnal Green.' 1832.
Gray's 'Elegy.' 1832.
Shakespeare. 1836.
'The Arabian Nights.' 1841.
'The Vicar of Wakefield;' *after Mulready.* 1843.

He made many of the engravings for Yarrell's works on Natural History, and for many works published in France.

THOMPSON, R. See TOMPSON.

THOMPSON, THOMAS CLEMENT, an Irish portrait painter, was born about 1780. He at first practised in Dublin, but in 1818 he migrated to London, where he exhibited at the Royal Academy, at the British Institution, and at the Society of British

Artists, from 1816 to 1857. Working strenuously for the establishment of an Academy for Ireland, he became one of the original members of the Hibernian Academy in 1823. There is a portrait by him in the Kensington Museum, and one of Archbishop Troy in the Irish National Gallery. Thompson ceased to exhibit in 1858.

THOMPSON, WILLIAM, (called 'Blarney Thompson,') a native of Dublin, who practised portrait painting in London, where his name appears in catalogues from 1761 to 1777. He exhibited with the Society of Artists, chiefly half-length portraits. He was good at a likeness, but his art was poor. He was twice married, each time to a woman of fortune, and forsook his profession. He fell, however, into debt, was imprisoned in the King's Bench, and attracted some notice by his noisy protests against his imprisonment. He made one of the notorious circle at Mrs. Cornely's, in Soho Square, and was also for a time secretary to the Incorporated Society of Artists. He published 'An Enquiry into the Elementary Principles of Beauty in the works of Nature and Art.' He died suddenly in London in 1800.

THOMPSON, WILLIAM JOHN, portrait painter, was born at Savannah, in 1771. On the outbreak of the War of Independence his parents moved with him to England, where he painted portraits for a living at a very early age. He practised at first in London, where in 1808 he became a member of the Associated Artists in Water-Colours. Settling in Edinburgh in 1812, he gained a considerable reputation, and was elected a member of the Royal Scottish Academy in 1829. He died in Edinburgh, March 24, 1845.

THOMSON, HENRY, an English historical and poetical painter, and the son of a purser in the navy, was born in London, July 31, 1773. He lived for a time with his father in Paris, and on the outbreak of the French Revolution, returned to London, becoming a pupil of Opie, and, in 1790, a student in the Academy schools. He completed his art education by travels in Italy and Germany. He contributed a 'Perdita,' and some subjects from 'The Tempest,' to Boydell's Shakespeare Gallery. He first exhibited at the Academy in 1800, and the following year was elected an A. R. A. He became an Academician in 1804, and in 1825 was appointed keeper of the Royal Academy. In 1828, owing to failing health, he retired to Portsea, where he amused himself with boating, and with making sketches of marine objects, which he presented to his friends. He died on the 6th of April, 1843. His 'Prospero and Miranda' is in the Diploma Gallery at Burlington House.

THOMSON, JAMES, a celebrated stipple engraver, whose work was almost exclusively in portraiture. He was born, it is said, in 1787, in Northumberland, and died in London in 1850. Some of his best-known engravings are the portraits of Blomfield, Bishop of London, Prince Albert, and Louis Philippe; he had also a good deal to do with illustrating Lodge's 'Portraits of Illustrious Personages.' He was at one time a pupil of Cardon, but established a method of his own in stipple work, by which he was able to execute his portraits with great rapidity.

THOMSON, JOHN, 'Thomson of Duddingston,' a Scotch landscape painter, was born at Dailly, Ayrshire, in 1778. His father was the Presbyterian minister of Dailly, and he succeeded him in that office in 1800. But Thomson had a great liking for art, and his early efforts in landscape were much aided by Alexander Nasmyth. In 1805 he removed to the parochial cure of Duddingston, near Edinburgh, and soon became intimate with the most distinguished members of contemporary society in the Scotch capital. He first exhibited in 1808 with the Associated Artists, and between that year and 1840, contributed a total of 109 landscapes to the Scotch exhibitions. He considered himself an amateur, and as his clerical profession rendered him unwilling to become a full member of any artistic association, he was elected an honorary member of the Scottish Academy. In his choice of subjects and in their treatment he was influenced mainly by Claude and the Poussins. He died at Duddingston, October 20th, 1840. Among his works are:

Edinburgh.	*Nat. Gallery.*	Bruce's Castle of Turnberry.
„	„	Landscape Composition.
„	„	Ravensheugh Castle.
„	„	Scene on the Clyde.
„	„	The Trossachs.
„	„	Aberlady Bay. 1822.
„	„	Trees on the bank of a stream.
London.		Loch an Eilan. 1835.
„	*S. Kensington.*	Duddingston Loch (water-colour).

THOMSON, JOHN KNIGHTON, an English painter, was born about 1820. From 1849 to shortly before his death he was a constant exhibitor at the Academy, and with the Society of British Artists. He also exhibited at the British Institution. His 'First Easter Dawn' has been engraved. He died in 1888.

THOMSON, PATON, an English engraver, born about the middle of the 18th century. He worked in London, and was much engaged on portraits of actors in character. His death occurred after 1821. Amongst his plates are:

Portrait of E. Jerningham. 1794.
'John Anderson my Jo'; *after D. Allan.* 1799.
Charles Kemble as Romeo. 1819.
Charles Kemble as Vincentio. 1821.
Edmund Kean as Coriolanus. 1820.

THON, SIXTUS ARNIM, German painter and engraver; born November 10, 1817, at Eisenach; studied at the Leipzig Academy in 1837, and also became a pupil of Preller at Weimar, with whom he visited Ruegen; travelled for purposes of study in Norway, Holland, and Belgium, and resided at Antwerp. Became professor at Weimar; painted genre and portraits; worked also as an illustrator and etcher, besides executing sundry lithographs. His 'Sleeping Youth' is in the Christiania Gallery. He died in 1879.

THÖNERT, MEDARDUS, engraver, born at Leipsic in 1754, was a pupil of Bause and Geyser. He engraved historical plates and vignettes, some after his own drawings, and others after those of Graff, G. F. Schmidt, Oeser, &c. He died in 1812.

THÖNING, CHRISTIAN FRIEDRICH, painter and lithographer, was born at Eckernförde in 1802. He studied at the Academy of Copenhagen, at Munich, and finally in Rome, where he settled. He painted principally marine views, with figures, introducing varied effects of sunlight. He lithographed two landscapes after Cuyp and Backhuisen, and several views of Swiss scenery after his own drawings. He died at Naples in 1873.

THORBURN, ROBERT, was born at Dumfries in 1818. Early manifesting artistic tastes, he was sent to Edinburgh at the age of fifteen and entered the Academy School, where he soon dis-

tinguished himself. In 1836 he went to London and studied at the Royal Academy, exhibiting for the first time at its Exhibition in 1837. He devoted himself to portrait painting in miniature, and exhibited regularly at the Royal Academy. His skill in his chosen medium was soon recognized, and he attained a wide popularity for his success in catching a likeness no less than for his careful painting of accessories. In 1846 he painted a miniature of the Queen, and the rank and fashion of the day sat to him. He was elected an Associate of the Royal Academy in 1848, and in 1855 was awarded a first-class medal at the Paris Exhibition. When miniature work went out of fashion he reverted to oil-painting, but it is as a miniaturist that he will be remembered. His miniatures are generally large, often with landscape backgrounds, and finished with extreme care. His best works include portraits of the Duchess of Manchester, the Duchess of Buccleuch and family, the Marchioness of Waterford, &c. He died at Tunbridge Wells, November 2, 1885, having quite outlived his reputation. J. H. W. L.

THOREN, Otto von, German painter; born at Vienna in 1828; studied at Brussels and Paris after taking part in the Hungarian campaign of 1848–49. In 1865 he settled at Vienna, but afterwards made Paris his home. He painted an equestrian portrait of the Emperor of Austria, and his pictures of animal life served to heighten his reputation. He obtained the Munich gold medal, the Vladimir Order, the Franz-Joseph Order, and a third-class medal (Paris) in 1864. He died in Paris, July 15, 1889.

THORIGNY, Félix, draughtsman, born at Caen in 1824, was much employed on illustrations for the following periodicals: *le Monde Illustré; le Magasin Pittoresque; le Music des Familles; The Illustrated London News; le Calvados Pittoresque.* He died suddenly in Paris in 1870.

THÖRNER, Benno, painter, born at Dresden in 1802, and studied under Vogel von Vogelstein. He afterwards went to Rome, where he settled. He painted chiefly romantic genre pictures, many of which were engraved. Among them we may name:

The Falconer.	Nymphs in the Bath.
The Lute Player.	The Return of the Knight.
The Sick Nun.	

He died at Rome in 1858.

THORNHILL, Sir James, painter, the son of a gentleman of old family in Derbyshire, was born at Melcombe Regis, in 1676. His father having been reduced to poverty, the son was obliged to look out for a profession for support. He had conceived an early inclination for painting, and came to London, where his uncle, Sydenham, a well-known physician, placed him under the tuition of Thomas Highmore. He had acquired considerable fame as a painter, when he started on an expedition through Holland, Flanders, and France. On his return to England, he was appointed by Queen Anne to paint the cupola of St. Paul's Cathedral, which he decorated with eight scenes from the history of the apostle. These have been engraved in as many plates, by Du Bosc, Beauvais, Baron, G. Van der Gucht, and Simoneau. He was afterwards employed in painting an apartment at Hampton Court with some emblematical subjects, relating to the histories of Queen Anne and her consort, Prince George of Denmark. He was also employed on the decorative paintings at Greenwich Hospital, in the great hall at Blenheim Palace, on the saloon and hall at Moor Park, on the hall and staircase at Easton Neston, and on the chapel at Wimpole. He also painted altar-pieces for All Souls' and Queen's Colleges, at Oxford. These considerable works were very ill paid, and he found it difficult to obtain the stipulated prices. His demands were contested for his paintings at Greenwich; and though La Fosse, the French painter, received two thousand pounds for his work at Montague House, and five hundred pounds more for his support, Thornhill could obtain only forty shillings a square yard for the cupola of St. Paul's, and the same for Greenwich. Sir James copied Raphael's cartoons, then at Hampton Court, being employed three years on the work. At the sale of his pictures after his death, these copies were purchased by the then Duke of Bedford, and were placed in a gallery in Bedford House, Bloomsbury. When Bedford House was taken down, the Duke presented them to the Royal Academy.

Sir James Thornhill was honoured with the particular patronage of George I., by whom he was knighted, and was elected to represent his native town in parliament. He died at Weymouth in 1734, leaving a son, John (q.v.), and a daughter, who was married to William Hogarth. Thornhill has left a few slight etchings; among them an 'Adam and Eve.'

THORNHILL, John, the only son of Sir James Thornhill, painted landscapes and marine pieces. He succeeded his father as Sergeant-Painter to George II., but resigned the office in 1757.

THORNTHWAITE, J. an English engraver, born about 1740, in London, where he practised from 1771 to 1794. Specimens of his work will be found in 'Bell's Shakespeare,' and in the 'Booksellers' British Theatre,' and a portrait by him of Dr. William Hunter, founder of the Hunterian Museum, Glasgow, is extant.

THOURET, Nikolas Friedrich, a German architect, born at Ludwigsburg in 1767, also practised painting, which he had studied in Rome. His pictorial works were chiefly drawings in water-colour or ink, of historical and mythological subjects. He died at Stuttgart in 1845. His son Paul, born 1814, was a successful scene-painter and decorator. He died in 1874.

THOURNEYSER, Johann Jakob, (Thourneissen,) engraver, was born at Basle in 1636, and received his first instruction in engraving at Strasburg, from Pieter Aubry. He afterwards visited France, where he engraved several plates in a style resembling that of F. de Poilly. Some of his prints are executed with a single line, in the manner of Claude Mellan. He worked at Lyons and at Bourg-en-Bresse, and afterwards at the court of Turin. We have several portraits by Thourneyser, chiefly Swiss, as well as that of Louis XIV. when young, supported by Minerva and Apollo. He also engraved a variety of frontispieces and other plates for books, and executed part of a set of prints published by Catherine Patin, in 1691, from select pictures. He usually marked his plates with a cipher composed of an H. for Hans or John, and a T., thus, . He died at Basle in 1718. His chief plates were the following:

Joseph I.; *after Isaac Fischer, jun.*
Joseph I.; *after Schoonjans.*
Fred. Augustus of Poland; *after the same.*

S. Francis Xavier; *after the same.*
Ignatius Loyola; *after the same.*
Tobit and the Angel; *after Titian.*
Holy Family; *after Sprangher.*
The Elector Frederick of Brandenburg promising protection to French Huguenot Refugees; *after Brandmüller.*
Laocoön; *after the antique group.*

His son, of the same name, occasionally assisted his father in his plates; he was still living in 1736.

THOURON, JACQUES, miniature painter and painter on enamel, was born at Geneva in 1737. He settled in Paris at an early age, and exhibited enamels at the Salon in 1781 and 1782. In the Louvre there are by him a miniature portrait of Franklin, a replica of the same in enamel, and a 'Bacchante,' after Madame Lebrun, in enamel. He died in Paris about 1790.

THÜFEL (TEUFEL), JOHANN, wood engraver of the sixteenth century, called the Master of the Picklock (mit dem Dietrich) from the device met with on his woodcuts in the Wittenberg Bible of 1572. He is said to have worked at Wittenberg between 1540 and 1570, and to have painted portraits of Princes of the House of Saxony.

C. J. Ff.

THUILLIER, PIERRE, a French landscape painter, born at Amiens in 1799. In his early years he studied law, but preferring art he worked successively under Watelet and Gudin. He travelled much in the South of France, Italy, and Algiers where he found subjects for his pictures. His works appeared at the Salon from 1831 to 1857. He died in Paris, November 19th, 1858. The French provincial museums are rich in his landscapes.

THULDEN, (TULDEN,) THEODOOR VAN, was born at Hertogenbosch, in 1607. He went early to Antwerp, where he studied at first under Abraham Blyenberch, and afterwards under Rubens. His master employed him as an assistant, and he is said to have had a considerable share in 'forwarding' the pictures for Marie de' Medici's Palace of the Luxembourg. He visited Paris in 1633, where he was engaged to paint a series of twenty-four pictures from the Life of St. John of Matha, for the choir of the Mathurins, as well as three altar-pieces for the high altar, and two for chapels. One of the latter, a Saint Barbara, is perhaps his masterpiece. On his return to Flanders, he settled in Antwerp, and married the daughter of Hendrik van Balen. He painted several pictures for the churches and public buildings of Antwerp, Mechlin, Ghent, Bruges, and other Flemish cities, and made the cartoons for the windows in the chapel of the Virgin, in S. Gudule, Brussels. In 1648 he was at the Hague, where he painted seven historical and allegorical pictures, commemorating the election of the Stadtholder Frederick Henry, and the victory of Nieuport, for the 'House in the Wood.' He did not confine himself to historical subjects, but also painted rural pastimes and village festivals, in which he excelled. He painted figures in the churches of Peter Neefs and Steenwyck, and in the landscapes of Wildens and Mompers, and even Snyders was indebted to him for assistance in his hunting-pieces. He died about 1676. Works:

Antwerp.	*Museum.*	The Arch of Philip I.
"	"	Portrait of Benedict van Thulden.
Berlin.	"	Triumph of Galatea.
Brussels.	"	Christ at the Column.
"	"	A Flemish Wedding.
Copenhagen.	"	Christ appearing to the Virgin.
Ghent.	*Ch. of St. Michael.*	Martyrdom of St. Adrian.
Mechlin.	*Ch. of the Bernardines.*	Martyrdom of St. Sebastian.
Paris.	*Louvre.*	Christ appearing to the Virgin.
Tournai.	*Museum.*	Portraits.
Vienna.	*Gallery.*	The Visitation.
"	"	The Virgin receiving the homage of the Netherlands.
"	"	The Return of Peace.
"	"	Reconciliation of Jacob and Esau.

Assumption of the Virgin (formerly in the Jesuits' Church, Bruges).

We have a considerable number of etchings by Theodoor Van Thulden, both from his own designs and after other masters. Among them are the following:

A set of twenty-four plates of the Life of St. John of Matha; *after the pictures painted by himself.* 1633.
The History of Ulysses, in fifty-eight plates; from the pictures painted by *Primaticcio* at Fontainebleau. 1640.
Eight plates from the Triumphal Arches designed by *Rubens* for the entry of the Cardinal Infant Ferdinand into Antwerp.
The Prodigal Son; in eight plates; *from his own designs.*

THURSTON, JOHN, born at Scarborough in 1774, was principally employed in designing book illustrations, which may be found in most of the editions of the poets and novelists published early in the present century. Among the works illustrated by him were:

'Religious Emblems.' 1808.
'Shakespeare.' 1814.
Falconer's 'Shipwreck.' 1817.
Somerville's 'Rural Sports.' 1818.

In 1806 he was made an Associate of the Water-Colour Society. He died in London in 1822.

THYS, a Dominican monk, who is represented in the Antwerp Museum by a 'Descent from the Cross,' but of whose life no details are known. His picture belongs to the period of Flemish decadence.

THYS, AUGUSTINE. Two painters of this name are inscribed in the 'Liggeren' as members of the Corporation of Antwerp in the 17th century. It has been stated that the younger of these two was a son of Peeter Thys, that he was instructed by his father, and imitated Nicholas Berchem with much success, painting landscapes with figures and cattle. But the names of Peeter Thys's ten children are all preserved in parochial records at Antwerp, and there is no Augustine among them. It would seem therefore that a mistake has arisen from similarity in the not uncommon surname.

THYS, GYSBRECHT, a native of Antwerp, who flourished about the year 1625, was a scholar of Adrian Hanneman. He was one of the ablest portrait painters of his time, and his works in that branch of art have been sometimes mistaken for the pictures of Van Dyck. He also excelled in painting landscapes, with figures and animals. In his smaller landscapes with figures he imitated the manner of Poelemburg. Some of his pictures are dated 1660. He died in 1684.

THYS, JEAN FRANÇOIS, a Flemish subject painter, born at Brussels in 1783. He was the son of Pierre Joseph Thys, under whom he studied. His picture of Zeghers receiving the presents of the Prince of Orange, is now in the Brussels Museum. He died in 1865.

THYS, PEETER, the elder, (or TYSSENS,) born at Antwerp in 1616, was a pupil of Artus Deur-

waerder, and a distinguished painter of the second rank. He practised portraiture and historical painting; in the former he founded his style upon that of Van Dyck; in his historical pictures, the influence of Casper de Crayer is perceptible. His talent attracted the notice of Leopold I., who appointed him court painter. Particulars as to his life are very scanty. He was made free of the Guild of St. Luke in 1644-45, and became dean in 1660. The date of his death is uncertain, but it must have taken place before the middle of 1683, for in June of that year the Guild paid over a sum of sixty-eight florins to his heirs. Works:

Antwerp.	*Museum.*	St. Francis receiving the Indulgence of the Portiuncula.
„	„	Dædalus and Icarus.
„	„	The Virgin and St. William.
„	„	The Saviour appearing to St. John of the Cross.
„	„	Two Portraits.
„	*S. Jacques.*	Adoration of the Host. (*His masterpiece.*)
Brussels.	*Museum.*	The Martyrdom of St. Benedict.
Copenhagen.	*Gallery.*	The Marriage of St. Catharine.
Ghent.	*Museum.*	The Temptation of St. Anthony.
„	„	Conversion of St. Hubert.
„	„	St. Sebastian.
Stockholm.	„	Ulysses recognizing Achilles.
Vienna.	*Gallery.*	Venus bewailing Adonis.

His son, PEETER, born in 1652, was also a painter.

THYS, PIERRE JOSEPH, born at Lierre in 1749, was educated in the Academy at Antwerp. He also studied under Koeck, the flower-painter, and in his house became acquainted with Spaendonck, with whom he went to Paris. He afterwards established himself at Brussels, and was employed to decorate the orangery of the palace of Laeken with flower-pieces. These were carried off by the French in 1792. During the latter part of his life he was employed in what is called "restoring," in which he was very adroit, and he continued this profitable occupation till the time of his death, in 1823.

TIARINI, ALESSANDRO, born at Bologna in 1577, was first a scholar of Prospero Fontana, and afterwards of Bartolommeo Cesi. Having to fly from Bologna on account of a quarrel, he retired to Florence, where he studied for some time under Domenico Cresti, called Passignano. Before long, however, the fame of Lodovico Carracci induced him to venture back to Bologna, where he soon raised himself to a good position. The subjects he selected were congenial with his grave and sedate character. 'La Madonna Addolarata,' the 'Sorrows of the Magdalene,' and the 'Repentance of St. Peter,' were often treated. His principal works in the public edifices at Bologna are a fine picture of the 'Virgin, Mary Magdalene, and St. John, weeping over the instruments of the Passion,' in the church of S. Benedetto; 'St. Catherine kneeling before a Crucifix,' in S. Maria Maddalena; a 'Pietà,' in S. Antonio; and 'S. Dominic restoring a dead Child,' in the church dedicated to that saint. The last-mentioned picture excited the surprise and admiration of Lodovico Carracci. Tiarini died at Bologna in 1668. Other works:

Bologna.	*S. Petronio.*	Martyrdom of St. Barbara.
„	*S. Salvatore.*	The Nativity.
„	*S. Vitale.*	The Flight into Egypt.
„	*Pinacoteca.*	Marriage of St. Catharine.
„	„	John the Baptist before Herod.
„	„	St. Bruno in the Desert.
Dresden.	*Gallery.*	Angelica and Medoro.
Florence.	*Uffizi.*	His own Portrait.
Florence.	*S. Marco.*	Legend of St. Antonio.
„	*Pal. Pitti.*	Death of Abel.
Milan.	*Brera.*	Beheading of St. John.
Modena.	*Gallery.*	Crucifixion.
Munich.	*Pinacothek.*	Rinaldo in the Enchanted Wood.
Paris.	*Louvre.*	The Repentance of St. Joseph.
Reggio.	*Madonna della Ghiarra.*	Virgin and St. Francis of Assisi.
„	„	A number of Frescoes.
Vienna.	*Gallery.*	Christ bearing His Cross.

TIBALDI, MARIA FELICE, painter, born at Rome in 1707, became the wife of the painter Subleyras in 1739. She painted portraits and historical subjects in oil and pastel, and numerous miniatures, of which the two best known were, 'Bacchus and Ariadne,' and 'Angelica and Medoro.' She made a copy of her husband's work, 'The Last Supper,' for Pope Benedict XIV. Her sisters, TERESA and ISABELLA, were also artists in the same *genre*.

TIBALDI, DOMENICO PELLEGRINO, engraver and architect, born at Bologna in 1540, was the younger brother of Pellegrino Tibaldi, and learnt the rudiments of design in his native city. He is said to have also practised painting, but this statement rests on very slight grounds. He is said to have taught engraving to Agostino Carracci, and Malvasia believes them to have worked in conjunction. The nine plates catalogued by Bartsch are so fine in quality that we may conclude that many of the anonymous prints of his time are by Tibaldi. As an architect and engraver he won a considerable reputation. This is the list given by Bartsch:

The Repose in Egypt; *after his own design.*
The Holy Trinity; *after Sammachini.* 1570.
The Virgin with a Rose; *after Parmigiano.*
St. Francis of Assisi; copied from two prints by C. Cort; the landscape from one with the date 1567, and the figure from another with the date 1568, both after pictures by *Girolamo Muziano.*
The Penitent Magdalen; *after Titian.*
The Triumph of Peace; *after his own design.*
Portrait of Pope Gregory XIII.; *after Passarotti.* 1572.
View of the Grand Fountain in the Palazzo Scaffieri at Bologna. 1570.
View of a magnificent Palace, ornamented with columns and statues, from a design by *G. Alghisi.* It is in two plates, with the date 1566. Bartsch is of opinion that there should be a third plate to complete the composition.

Zani says Tibaldi was born in 1532 and died in 1583; but his epitaph says 1540 and 1582.

TIBALDI, PELLEGRINO, called PELLEGRINO DA BOLOGNA, and PELLEGRINO PELLEGRINI, was born at Bologna in 1527. He was a disciple of Bagnacavallo, and distinguished himself as an architect no less than as a painter. In 1547, after copying the works of Vasari at St. Michele in Bosco, he went to Rome, where he studied the works of Michelangelo. Cardinal Poggi employed him in ornamenting his Vigna, near the Porta del Popolo, with frescoes. The same patron further employed him in the completion of his palace at Bologna, now the Palazzo dell' Instituto, which was finished from his plan, and which is regarded as one of his principal works as an architect. The interior of the palace he decorated with subjects from the Odyssey. He constructed a chapel for his patron, in the church of S. Giacomo Maggiore, and painted in it a 'St. John preaching in the Wilderness,' and the 'Division of the Elect from the Damned.' The Cardinal Poggi next employed him in the erection of a chapel in La Madonna di Loretto, where he painted the 'Nativity,' the 'Presentation in the Temple,' the 'Transfiguration,' and the

'Decollation of St. John.' He was also employed by Cardinal Carlo Borromeo, at Pavia, on the plans for the Palazzo della Sapienza.

In 1586 Tibaldi was invited to Spain by Philip II., and employed in the Escurial, where he painted the greater part of the lower cloister, having first erased the work of Federigo Zuccaro. But Tibaldi's best work in Spain is the ceiling of the Madrid Library, on which he painted a composition suggested, it is said, by Raphael's 'School of Athens.' After a residence of nine years in Spain, he returned rich to Italy, and settled at Milan, where in 1570 he was appointed architect to the Duomo. He died at Milan about 1592. His oil pictures are extremely rare out of Spain and Italy. In the Bologna Gallery there is a 'Marriage of St. Catharine' by him; in the Vienna Gallery a 'St. Cecilia'; in the Dresden Gallery a 'S. Jerome with an Angel'; and in the Uffizi his own portrait.

TIBERIO, an Italian painter of the 16th century, was a native of Assisi and a pupil of Perugino, whose manner he endeavoured to imitate. Extant works by him are: a 'Madonna' in the church of S. Martino, near Trevi; a 'Madonna and five scenes from the life of St. Francis' (1512), in the church of San Francesco at Montefalco; a 'St. Sebastian,' in the church of S. Fortunato at Montefalco; a 'Madonna,' at S. Domenico at Assisi, and Scenes from the life of St. Francis in Santa Maria degli Angeli in the same city (1518).

TIDEMAN, (or TIEDEMAN,) PHILIP, born at Hamburg in 1657, of a respectable and opulent family, was a pupil of Nicholas Raes, a painter of history of some reputation, under whom he studied eight years. He had made considerable progress under that master, when the fame of Gerard Lairesse induced him to visit Amsterdam. On his arrival he was admitted into the school of Lairesse, who soon began to employ him as his assistant. On leaving that master he was employed in painting historical and allegorical pictures in public buildings and private houses. Among his best productions of this kind was a saloon for the Verschuur family, at Hoorn, in which the History of Æneas was treated with some originality. Tideman died at Amsterdam in 1705.

TIDEMAND, ADOLF, a Norwegian subject and landscape painter, was born at Mandal on the 14th August, 1814. He was a distinguished student of the Copenhagen Academy, but completed his studies at Düsseldorf, under Schadow and Hildebrandt. Returning to Norway in 1842, he soon took a high place in the Norwegian school, and was appointed court-painter. One of his chief works was a series of twelve pastoral pictures for the Royal Palace of Oscarhall, near Christiania. His reputation was not confined to his native country: he was elected a member of the Academies of Berlin, Copenhagen, Stockholm, and Amsterdam. In England, the works which he exhibited at the Exhibition of 1862 attracted much attention, and contributed greatly to raise the reputation of the Scandinavian school. He died at Christiania on the 25th August, 1876. Tidemand's colour is cold: his *forte* is the fidelity with which he reproduces the manners of the peasantry of his native country. The following are some of his best works:

Carlsruhe.	*Gallery.*	Grandmother's Bridal Ornaments.
Christiania.	*Nat. Mus.*	The Haugians.
"	"	Sunday Afternoon.
"	*Trefoldighedens Church.*	The Baptism of our Lord.
Düsseldorf.	*Gallery.*	Meeting of Haugians. 1848.
Hamburg.	*Museum.*	The Wolf Hunters.
Leipsic.	*Museum.*	Departure of Norwegian Emigrants.
Stockholm.	*Nat. Mus.*	The Story-Teller. 1857.
Vienna.	*Gallery.*	Return from a Bear Hunt.

TIDEY, ALFRED, miniature and water-colour portrait and landscape painter; born April 20, 1808, at Worthing in Sussex, third son of John and Elizabeth (*née* Churcher) Tidey; died April 2, 1892, at Acton, Middlesex. His early education and Art training were received from his father, who had a private school for boys at Worthing, and was a great lover of nature, doing many sketches of the neighbourhood, and himself illustrating articles and booklets that he wrote of the locality. He was of a humorous, sympathetic disposition, a boy always with his boys, the centre figure of all their amusements as well as of their study. Of his two sons who followed painting as their profession, the elder, Alfred, inherited more especially this humorous and fascinating disposition, youthful even to old age, and the next son, Henry, his more studious disposition, searching deeply into the theories of life and all scientific questions of the hour. Seeking his fortune in London notwithstanding he had but little interest and still less of cash, he speedily attracted many notable sitters to his studio, and obtained admission to the Schools of the Royal Academy in 1834. He began exhibiting portraits at the Royal Academy in 1831, where he continued to exhibit without any break until 1857, in some years showing as many as eight. His work was always delicate and graceful, with bright and happy expressions. Some of his best miniatures were of J. Hargreaves, Esq., the Earl of Abergavenny, Sir J. P. Boileau, Bart., and Anna Maria his daughter, Miss Phillips of the Theatre Royal, Drury Lane, Miss E. Phillips of the Haymarket, Mrs. Bishop, Dr. Mays, Mrs. Cipriani, Miss Ellen Tree of the Theatre Royal, Covent Garden, the Misses Brisbane, a son of John Constable, R.A., Sir John Conroy, K.C.H., Dr. Arnold of Rugby, Lady Brisbane, Countess Dowager of Chichester, the Hon. Mrs. and the Rev. Dr. Holland, Miss Henrietta Borrer, Rev. Dr. Anderson, Archdeacon and Mrs. Webber. The Hon. Miss Anson, exhibited at the Royal Academy in 1841, was painted for the Queen by Her Majesty's command, and for this purpose the artist happened to be at Buckingham Palace at the time of the announcement of the birth of the Princess Royal. A few months later he received the Royal commission to make a copy of the miniature painted by Sir Wm. Ross of this baby Princess; this copy in after years was presented to H.R.H. the Emperor Frederick, and in the year 1873 the Empress, then Crown Princess of Germany, sat to him for a water-colour portrait and also commissioned a portrait of her little daughter Victoria; these were exhibited at the Royal Academy the same year. Other notable miniatures were of Viscount Nevill, Miss Maria Blake, Lady Henrietta Priscilla Somerset, daughter of the Duke of Beaufort, Lady Catherine Boileau and the children of Lord Ashley, Lady Ashley in costume of 1745 as worn at Her Majesty's Ball, June 5, 1845, Viscountess Jocelyn, Countess of Shelbourne. One very charming miniature which he entitled 'The White Mice' was a full-length of a youth in shirt-sleeves, seated on the ground playing with his tiny pets. Many lovely portraits were made of his own picturesque boys.

[*Collection of Mrs. Tidey*

THE ARTIST'S SON

Collection of Dowager Lady Tollemache

RANULF AND STRATFORD TOLLEMACHE, CHILDREN OF LORD TOLLEMACHE
(R.A. 1869)

[*Collection of Mrs. Fuller*

CHRIST BLESSING LITTLE CHILDREN

(THE FOUR CHILDREN BEING BLESSED ARE PORTRAITS OF ELEANOR, LUCY, HERBERT, AND ROGER FULLER)

In 1855 he married Justina, daughter of Alexander Campbell, and had three sons. A few years after his marriage he went to live in the country, and devoted his time principally to landscape painting, and for many years travelled, making long sojourns in Jersey, Corsica, Rome, Florence, Weisbaden. The result of so much wandering was a vast number of sketches and but few finished pictures in the latter days. He exhibited 119 pictures at the Royal Academy and at various other Exhibitions. Some of his chief pictures were portraits of:

The Dowager Countess of Chichester. (*Lord Chichester.*)
Lady Priscilla Louisa Somerset. (*The Duke of Beaufort.*)
Sir John P. Boileau.
Lady Catherine Boileau.
Anne Maria and Edmund, their children. } (*Sir Francis Boileau.*)
Dr. Arnold of Rugby. (*Miss Francis Arnold.*)
White Mice. (*Dr. Stuart Tidey.*)
The Empress Frederick as Crown Princess (*water-colour*). (*H.M. the King.*)
Rhona, daughter of Lord Tollemache (*water-colour*). (*Dowager Lady Tollemache.*)

I. L.

TIDEY, Henry, genre and portrait painter in water-colours, brother of the above, Alfred Tidey, born also at Worthing in Sussex, fourth son of John and Elizabeth Tidey, on January 7, 1813; died in London, July 21, 1872. He also, it would seem, had no other instruction in Art than that received from his father in his school until the time that he came to London to seek his fortune and study. Many excellent portraits were produced in those early days, but his name is better remembered by his large subject pictures, scriptural and poetical. These were mostly exhibited at the Galleries of the New (now Royal) Institute of Painters in Water-Colours, where he was a constant contributor from the time he was made a full member (1859) until his death. At the Royal Academy he exhibited from 1839 to 1861. Making London always his home he led a hardworking, uneventful life—an enthusiastic, poetical nature, gentle and unaffected. He married in 1848 Anne, daughter of Richard Thos. Hodges, Lieut. in the Royal Navy, but had no issue. Of scriptural pictures the most important were, 'The Night of the Betrayal,' a triptych very powerful in colouring and composition; 'The Woman of Samaria,' and 'Christ blessing little Children,' both 36 × 60. The latter was painted for Mr. Francis Fuller, and the three little fair-haired children in the central group and the infant in the arms of Christ are portraits of Mr. Fuller's children. Of subjects taken from the poets, 'Dar Thula' (Ossian), exhibited in 1849 at the Royal Academy and awarded a gold medal at Glasgow in 1868, is now in the possession of the Duke of Manchester; 'The Feast of Roses' purchased by Queen Victoria for a birthday gift to the Prince Consort; 'Forest Flowers,' 'Seaweeds,' 'The last of the Abencerages,' 'Sardanapalus' (a companion picture to this, 'Anthony and Cleopatra,' was commissioned by the owner, the last on which he worked, and was unfinished when he died); 'Queen Mab' (Shelley), an oval 37 × 46, exhibited in 1860 and at Antwerp when the English water-colour artists were invited and a banquet given in the large hall of the Exhibition, 'Queen Mab' had the place of honour; 'Pigmalion and Galatea,' 'Haidee and Don Juan,' and 'Hiawatha's Wooing' may be mentioned. These subjects are broad and simple in treatment, rich in colour. Four large single-figure pictures were of the four seasons, 50 × 29 each. One of his most charming portrait paintings was of his brother Alfred's two elder children, and many times his little sitters were painted in some fanciful subject, as Gilbert Elkington, as Ariel on a bat, and his sister as Sunbeam. Amongst portraits exhibited at the Royal Academy were those of Sir John Dean Paul, Lady Mary Hamlyn Williams and daughter, the Countess of Roden, Lady Donoughmore and Lady Jocelyn, daughters of Lord Roden, Viscount and Viscountess Castlereagh, the Hon. Wyndham Quin, afterwards Earl of Dunraven. He was an active member and Vice-President of the Society for the Encouragement of the Fine Arts. Exhibits at R. A., 67; B. I., 1; S. S., 10; N. W., 103. Some of his chief pictures were:

The Night of the Betrayal. (*Mrs. Noble.*)
Queen Mab. (*Mrs. Phillips.*)
Dar Thula. (*The Duke of Manchester.*)
Spring, Summer, Autumn and Winter. (*Sir David Cargill.*)
Christ blessing little Children. (*Mrs. Francis Fuller.*)
Sardanapalus. (*Wm. Gresham, Esq.*)
Forest Flowers. (*John Brinton, Esq.*)
Hiawatha's Wooing. (*W. G. Thompson, Esq.*)
Ariel on a Bat (*portrait*).
Scarlet Runner and White Rose. } (*Fred. Elkington, Esq.*)
White Lily and Ragged Robin. }
Night. } (*Miss Boyd.*)
Day. }

I. L.

TIEFFENTAL, Hans, of Schlettstadt, painted the chapel zum elenden Kreuz, at Basel, like that of the Charterhouse of Dijon, to which town he was sent by the Burgomaster and Council of the city in 1418. This accounts for the strong Netherlandish influence which is visible in a number of pictures by masters of the Swabian School. W. H. J. W.

TIELEMANS, Martin François, a Flemish historical and portrait painter, born at Lierre in 1784. He studied in the Antwerp Academy, and afterwards under David. He eventually became Director of the School of Design at Lierre, where he died in 1864. His best known picture is:

Christ and the Disciples at Emmaus.

TIELKER, Johann Friedrich, born at Brunswick in 1762, was a miniature painter and engraver, and practised at Darmstadt. He received a summons to the Court of Berlin, where he painted and engraved portraits of Iffland and Fräulein Döbblin. He subsequently tried his hand at aquatint engraving and landscape painting. He also made some essays in the painting of panoramas, the most successful of which were those of St. Petersburg and Moscow, which he exhibited in Russia; the former he even took to China in the suite of the Russian Ambassador. He died at Brunswick in 1830.

TIEPOLO, Giovanni Battista, (Giambattista,) son of Domenico di Giovanni Tiepolo, ship's-captain and marine merchant, and of Orsola (Orsetta) Jugali, his wife, was born at Venice, in the parish of San Pietro a Castello, in 1696—probably in March, since his baptismal certificate is dated April 16. His father died in 1697, leaving a large fortune to be divided among his six children (five sons and a daughter), of whom the painter and one brother—from whom come such Tiepoli as still exist—were the only ones, who left descendants. About the year 1721 he married Cecilia, sister of the celebrated painter, Francesco Guardi, by whom he had nine children (five sons and four daughters). When at Venice he resided with his family in the parish of SS. Trinità near

the bridge of S. Francesco della Vigna. His earliest master was one Gregorio Lazzerini, a painter much esteemed, and perhaps overpraised, in his day; but the careful study of the work of Paul Veronese and Titian worked upon his genius with most successful results.

His earliest known frescoes—in the Chapel of Sta. Teresa in the Church of the Scalzi at Venice—are conceived somewhat in the manner and colour of Gian Battista Piazzetta: but his own tastes turned rather to transparent atmospheric effects, in which respect no ceiling-decorator has ever surpassed him. The amount of work accomplished by him, principally in fresco, on the vast ceilings and wall-spaces of the magnificent palaces and villas at Venice and in the Venetio—and subsequently also at Würzburg and in Spain—with the assistance of his two painter-sons, Giovanni Domenico and Lorenzo, is stupendous. Moreover he left behind him a large number of huge altar-pieces and other oil-paintings, together with carefully-executed sketches and studies,—often too in oils,—for a number of the former, and also a great quantity of humorous sketches for engravings and wood-cuts. He was invited to Bergamo in 1733 to decorate the ceiling of the Cappella Colleoni with 'Scenes from the Life of St. John the Baptist' and 'Four Virtues,' and to paint other pictures both for that chapel and the Cathedral. At about the same date he also painted an altar-piece for the Church of Rovetta in the Valle Seriana. In 1737 he executed a series of important works in several of the rooms of the Villa S. Sebastiano at Malmarana, near Vicenza: 'Scenes from the "Iliad," the "Orlando Furioso," and the "Gerusalemme Liberata."' He was assisted here, we read, by his son Giovanni Domenico, then but a child of ten, and by the celebrated sculptor-architect, Mingozzi Colonna, who collaborated with him also in so many of his wonderful ceiling designs.

His finest ceilings and frescoes in Venice are: the 'Institution of the Rosary' (1739. I. Gesuati); the 'Transport of the Holy House of Loretto' (1743–1744. Gli Scalzi); the 'Triumph of Faith' (1760. Madonna della Pietà); and the superb saloon in the Palazzo Labia with 'Scenes from the Story of Antony and Cleopatra.' Another fine ceiling by him in oils is in the Scuola del Carmine (1743); while other splendid paintings, which show the extraordinary versatility of his genius, are to be found in the Church of the Gesuati ('Madonna and Child with three Dominican Female Saints.' 1748), St. Alvise ('Way of the Cross'), and SS. Apostoli (the 'Communion of St. Lucy'). In 1740 he executed some striking frescoes at Milan in the Palazzi Clerici, Archinti and Dugnani; and in 1745 he painted a 'Martyrdom of Christians under Trajan' for the Church of SS. Faustino and Giovita at Brescia. To the year 1749 is due the extravagant but powerful ceiling in the great Pisani Villa at Strà, near Venice; and the following year, accompanied by his son Gio. Domenico, he started for Würzburg, where he resided for nearly three years, executing the magnificent ceilings and other works in the Archbishop's Palace, &c. In 1753 he returned to Venice, and carried out several less important commissions, among them the large painting of 'St. Fidelis destroying Heresy,' now in the Gallery at Parma, of which a smaller replica—probably a finished sketch for the larger work—is in the Pinacoteca at Turin. This work was commissioned by the Capuchin Convent at Parma about 1755, whence it was removed to the Picture Gallery in 1810. In 1755 he was elected President of the Academy of Fine Arts at Padua, formed in the previous year. In 1760 he received a handsome present together with the cordial thanks of the King of France for a picture sent to that monarch, and two years later he was invited with his two sons by King Charles III. of Spain to the Court of Madrid, where he resided in the palace of the Marchese di San Giacomo, Via dei Setajuoli, in the parish of San Martino. At Aranjuez and at San Sebastian he executed a number of fine works in the Royal Palaces, incurred the jealousy and active enmity of Raphael Mengs, and died on March 27, 1770. Owing to the bitter rivalry of the said Mengs, and the curious artistic blindness of the immediately succeeding generations, the wonderful merits of Tiepolo as a draughtsman and colourist have scarcely been recognized until now. Viewed by the side of his celebrated predecessors' achievements his paintings, no doubt, suffer by comparison, but when studied, at Würzburg for example, apart from the inevitable parallels suggested at Venice, they cannot but surprise and charm the beholder. They may err at times in affectation, whilst their wanton fantasy often runs riot: as, for instance, in the Scalzi ceiling, where the Holy Family are perched upon the roof of their house, as it flies through the air; or where the Roman Consul, in the Brescia picture, smokes a pipe; but they are themselves so perfectly in accordance with the taste and spirit of Venice at that period—decadent, no doubt, but magnificent in her decline—that too severe criticism stands disarmed in the face of their undoubted force and brilliance. His charming etchings and 'Scherzi,' together with those of his son Giovanni Domenico, are well known and much prized by collectors. The names of two of Tiepolo's models have been recorded by contemporary writers: Alim, the negro slave, whom he represents so often, and Cristina, the stately daughter of the Venetian Gondolier, who, as Cleopatra and other noble dames, is also so conspicuous in his works. The former was baptized under the name of Zuane (Giovanni) Domenico Martin at the painter's instigation on December 18, 1741, when he was about seventeen years of age, but died on March 16, 1749. A portrait of him by his master is reported to have existed at Venice, and is supposed to have been sold in France.

Nearly every Picture Gallery in Europe possesses some examples, if only minor ones, of the work of Tiepolo, and to furnish a complete account would not be practicable here. The following, however, is a fairly exhaustive list of the principal and most characteristic specimens of his genius:

Aranjuez.	*Palace.*	Frescoes.
,,	,,	Altar-piece.
,,	*Orangery.*	Frescoes.
,,	*Convent.*	Frescoes.
Bergamo.	*Cathedral.*	Martyrdom of San Giovanni, Bishop of Bergamo. (*Large oil painting.*)
,,	*Cappella Colleoni.*	Scenes from the Life of St. John the Baptist and Four Virtues. (*Ceiling.*)
,,	,,	St. Bartholomew.
,,	,,	St. Mark.
,,	*Accademia Carrara.*	Sketch for the painting in the Cathedral.

Anderson photo] [*Palazzo Labbia, Venice*

ANTONY AND CLEOPATRA

Berlin.	*Royal Gallery.*	The Reception in State. (*Small delicate work.*)
„	„	Venus at the Bath. (*Large oil.*)
„	„	Martyrdom of St. Agatha. (*Large oil.*)
Biron (nr. Vicenza).	*Villa Loschi del Verme.*	Frescoes.
Brescia.	*Ch. of SS. Faustinus and Giovita.*	Martyrdom of Christians under Trajan.
Buda-Pesth.	*Museum.*	Ferdinand the Catholic, Conqueror over the Moors.
Cavenzano-Friuli.	*Parish Church.*	Assumption.
Desenzano.		The Last Supper. (*Oil.*)
Este.	*Cathedral.*	St. Thecla.
Florence.	*Uffizi.*	Sketches of Putti. (*Oils.*)
Hamburg.	*Weber Gallery.*	Two sketches in oils; one being for the Way of the Cross in S. Alvise, Venice.
La Mira (Venetia).	*Palazzo Widmann alla Rissossa.*	The Triumph of Venus. (*Ceiling fresco.*)
„	„	The Story of Iphigenia. (*Wall fresco.*)
„	*Palazzo Contarini.*	Frescoes.
Madrid.	*Escorial.* (*Garden Room.*)	Forge of Vulcan. (*Ceiling.*)
„	(*Antechamber.*)	Spain leaning on a Lion. (*Ceiling.*)
„	(*Great Saloon.*)	Allegorical representations of the Spanish Provinces. (*Ceiling.*)
Montecchio Maggiore (nr. Vicenza).	*Villa Cordellina.*	Frescoes.
Milan.	*Museo Civico.*	Communion of St. Lucy.
„	*Brera.*	Two Sketches.
„	*Museo Poldo Pezzoli.*	Two Virtues.
„	„	Sketch for the painting at Rovetta.
„	*Palazzo Dugnani.*	The Story of Esther. (*Frescoes.*)
„	*Palazzo Clerici.*	The Chariot of the Sun and
„	(*Tribunale.*)	other mythological subjects. (*Ceiling.*)
„	*Palazzo Arehinti.*	Triumph of the Arts. (*Five
„	(*Congregazione di Carità.*)	ceiling frescoes.*)
Mirano.	*Parish Church.*	Miracle of St. Anthony. (*Oil.*)
Munich.	*Old Pinacothek.*	The Adoration of the Magi.
„	„	Calchas and Iphigenia.
Padua.	*Ch. of S. Antonio.*	Martyrdom of St. Agatha. (*Altar-piece. Restored.*)
„	*Ch. of S. Massimo.*	Holy Family.
„	„	St. John the Baptist preaching in the Desert. (*Altar-piece.*)
„	„	San Massimo in prayer before King Oswald. (*Altar-piece.*)
„	*Ch. of S. Lucia.*	St. Luke. (*Fresco over Campanile Door.*)
„	*Museo Civico.*	St. Patrick healing a sick man. (*Altar-piece from Ch. of S. Giovanni di Verdura.*)
Parma.	*Royal Gall.*, 58.	San Fidelis of Sigmaringen and B. John of Leonessa (or San Lorenzo of Brindisi) destroying Heresy. (*Oils.*)
Rovetta, Valle Seriana.	*Parish Church.*	Assumption of the Madonna with Saints. (*Altar-piece.*)
St. Petersburg.		Banquet of Cleopatra.
„	*Gall. of Prince Joussoupoff.*	Death of Dido.
San Sebastian (Spain).	*Palace.*	Frescoes.
San Sebastiano (nr. Vicenza).	*Villa Valmarana.*	Scenes from the 'Iliad,' the 'Orlando Furioso,' and the 'Gerusalemme Liberata.' (*Fresco decorations of a number of Saloons.*)
Strà (Venetia).	*Palazzo Pisani.*	Apotheosis of the Pisani Family. (*Ceiling fresco.*)
Stuttgart.	*Royal Gallery.*	Mythological Scene. (*Sketch for fresco at Würzburg.*)
Turin.	*Royal Pinacoteca*, 588.	Sketch for San Fidelis and B. John of Leonessa in the Parma Gallery. (*Oil.*)
„	„ 594.	The Triumph of the Emperor Aurelian. (*Oil.*)
Udine.	*Cathedral.*	Paintings and frescoes.
„	*Archbishop's Palace.* (*Ceiling of Staircase.*)	Fall of the Rebel Angels.
„	(*Throne Room.*)	Portraits of Patriarchs of Aquileia, &c.
„	(*Gallery.*)	History of Jacob and Sacrifice of Abraham.
„	(*Sala Rossa.*)	Judgment of Solomon.
„	*Ch. of La Madonna della Purità.*	Paintings and frescoes.
„	*Museo Civico.*	Council of the Knights of Malta. (*Oil.*)
„	„	St. Francis de Sales. (*Oil.*)
„	„	The Guardian Angel. (*Oil.*)
Venice.	*Academy*, 343.	The Brazen Serpent. (*Oil.*)
„	„ 481.	HolyFamily with San Cajetan. (*Oil.*)
„	„ 462.	St. Helena finding the Cross. (*Ceiling painting: fresco. From the Church of the Capuchins at Castello.*)
„	„ 484.	St. Joseph with the Holy Child and Four Saints. (*Oil.*)
„	*Palazzo Papadopoli.*	The Charlatan.
„	„	The Minuet.
„	*Palazzo Ducale.*	Neptune offering to Venice
„	(*Sala delle Quattro Porte.*)	the Treasure of the Deep. (*Oil.*)
„	*Palazzo Labia.*	Saloon frescoed with Scenes from the Story of Antony and Cleopatra.
„	*Palazzo Rezzonico.*	The Chariot of Venus. (*Fresco.*)
„	*Palazzo Martinengo Michiel.*	Ceiling frescoes.
„	(*Delle Colonne.*)	
„	*Palazzo Calbo Crotta.*	Herodias. (*Oil.*)
„	*Scuola del Carmine.*	Madonna and Child in Glory with St. Simeon Stock, surrounded by various Virtues. (*Ceiling painting in oils.*)
„	*Ch. of the Scalzi.* (*Chapel of Crucifix.*)	Apotheosis of Santa Teresa. (*Fresco. Early work.*)
	(*Chapel of Sta. Teresa.*)	The Transport of the Holy House of Loretto. (*Ceiling fresco.*) 1743–1744.
„	*Ch. of S. Paolo.*	St. Paul before the Tyrant.
„	„	St. John Nepomuck.
„	*Ch. of S. Alvise.*	The Way to Calvary. (*Oil.*)
„	„	The Crowning with Thorns. (*Oil.*)
„	„	The Flagellation. (*Oil.*)
„	*Ch. of S. Maria della Pietà.*	The Triumph of Faith. (*Ceiling fresco.*)
„	*Ch. of the Gesuati.*	The Institution of the Rosary. (*Fresco.*)
„	„	Madonna and Child with three Dominican female Saints. (*Oil.*)
„	*Ch. della Fava.*	St. Anne and the Virgin.
„	*Ch. of S. Eustachio.*	Martyrdom of St. Bartholomew.
Verona.	*Palazzo Canossa.*	MythologicalScenes.(*Ceiling.*)
„	*Ch. of S. Sebastiano.*	Scenes from the Books of Maccabees. (*Oil.*)
„	*Museo.*	Madonna and Child with two Saints.
„	„	Four Olivetan Saints.
Vicenza.	*Museo.*	The Immaculate Conception.
„	*Ch. of S. Stefano.*	Two Apostles.
„	*Palazzo Monza a S. Lucia.*	Two Apostles.
„	*Palazzo Colleoni.*	Portraits of Illustrious Members of the Family in monochrome.

Vicenza.	*Palazzo Valmarana.*	Frescoes.
„	*Palazzo Vecchia.*	The Triumph of Virtue. (*Ceiling fresco.*)
Vienna.	*Royal Museum,* 446.	St. Catherine of Siena.
„	*Liechtenstein Gallery.*	The Agony in the Garden.
Würzburg.	*Residenz.* (*Staircase.*)	Large ceiling fresco: Car of Allegorical figures with the Four Quarters of the Globe.
„	(*Kaiser Saal.*)	Large Ceiling painting: History of Frederick Barbarossa, Car of Apollo, &c.
„	(*Small Saloon.*)	Two Fêtes Galantes.
„	(*Hof Capelle.*)	Assumption. (*Altar-piece.*)
„	„	The Fall of the Rebel Angels. (*Altar-piece.*)
„	*University Gallery.*	Small works.
„	*Private Collections.*	Small works. R. H. H. C.

TIEPOLO, Giovanni Domenico, son of the above Giovanni Battista Tiepolo. Born August 30, 1727, he accompanied and assisted his father in most of his important decorative works. But few separate paintings by him are known, although in 1753 he went to Dresden to the Court of Charles Philip Duke of Franconia, where he appears to have been commissioned to make two designs for a picture of the 'Flight into Egypt.' He, however, etched twenty-four designs for this subject, which eventually formed a well-known book. He was back at Venice in 1745, acting in his father's stead at the marriage of his sister Elena to Giuseppe Bardese di Andrea of the parish of S. Salvatore; and in 1749 he painted a 'Via Crucis' in oils for the Church of S. Paolo, dedicating the picture to Cavaliere Alvise Cornaro. In 1761 he accompanied his father and his brother Lorenzo to Spain, whence, after the former's death in 1770, he returned to Venice and took up his residence with his mother and sisters in the parish of S. Fosca. In 1749, in 1771, and again in 1791, we find him executing elaborate mural decorations in the family villa at Zianigo, near Venice. On Oct. 20, 1776, he married with great pomp in the Scuola dei Fornai, near the Church of the Madonna dell' Orto, Margherita Moscheni, by whom he had two daughters, both bearing the name of Cecilia, but of whom neither appears to have lived very long, or to have survived her father. In 1783 he went to Genoa to decorate some saloons in the Doge's Palace there. He lived to see the fall of the Republic, and its enslavement to a foreign power. In January 1795 he made his will, and on March 3, 1804, he died in the parish of SS. Ermagora and Fortunato. After his decease his widow married again, and with Giovanni Domenico the main line of Tiepolo died out. R. H. H. C.

TIEPOLO, Lorenzo, was the youngest child of Giambattista Tiepolo. He was born on June 2, 1737, and appears to have assisted his father, like his brother Giovanni Domenico. He accompanied them both to Spain, and seems to have remained there after his brother's return to Venice. The last notice of him is in the will of his sister Anna, dated May 11, 1772, wherein she leaves a legacy of one hundred ducats to "her beloved brother Lorenzo, then in Madrid." R. H. H. C.

TIERCE, Jean Baptiste, landscape painter, was born at Rouen in 1741. He was a pupil of Pierre, was received by the Academy in 1786, but never became an Academician. In 1779 he settled in Italy, where he died. In the Orleans Museum there is a scene from Ariosto, in Indian ink, by him.

TIERENDORFF, Jeremie van, a Flemish historical painter, who was at work about the year 1626. There is a 'Christ delivering the Keys to the Apostle' by him in the church of St. Peter at Yprès, and a 'Nativity' in the church of St. James.

TIERSONNIER, Louis Simon, a French painter of history and mythology, born in 1718. He was a member of the Academy of St. Luke, and assistant professor. He died in Paris in 1773.

TIESENHAUSEN, Paul, Freiherr von, marine painter, was born at Idfer, in Esthonia, in 1837. He served in the Russian army during the Crimean war, and afterwards devoted himself to painting, which he studied at the Munich Academy, and under the landscape painter Millner. A sea-piece by the young artist attracted the notice of Lier, who took him into his studio, and developed his talents in the direction thereby pointed out. He painted a number of poetically conceived sea-pieces, taking his subjects from the northern coasts. The Stuttgart Gallery has a 'Harbour at Nightfall' by him. He died at Munich in 1876.

TILBORCH, Egidius, (or Gilles van,) the elder, was born at Antwerp about the year 1570. He was a contemporary of David Teniers the elder, and painted similar subjects, representing Flemish wakes and festivals, which were esteemed at the time in which he lived. He died about 1632. At Lille there is a Village Fête by him, dated 159-, the last figure being undecipherable. Some writers have doubted the existence of the elder Tilborch, and ascribed the pictures on which his name appears to his son. The date at Lille seems enough to disprove this theory.

TILBORCH, Egidius, (or Gilles van,) the younger, son of Egidius van Tilborch the elder, was born at Brussels in 1625. On his father's death he became a scholar of Teniers, at the time when François Duchatel studied under that master. He was made free of the Guild of St. Luke, at Brussels, in 1654. His pictures represent peasants regaling, and village feasts, which are ingeniously composed and vigorously coloured, though infinitely inferior to those of Teniers in the lightness and dexterity of his pencil, and in the clearness and purity of his colour. His death is supposed to have occurred in 1678. Works:

Brussels.	*Museum.*	A Cavalcade.
Copenhagen.	*Gallery.*	The Cobbler.
Dresden.	*Gallery.*	A Dutch Wedding.
Petersburg.	*Hermitage.*	Guard-room.
„	„	Courtyard of an Inn.
„	„	Workman Smoking.
„	„	An Interior.
The Hague.	*Museum.*	A Portrait Group.
Vienna.	*Liechtenst. Gal.*	Peasants quarrelling.

Other pictures at Bordeaux, Nantes, Rouen, and Valenciennes.

TILENS, Hans, a Flemish painter, was born at Antwerp in 1589 (?). He painted in the manner of Paul Bril, and is said to have enjoyed the friendship of Van Dyck, who painted his portrait. In 1612 he became master in the Guild of S. Luke. The only two known works by him in public galleries are, 'A Mountainous Landscape,' at Vienna, and a 'Landscape with Mythological Figures,' at Berlin. He died at Antwerp in 1630.

TILIUS, Jan van, a native of Hertogenbosch, who practised in the second half of the 17th century. He painted conversations in the manner of Gaspar Netscher. There are no particulars of him recorded beyond his reception into the 'Schilds-confrerie' at the Hague in 1683. In the Dresden Gallery there is a picture of a woman sewing, by him. It is

inscribed *J. Tilius Pin.*, 1681. 'A Young Man playing Bagpipes,' in the Vienna Gallery, is dated 1680.

TILL, JOHANN, Austrian painter; born at Vienna, July 19, 1827; studied at the Academy there under Ruben, and after residence at Düsseldorf, Munich, and Rome, he settled as an historical painter in his native city. His 'Godefroi de Bouillon' is in the Vienna Museum. He died at Vienna, November 22, 1894.

TILL, JOHANN KARL VON, a German engraver, born at Nuremberg in 1624. He was chiefly engaged in engraving portraits and other plates for books. An indifferent etching of a bust of Ferdinand Talientschger crowned by Minerva, is inscribed *Joh. Carl van Till*, 1644. He died in 1676.

TILLARD, JEAN BAPTISTE, (TILLIARD,) a French engraver. We have by him several etchings of the national dresses of the Savoyards and Russians; after St. Aubin, Le Prince, and others. He was born in Paris in 1740, and was a scholar of Fessard, but engraved in much better taste than his master. His works, which are very numerous, are chiefly plates for books. He died in Paris in 1813. Among his illustrative prints may be named:

Some of the views in Choiseul-Gouffier's 'Voyage de la Grèce.'
Vignettes for an edition of Tasso; *after Cochin.*
The plates for the quarto edition of Telemachus; *after Monnet.*
The greater part of the prints for the Abbé Chappe's 'Voyage en Sibérie.'
A series of Savoyards, with the title 'Mes Commissionnaires, mes Gens,' &c.
A Portrait of Pope Clement XIV.; *after D. Porta.*
Hagar in the Desert; *after J. Vernet.*
Russian Shepherds; *after Le Prince.*

TILLEMANS, PIETER, (TILMANS,) born at Antwerp in 1684, was the son of a diamond-cutter, and was instructed in landscape painting by an indifferent artist whose name has not been preserved. He visited England in 1708, and first attracted notice by his excellent copies after Borgognone, Teniers, and others. He painted landscapes with small figures, seaports, country-seats, hunts, and races, and drew horses very well. He was favoured with the patronage of the Duke of Devonshire, for whom he painted a view of Chatsworth, one of his best pictures, and was much employed by the fourth Lord Byron, whom he taught to draw. Another important picture by him was that of the Duke of Kingston and a shooting-party, dated 1725. In 1719 he was employed on Bridge's 'History of Northamptonshire,' for which he made nearly five hundred drawings. He died at Norton, in Suffolk, December 5, 1734.

TILLEMANS, SIMON PETER, called SCHENK, of Bremen, lived at Utrecht, 1639–1642, where his first wife died, June 16, 1642. He was esteemed as a painter of landscapes. He also painted some excellent portraits, and was invited to the court of Vienna by the Emperor Ferdinand, whom he painted, with several distinguished members of his court. Tillemans died in 1670. His daughter practised as a flower-painter.

TILSON, HENRY, born in Yorkshire in 1659, was educated under Sir Peter Lely. After the death of that master in 1680, he went in company with Dahl to Italy, where he resided seven years. He painted portraits, both in oil and pastel, and was likely to make a figure in his profession, when his mind became deranged, and he shot himself in 1695, at the age of thirty-six. He painted his own portrait two or three times.

TIMAGORAS, a painter of Chalcis, known only as having defeated Pancenus of Athens in a contest at the Pythian games.

TIMANTHES, the distinguished and successful competitor of Parrhasius, was, according to Quintilian, a native of Cythnus, in Attica; according to others, of Sicyon. He triumphed over Parrhasius with his 'Ajax disputing with Ulysses for the arms of Achilles.' Born at a period when considerable progress had been made in rendering expression, he carried it still farther. Of this he gave proof in his celebrated 'Sacrifice of Iphigenia.' Having represented in the various actors different degrees of sadness, he exhausted his powers in the face of Menelaus, Iphigenia's uncle, and unable to give a still deeper expression to Agamemnon, her father, he covered his features with a veil. Pliny mentions with high praise a picture by Timanthes of a 'Sleeping Cyclops.'

TIMBAL, L. C. Perhaps somewhat better known as an art critic than an artist, Timbal yet deserves attention by reason of the decorations he did in the church of Saint Sulpice, which are treated very much in the style of the fresco work by Masaccio at Florence. Timbal was born in Paris about 1801, and exhibited for some few years in the Salon, but, acquiring a very considerable fortune, he devoted most of his life to art criticism, and to the collection of fine examples of Italian art work of the Renaissance period. The leading art journals of France contained many articles from his pen. He had a particular passion for the work of Piero della Francesco, and many of the figures in his own frescoes are reminiscent of the great master of Arezzo. He died in 1880.

TIMBRELL, JAMES C., the younger brother of Henry Timbrell the sculptor, born in 1810. He exhibited some subject pictures at the Royal Academy and the British Institution, but his work was not of great importance. He painted the sea rather well, and was fond of groups of sailors and sea-scenes. He died at Portsmouth in 1850.

TIMOMACHUS, a painter of Byzantium, living in the time of Julius Cæsar, who purchased two of his pictures, an 'Ajax' and a 'Medea,' and dedicated them in the Temple of Venus Genetrix.

TIMOTEO DA URBINO. See DELLA VITE.

TINELLI, CAVALIERE TIBERIO, painter, was born at Venice in 1586. He studied under Giovanni Contarini and Leandro Bassano, and painted portraits in historical disguises, a proceeding which won him much employment. His small pictures of historical and mythological subjects were also popular. Some of his pictures found their way into the collection of Louis XIII., who conferred on him the order of knighthood. He occasionally painted large pictures and altar-pieces, in which he was less successful than in those of a cabinet size. He resided the greater part of his life at Florence. According to Ridolfi, domestic afflictions drove him into a state of despondency, and he is said to have put an end to his own life in 1638.

TINGHIUS, A. M., was an engraver who flourished about the year 1670. Strutt says he engraved the great 'Temptation of St. Anthony' from the drawing by Callot. Zani notices a Florentine engraver of the name *Antonio Meitinghius*, as having flourished in 1627.

TINNEY, JOHN, an English engraver, born in the early part of the 18th century. He worked in London, where he traded as a printseller, and also for a time in Paris. Anthony Walker, John Browne,

and Woollett were among his pupils. He published a treatise on anatomy for artists. He died in 1761. Amongst his plates are:

Eight Views of Kensington and Hampton Court; *after Anthony Highmore.*
The Times of the Day.
Portrait of 'Maître Chardin.'
" Catherine Clive; *after Ellys.*
" George II.; *after Joseph Highmore.*
" Sir T. Parker.
" John Wesley.
" Flora; *after Rosalba Carriera.*

TINTI, Camillo, born at Rome about the year 1738, was employed by Gavin Hamilton to engrave some of the plates for his 'Schola Italica'; among these were the following:

The Marriage of St. Catherine; *after Parmigiano.*
Meleager and Atalanta; *after Polidoro da Caravaggio.*
Christ on the Mount of Olives; *after Lanfranco.*

TINTI, Giovanni Battista, an Italian painter of the 16th century, studied first under Samacchini at Bologna, and subsequently established himself at Parma, where he took Tibaldi, Correggio, and Parmigiano for his models. He painted many works for his adopted city, amongst others, a large 'Assumption,' of many figures, for the cathedral. He flourished about 1590.

TINTI, Lorenzo, an Italian painter and engraver, born at Bologna in 1626, (1634,) was a scholar of Gio. Andrea Sirani, and painted some altar-pieces for the churches at Bologna in the style of his master, of which the best are, his 'Scourging of Christ,' in the church of La Madonna del Piombo; and the 'Virgin and Child, with several Saints,' in S. Tecla. Tinti etched several plates after painters of the Bolognese school. Bartsch ('Peintre Graveur,' tom. xix.) describes nine plates by him, two of which, a Holy Family and an Allegory, are after Elisabetta Sirani; the rest are portraits and frontispieces to books. One has the date 1671. Gori mentions two others, a 'Virgin and Child,' after Guido, and a portrait of Dr. J. C. Claudinus, after Domenico Ambrogi. Tinti died in 1672.

TIRPENNE, Jean Louis, painter, lithographer, and writer, was born at Hamburg of French parents in 1801. He was a pupil of Bouton, Daguerre, and Remond. He exhibited many landscapes at the Salon from 1831 onwards, but devoted himself later to the illustration of works on sculpture and architecture. He was the author, jointly with Chalet, Devéria, Maurin, Redouté, and Victor Adam, of 'La Méthode Tirpenne,' and also wrote several plays.

TISCHBEIN, Johann Anton, painter, born at Hayna in 1720, was originally a clerk. He studied in Paris and Rome, settling afterwards in Hamburg, where he opened a Drawing School. He painted landscapes, historical pictures, and portraits; and died in 1784.

TISCHBEIN, Johann Friedrich August, portrait painter, was born at Maestricht in 1750. His early instruction in art was due to his uncle, J. H. Tischbein, but he was enabled to complete his training in France and Italy through the generosity of the Prince of Waldeck. On his return to Germany, his patron appointed him court painter and councillor. He subsequently practised at the Hague, at Dessau, and at Leipsic, where in 1800 he was appointed Director of the Academy. He died at Heidelberg in 1812. There are by him:

Amsterdam.	*Rijks Museum.*	A series of Portraits of Princes of the House of Orange.
Berlin.	*National Gallery.*	Lady playing the Lute.
Brunswick.	*Gallery.*	Pr. Charles of Brunswick.
Frankfort.	*Städel Instit.*	Two Portraits.
Leipsic.	*Museum.*	Portrait of Schiller.

TISCHBEIN, Johann Heinrich, the elder, historical painter, born at Hayna in 1722, was the son of a baker. He was first apprenticed to a locksmith, then to a designer of wall-papers, and lastly studied under the court painter Van Freese. In 1743 he went to Paris, with the aid of Count von Stadion, and spent five years in Vanloo's atelier; thence he went to Venice, and worked for a time under Piazzetta. After continuing his studies in Florence, Bologna, and Rome, he returned to Germany in 1751, and was appointed court painter to Wilhelm VIII. of Hesse. In 1776 he was made Director of the newly founded Academy at Cassel. He painted chiefly mythological pictures and portraits, showing in his works strong traces of the study of the Italians, and may be looked upon as having been first among the modern Germans to follow after the great Venetian colourists, and to direct attention to their method. He died at Cassel in 1789. Works:

Berlin.	*Nat. Gal.*	Portrait of Lessing.
Cassel	*S. Michael's Ch.*	The Resurrection.
"	*Lutheran Ch.*	The Transfiguration.
"	*Catholic Ch.*	Ecce Homo; and other pictures.

The Triumph of Arminius after the Defeat of Varus.

Tischbein etched several plates from his own designs, among them the following:

Cupid stung by a Bee complaining to Venus.
Nymphs Bathing.
Hercules and Omphale.
Menelaus and Paris.
Thetis and Achilles.
The Resurrection; after a picture painted for the church of St. Michael, Hamburg.

TISCHBEIN, Johann Heinrich, the younger, the nephew of Johann Heinrich the elder, was born at Hayna in 1742, and was taught the rudiments of design by his uncle. His genius led him to picturesque landscape, though he occasionally practised portraiture. In 1775 he became Director of the Cassel Gallery. He engraved a number of plates both with the point and in aquatint, after his uncle, and after Berchem, Rembrandt, &c., among his plates are the following:

Acis and Galatea; *after Jacob Moore.*
Bacchus and Ariadne; *after the same.*
A Stag-hunt; *after Ruthart.*
A Landscape, with Cattle; *after P. Potter.*
A Mountainous Landscape; *after Rembrandt.*
A Landscape with Animals; *after J. H. Roos.*

He died at Cassel in 1808.

TISCHBEIN, Johann Heinrich Wilhelm, painter and engraver, was born at Hayna in 1751. After studying for a time with his uncle, Johann Heinrich Tischbein, he went, in 1776, to Hamburg, to Johann Jakob Tischbein, who employed him in restoring old pictures, and in copying the works of Berchem and Wouwerman. In 1770 he went to the Hague and to Rotterdam, where he improved himself by study of the old masters. In 1773 he returned to Cassel and began to paint portraits, working at the same time on copies from Rembrandt and Van Dyck, and making studies of animals. In 1777 he visited Dresden and Berlin; in the latter city he painted many portraits, in-

BENVENUTO DA GAROFALO TISIO

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GAROFALO

Hanfstängl photo] [*Berlin Gallery*

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cluding one of the Queen of Prussia; in 1779 he went as a pensioner of the Court of Hesse to Rome, where he studied Raphael and the antique. In 1781 he was in Switzerland making drawings for Lavater. In 1782 the Duke of Gotha provided him with funds for a visit to Rome, and he there painted the 'Conradin,' now in Schloss Friedenstein, for his patron, and made the sketches for his 'Brutus,' 'Sophonisba,' and 'Helena.' In 1787 he accompanied Goethe to Naples, where he was made director of the Academy two years later. At Naples he became acquainted with Sir William Hamilton; he painted a portrait of the Ambassador's beautiful wife, and carried out the admirable engravings in outline from the Greek vases belonging to Sir William. This work was published at Naples in 1791, in three volumes folio, under the title of 'The Hamilton Vases.' On the occupation of Naples by the French he returned to Cassel, and settled later at Hamburg. In 1808 he removed to Eutin, where he was chiefly occupied in painting portraits and heads of animals. He died at Eutin in 1829. Among his chief works are the following:

Goetz von Berlichingen. 1781.
Suffer Little Children to come unto Me. (*St. Ansgarii Kirche, Bremen.*)
The Rape of Cassandra.
The Parting of Hector and Andromache.

He has left 147 etchings, 81 of which are in illustration of Homer.

TISCHBEIN, Karl Ludwig, painter, born at Dessau in 1797, son and pupil of Johann Friedrich August Tischbein, also studied under Hartmann at Dresden. In 1819 he went to Italy, where he painted portraits and poetically-conceived genre pictures. He was from 1825 Professor of Drawing at the Roman Academy. He afterwards travelled in the Netherlands, and finally settled in Bückeburg, where he died in 1855.

TISCHLER, Anton, a German engraver, who flourished about the year 1750. He engraved some of the plates for the collection of prints from pictures in the cabinet of Count Brühl. He was living in 1774.

TISIO, Benvenuto da Garofalo, was born in 1481, his father, Pietro Tisi, who had taken to wife Antonia Barbiani, coming from Garofalo, near Padua (Vasari says his parents were originally Paduan), though it seems certain that at the time of Benvenuto's birth his family was already settled at Ferrara. At the early age of ten Benvenuto was placed to study with a Ferrarese painter, Domenico Panetti, who lived between 1460 and 1512, and was very probably a pupil of Cosimo Tura. But this made only a beginning to Garofalo's artistic peregrinations. Seven years later, when visiting Cremona, he became attracted by and attached himself to that interesting artist Boccaccio Boccaccino of Cremona, whose love of colour is entirely Venetian, and often seeks outlet in his draperies of rich velvet; but leaving Boccaccino in 1499 (or, according to Vasari, in 1500), Benvenuto suddenly appears at Rome, studying under the Florentine Baldini, and next enters Lorenzo Costa's studio at Bologna,—though before this he seems, in 1501, to have returned to Ferrara, probably for a brief visit to his family. His father's ill-health led him, in 1504, to again return to Ferrara, where he remained for some four years in close artistic relationship with Dosso Dossi, and his brother Battista. A second visit to Rome, in 1509, enabled him to meet Raphael in person, and to see Michelangelo's glorious frescoes newly painted on the walls of the Sistine. That revelation was overpowering to the Ferrarese Master, who remained—says Vasari, his personal friend—"not merely astonished, but reduced to despair by the grace and living power of Raphael's paintings, and the strength and science of Michelangelo's drawing." He sought now to unlearn what he had in so many years, with such care, acquired, and "the Master was seen to become pupil (*di maestro divenire discepolo*)." Raphael himself became his teacher and his friend; but now once more he turned northward. His native Ferrara saw him again in 1512, and remained the centre of his activity until his death in 1559. That activity was in the last years of his life affected by a terrible misfortune. In middle life Garofalo had lost the use of one eye after a severe illness, and the last nine years of his long life were spent in total blindness; he bore, says Vasari, his affliction patiently, and committed himself entirely to the will of God. Before this he had for years been an untiring and fertile creator. Oil and fresco were both employed by him, but the new oil medium was probably his own favourite. An artist of less imaginative power than Dosso, without ever losing his Ferrarese character, he is sufficiently eclectic to take from first one source and then another; and it may be doubted whether his plunge into the Roman style, which we have noted, either improved his later work, as Vasari thought, or as completely submerged his Ferrarese character as the same critic seems to suggest. Whether Garofalo influenced Dosso Dossi, or the reverse was the case, has been disputed, but a comparison of the Borghese 'Circe' with the Garofalos around will certainly place first that great imaginative colourist, Dosso Dossi. The poet Ariosto, to whom Dosso's genius appealed strongly, passes by Garofalo without interest. This latter name, by which Tisi is best known, came to him in all likelihood from his father's birthplace, not from the carnation flower which in one instance he uses in his painting as a signature. After his second Roman visit he became colder in colour, more academic; but after all, his best impulse is Ferrarese, and it may be even regretted that he ever left that school, to seek in Rome an inspiration which was, very probably, foreign to his genius. Force is not akin to him: he is naturally suave, genial, graceful. The London National Gallery has four of his paintings. These include the fine 'Vision of St. Augustine,' which was formerly in the Corsini Palace at Rome, the 'Holy Family with Saints,' 'Christ's Agony in the Garden,' and the 'Virgin and Child Enthroned' beneath a canopy, on their right SS. Francis and Anthony, and on their left St. William in full armour, and St. Clara with a crucifix. This picture was originally the principal altar-piece of San Guglielmo at Ferrara. Four others of Garofalo's paintings are contained in the Musée du Louvre, namely, a 'Circumcision,' a 'Holy Family,' the 'Sleep of the Child Jesus,' and the 'Virgin and Child.'

The Dresden Gallery is especially rich in Benvenuto Tisi's paintings, beginning with the 'Neptune and Pallas,' which bears the date 1512, and was therefore painted shortly after his second visit to Rome; yet, in spite of its belonging to this period of his life, it remains Ferrarese in

character, and has more affinity to Costa or Francia than to Rafaelle d'Urbino. The 'Virgin adoring the sleeping Christ,' with the inscription, borne by angels, "Tuam ipsius animam gladius pertransivit," bears the date 1517, and was painted for the Church of S. Girolamo at Ferrara; while we have a masterpiece of his mythological painting in the 'Venus and Mars before Troy,' where the goddess, half nude, points out to her lover, armed in mediæval panoply and wearing a turban, the confused battle in the far plain which extends before them. The landscape is especially charming in this canvas, which belongs to Garofalo's best period, and came to this collection from Modena in 1746; and from the same place and at the same time came the 'Holy Family,' and the 'Virgin,' who holds the Child Christ to St. Cecilia, while other Saints wait in attendance. The 'S. Bruno,' with SS. Peter and George and the Virgin enthroned in the sky, signed and dated (1530), belongs to his later period, and seems to have been painted for the Certosa at Ferrara; and the 'Christ among the Doctors' seems to be a genuine, though damaged, work of Garofalo. The 'Marriage of Bacchus and Ariadne,' however, is a classic scene treated in the richest Renaissance manner, after a drawing by Raphael himself; and is described by Vasari, though painted in his old age, as one of Garofalo's masterpieces.

It is when we turn to Italy that, with so prolific a master, condensation becomes inevitable. The Borghese Gallery alone contains ten of his works, among which the 'Deposition of Christ' is a fine composition of his early period, probably before 1520. The 'Adoration of the Magi' (bearing the date 1543) is a careful work; and in the 'Calling of St. Peter' we get one of Tisi's delicious landscape backgrounds, with a fortified town, and a storm sweeping across the sky. Here, too, is his fine 'Virgin and Child with St. Michael and Saints,' a work of his early time of great beauty; and his 'Christ appearing to the Magdalen,' where the risen Saviour is nobly conceived. In his 'Virgin Enthroned, with SS. Peter and Paul,' he draws near to Dosso Dossi; and indeed I find his colouring and that of Battista Dossi often very similar. This 'Virgin Enthroned' is now hung next to Dosso's magic 'Circe.' In the Capitoline Gallery of Rome we find his noble 'Virgin Enthroned in Heaven,' with monks who adore on earth beneath; here both the charm of the distant landscape and the type of the Virgin belong to this artist's best tradition. Twelve paintings appear in this collection under the name of Garofalo; but it would be rash to consider all or even most of them by this master. Certainly the last-named is among his finest works, though it is even surpassed, perhaps, by the 'Holy Family' beside it, showing the Virgin and Child with St. Anne, St. Joseph, the little St. John, and another Saint. In richness of colour and beauty of type (note especially the St. Anne) Garofalo never excelled this work; and here again the landscape background is entirely delightful. The 'Annunciation' must be mentioned next; but here the kneeling Virgin is affected in pose and manner, and the St. Gabriel seems a gorgeous crimson-winged butterfly—not the grave messenger of divine things. Other paintings ascribed to Garofalo in this collection—an 'Adoration of the Shepherds,' an 'Adoration of the Magi,' a 'Marriage of St. Catherine'—are inferior to these and in most cases very dubious. Only one among them, the 'Holy Family with St. Jerome,' seems to have any claim to our interest. Works by Garofalo are to be found in the Corsini Museum at Rome, several being at present in the private offices of the Direzione, though some of these are school-paintings; and here, too, among those priceless album-drawings is one by this master. The Uffizi drawings at Florence contain two studies of his for paintings, drawn in pencil or chalk on grey paper; and in this Gallery is his painting of the 'Annunciation,' a small work, but beautifully rendered, and superior, in many ways, to that of the Capitol. Here again the landscape background is very charming, and the descending figure of Gabriel is full of splendid movement. The Brera Gallery of Milan is rich in Tisi's works, drawn mostly from their resting-places in the churches of old Ferrara—a 'Deposition,' from S. Antonio of Ferrara, a 'Crucifixion,' from S. Vito of Ferrara, an 'Annunciation,' from S. Monaca of that city—while two subjects of the 'Virgin and Child' attributed to him are school-paintings. In Ferrara herself yet remain his frescoes upon the ceiling of the Seminario; Garofalo, as we hear from Vasari, was busy in the churches of this city, and painted too within the Castle of the Este. Ferrara Cathedral has still four of his paintings, and her Gallery ten, the (signed) 'Discovery of the Cross' being very noticeable. His portraits (Modena Gallery) are also to be noted, and he has left us his own likeness, now in the Morelli Collection; while the Venice Academy contains his favourite subject—the 'Virgin in Glory.' In England, within the best private collections, we shall often come across this painter of Ferrara. Sir Frederick Cook's Collection possesses an example, as well as that of Mr. Ludwig Mond—whose sister also has at Rome one of his paintings; one also belongs to the Duke of Buccleuch; while in the Scottish Academy at Edinburgh there is a painting by his hand. He died at Ferrara in 1559, and was buried in the church of S. Maria in Vado of that city. An artist who—though eclectic, though studying as he did from Lorenzo Costa, Raphael, the two Dossi—yet remains individual, remains also thoroughly Ferrarese in type and colouring, and may be called the last of that interesting school.

S. B.

TISOIO, Antonio da, lived in Belluno in the 16th century, and is the author of a mutilated altar-piece in the church of Orzes, representing the 'Virgin and Child between SS. John the Baptist, Andrew, Sebastian, and Michael,' signed and dated 1512. It has been suggested that he is identical with Antonio da Cesa. Other works:

Belluno.	*Casa Pagani.*	Virgin and Child.
„	*Conte Agosti.*	Three Fragments, each with an Angel upon it.

TISSIER, Jean Baptiste Ange, a French portrait and historical painter, was born in Paris in 1814. He studied in the École des Beaux Arts, under Ary Scheffer and Paul Delaroche. His works appeared at the Salon from 1838 to 1876. He died in Paris in the latter year. Several of his portraits are at Versailles, notably one of Abd-el-Kader.

TISSOT, Amédée Angelot, a French landscape painter, who exhibited water-colour views at the Salon between 1835—1845. He died in 1867.

TISSOT, James Joseph Jaques, was born at Nantes in 1836, and was the pupil of Lamotte.

Bacchus and Ariadne

From the painting by Titian in the National Gallery.

He made his début at the Salon in 1859 with four figures of saints, designs for a stained-glass window to the memory of his parents in a church in his native town. In 1861 he exhibited at the Salon his 'Meeting between Faust and Marguerite,' which was bought by the French Government. This fine work was succeeded by paintings of contemporary subjects, chiefly groups of typical French women, amongst which those known as 'La Femme à Paris' were specially admired for their skilful draughtsmanship. Of a genial temperament, James Tissot was for many years very popular in the art world of Paris, but after the Franco-German War, in which he fought bravely, he went to London, where he took up his residence in St. John's Wood. Whilst in England he painted many clever genre pictures, some of which won him the commendation of Ruskin, who admired their dexterity, brilliancy, and conscientiousness, but deprecated what he called their vulgarity of subject. During his stay in London, Tissot also worked at etching in the studio of Sir Seymour Haden, and some of his dry-points, notably the 'Mavourneen,' 'La Fileuse,' and 'Sur la Tamise,' shown at the International Exhibition in 1889, were much admired by experts. In the midst of his successful career an extraordinary change, the result, it is supposed, of some great sorrow, came over the character and aims of the French painter. He resolved to give up everything and devote himself to illustrating the Life of Christ. The keynote of this new departure seems to have been struck in a large oil-painting called 'The Inward Voices,' representing Jesus appearing to a poor man and woman, which the artist showed to a few intimate friends only, before he started for Palestine to prepare for his great task. Ten years of hard work in the Holy Land resulted in the production of 350 water-colour drawings of New Testament incidents, which were exhibited with the oil-painting of the 'Inward Voices' in Paris in 1895, and in London in 1896, exciting a great variety of criticism, some admiring their vivid realism and the erudition they display, others animadverting on their want of spiritual insight and their crudity of colouring. These water-colours were all reproduced in two costly volumes by MM. Lemercier, of Paris—who paid their author 1,000,000 francs for the right of using them—and by Messrs. Sampson Low, of London, Tissot supplementing the passages of the New Testament they illustrate with copious notes. After the publication of the book the artist withdrew to the Abbey of Bouillon, in the department of Doubs, to work on a similar series of drawings of Old Testament subjects, which was still uncompleted when he died on August 8, 1902. N. B.

TITIAN, (Vecelli, Tiziano,) the greatest painter of the Venetian School, was born at Pieve, in Cadore, a mountainous district of the Venetian or Carnic Alps. He was the son of Gregorio di Conte Vecelli, a member of an old family in Cadore, and though not rich himself, a man of some note in his province. Titian was one of four children, one brother Francesco becoming also a painter of note. The date of his birth has been usually fixed in 1477, but recent investigations tend to show that a much later date, 1489, is to be preferred. Showing an early disposition towards art, the young Titian was not brought up to law or to arms like the rest of his race, but was sent at an early age to Venice to learn painting. According to Dolce's statement, which there is no reason to doubt, he was first placed with Sebastiano Zuccato, a Venetian mosaicist, from whose school he appears to have quickly passed into that of the Bellini, who were considered the chief masters at Venice. Dolce affirms that he first worked with Gentile, the elder brother, who disapproved of his bold and rapid style of drawing. This led him to seek the workshop of Giovanni; but after a time he attached himself to Giorgione, who was then the rising artist of the younger generation at Venice. Titian seems about this time (1505) to have worked steadily under his new master, who was probably some twelve years his senior, but the exact facts of their intercourse are not clearly established until 1507–1508, when we find them working together as master and pupil on the decoration of the new Fondaco dei Tedeschi, or House of Exchange for the German merchants at Venice, which had just been rebuilt. Here, among other works, he painted in fresco, above the gateway, a large figure of Judith, Justice, or Germania (for it has been called by all three names), which is spoken of by early critics as a remarkable work, but of which scarcely a trace now remains. Probably Titian's first independent employment at Venice was as a house-painter, not in the sense in which we now use that term, but as it was understood at a time when the great nobles were accustomed to adorn the outside of their palaces with frescoes. One of the earliest references to Titian's name in contemporary writings connects it with a work of this kind, a fresco of 'Hercules,' mentioned by Sansovino as painted outside the Morosini Palace, but no longer in existence. Down to 1511, when we come upon a document proving his presence at Padua, we may suppose Titian to have been busily at work at Venice, and after Giorgione's death in 1510 to have succeeded to the latter's practice and to have carried on his master's style. Certain is it that many of the so-called Giorgionesque Titians must date from this period, pre-eminent among which is the allegorical composition usually called 'The Sacred and Profane Love,' in the Borghese Gallery at Rome. In this great painting, whatever it may be meant to signify, Titian's powers as a colourist are strikingly shown, and indeed we may reckon the picture among the world's masterpieces. So many and so different are the works assigned by tradition to this early period of Titian's career (*i. e.* down to 1511), that the utmost confusion exists in the biographies of the master as to the relative order of production of these pieces, in some of which at all events it seems probable that Giorgione had a share.

Amongst these works we may cite the so-called 'Baffo' picture at Antwerp, the 'St. Mark' in the Salute at Venice, the 'Three Ages' in the Bridgewater Gallery, the 'Madonna of the Cherries' at Vienna, the 'Daughter of Herodias' in the Doria Gallery at Rome, and the 'Noli me Tangere' in the National Gallery. The frescoes in the Scuola del Santo at Padua, which we know definitely date from the close of 1511, prove conclusively the dependence of Titian on Giorgione, and there is other historical evidence to show that some of the latter's pictures were completed by the young Titian after the sudden and early death of Giorgione by the plague in 1510. The Dresden 'Venus' is the typical instance of this collaboration. The earliest perfectly independent work of which we have contemporary record is the celebrated

'Assunta,' now in the Academy at Venice, which was commissioned in 1516, and finished in 1518, and we have the two allegories, also dating from these years, which were painted for the Duke of Ferrara. These are the famous 'Worship of Venus' and the 'Bacchanal,' both now at Madrid. Some time before this, however, Titian had painted for the Duke the so-called 'Cristo della Moneta' of the Dresden Gallery, which is spoken of by Vasari as something "stupendous and miraculous," and several 'Sante Conversazioni' pieces must also date from this period. In the year 1513 we get an insight into Titian's character by a letter still extant in which he offers himself to the Doge and Council of Venice to paint in the Hall of the Great Council, in the Ducal Palace:—"I, Titian of Cadore," the letter begins, "having studied painting from childhood upwards, and desirous of fame rather than profit, wish to serve the Doge and Signori, rather than His Highness the Pope and other Signori who in past days and even now have urgently asked to employ me." He then begs to be employed "on the canvas of the battle, which is so difficult that no one as yet has had the courage to attempt it," and asks for "the first broker's patent for life that shall be vacant" in payment. This request was granted, but it led to so much opposition on the part of Giovanni Bellini that the Council had to revoke its decree, and Titian did not get his patent (a sort of sinecure, or retaining fee given to the best artist of the time in consideration of doing certain work) until after Bellini's death in 1516. Before this, however, he had already begun painting in the Hall of Council, but he could not for many years be got to finish the great battle-piece he had undertaken, and his delays led to much dissatisfaction on the part of the Council, and even from time to time to the revocation of his patent.

Much has been written concerning the intercourse of Titian with Alfonso, Duke of Ferrara, and the friendship he formed with Ariosto, whom he met at that Prince's brilliant court. His first recorded journey to Ferrara was made in February 1516, when he lodged with two assistants in the Castello of Ferrara, receiving weekly rations of "salad, salt meat, oil, chestnuts, tallow candles, oranges, cheese, and five measures of wine." It was at this time that he probably completed Bellini's celebrated 'Bacchanal,' now at Alnwick, following up this work by the two allegories already mentioned, the 'Worship of Venus' and the 'Bacchanal,' both at Madrid. He painted, moreover, the portraits of Alfonso and his wife, Lucrezia Borgia, now lost, and that of the Duke's mistress, the beautiful Laura Dianti, known to us by several old copies, the best of which is in Sir Frederick Cook's Collection at Richmond. He was backwards and forwards a good deal during these years between Venice and Ferrara, completing probably in 1523 the finest of the paintings that he produced for Alfonso, the 'Bacchus and Ariadne,' now the pride of our National Gallery. From this year onward Titian's career is a succession of triumphs. Federigo Gonzaga, Marquess, and afterwards Duke, of Mantua, became Titian's noble patron, and numerous letters have been found in the Mantuan archives that passed between the painter and this Prince, all tending to show the high esteem in which he was held by his contemporaries. No painter indeed was ever more favoured by the great than Titian, and soon he numbered kings, popes and emperors among his employers and correspondents. Of Titian's domestic life not much is known. His wife, Cecilia, whom he had married in 1525, died in 1530, after having borne him four children—his scapegrace son, Popomio, who took priest's orders, and for whom he was always seeking benefices; Orazio, who followed his father's profession; a daughter who died young; and another one, Lavinia, whom he has immortalized.

In 1531, the year after his wife's death, Titian left the house in the San Samuele quarter in Venice, where he had resided since 1516, and took another in the north-eastern suburb of Biri, where his children were brought up under the care of his sister. The charms of Titian's house and garden at Biri, and of the society which assembled there, are revealed to us in a letter appended by the Latinist Priscianese to the first edition of his Grammar, published in 1540. In this letter he describes an entertainment in Titian's garden at which he met the architect Sansovino, Jacobo Nardi, the historian of Florence, and Pietro Aretino, who was one of Titian's most intimate friends. Many other distinguished visitors were received by Titian; but very often his profession called him away from Venice, and we find him at one time at Ferrara, at another at Mantua, and afterwards travelling in the interests of his noble patrons to Bologna, Augsburg, Milan, and other places. The year 1530 is the date assigned by Vasari for Titian's first meeting with the Emperor Charles V. He affirms that Titian was sent for after the Emperor's coronation to Bologna, and there painted such a magnificent portrait of his Majesty in complete armour, that he was presented with a thousand scudi for the same, of which, however, he had subsequently to refund half to Alfonso Lombardi the sculptor. But much doubt is thrown on this story by Crowe and Cavalcaselle, who find that its statements are not proved by authentic records. It seems, indeed, more probable that it was during the Emperor's second visit to Bologna in 1533 that he first sat to Titian for his portrait. Vasari likewise states that the Emperor was so pleased with Titian's likeness of him that he would never afterwards sit to any other master; but this again is doubtful. It is certain, however, that Titian received high honour at the Imperial Court, where he painted not only the Emperor himself many times, but also most of the great lords, ministers, and agents who surrounded him, receiving in return, besides a liberal number of gold scudi, other payment in the shape of grants and patents. By one of these he was created a Count Palatine of the Empire, with the power of appointing notaries and ordinary judges, and of legitimizing the illegitimate offspring of persons below the rank of prince, count, or baron. He was likewise made a Knight of the Golden Spur with all its privileges, one of which was the right of entrance to the Imperial Court at any time.

In 1536 Titian was with the Emperor again, both at Mantua and Asti. At this time he obtained a grant of a pension on the treasury of Naples from the Emperor, which, however, was not paid for many years, although he "bombarded the treasury with letters," and Aretino in his name "moved heaven and earth" for the same purpose. Much of Titian's work seems to have been paid for by his patrons in this unsatisfactory manner, giving rise to many heartburnings and disappointments, as is well seen in his letters, most of which have reference to these business details.

VECELLI TIZIANO

CALLED

TITIAN

Hanfstängl photo] [*Althorp Collection*

THE OLD CORNATO

On Titian's return to Venice, after his second visit to the Emperor, he found a rival in the field. Although his city was doubtless proud of his successes, it could scarcely brook his continual neglect of the work he had undertaken. The great battle-piece that he had promised was not yet accomplished, although Titian had held the office, and drawn the salary of the Senseria, ever since 1516. Accordingly, by a severe decree, dated 1537, he was called upon to refund all he had received during the time in which he had done no work, and there seemed every chance that Pordenone, who had already painted in the Public Library, would be installed in his place. This severity seems to have brought Titian to a sense of his obligations, and he immediately "threw upon canvas" his magnificent representation of the 'Battle of Cadore,' which unfortunately perished by fire in 1577, and is now only known to us at second hand.

In 1541 Titian was again with the Emperor at Milan, but seems to have returned quickly to Venice, where he entered upon many new engagements. In the early letter to the Council which has been quoted, he alludes to having been "urgently asked" to work for the Pope. He received, indeed, several invitations to Rome, but he does not appear to have gone there until 1545, when he was received with great distinction by Paul III., by Cardinal Farnese, who had been for some time trying to lure him to the Holy City, and by his learned friend Cardinal Bembo. Rooms were assigned him in the Belvedere, that he might have easy access to the Farnese family, upon whose portraits he was engaged; and Vasari, whose acquaintance he had before made in Venice, undertook to show him the sights of the city. He likewise at this time made the acquaintance of Michelangelo, whose opinion of his work Vasari has reported. Titian's portraits of Paul III., of Cardinal Farnese, and of the Duke Ottavio, the Pope's grandson, were executed during this visit to Rome, as well as other portraits, and his 'Danae,' now in the Naples Museum.

In the winter of 1548, we find Titian undertaking a long and fatiguing journey across the Alps, in order to join Charles V. at Augsburg. Aretino, in one of his letters, has described the scene that took place in Venice when he was about to depart; how every one tried to gain possession of some small work of his, thinking that henceforth he would not deign to paint for any one but the Emperor. That Titian's powers, in spite of his age, were in full vigour at this time, is shown by the amount of work he accomplished. His industry indeed to the very last is perfectly amazing. At this time, in Augsburg, he not only painted the fine portrait of Charles V. on the field of Muhlberg, now in the Madrid Museum, but likewise portraits of King Ferdinand, his five daughters and two sons, Mary of Hungary, John Frederick the Elector of Saxony, the Emperor's noble prisoner, Maurice of Saxony, and most of the other noble and princely personages who were then at the Imperial court. The German master, Lucas Cranach, who had accompanied the Elector into captivity, was also at Augsburg, and drew Titian's portrait. But probably the chief object of Titian's call to Augsburg was to paint the portrait of the morose Prince who won the heart of Mary Tudor. Titian's portraits of Philip of Spain are well known, for they exist in many replicas, but the one executed at this time is, according to Crowe and Cavalcaselle, the large full-length in the Madrid Gallery, the original sketch for which was once in the Barbarigo Collection at Padua. A number of letters have been found in the Simancas archives that passed between Titian and Philip II., most of them relating to commissions executed for that monarch, for whom, besides portraits, Titian painted several religious and mythological subjects. Spain, indeed, in the latter part of his life, received the greater number of his works. Titian's splendid vigour of constitution and indomitable energy seem never to have failed, and not even in the last years of his life can we see any signs of decay in his art. Vasari found him in 1566 with the brushes still in his hand, and even in 1574 he was able to receive a royal visitor —Henry III. of France—with his wonted magnificence. It was not, indeed, until 1576, that this prince of painters, who had "never received from heaven anything but favour and felicity" (so far at least as Vasari knew), succumbed at last to the terrible plague which desolated Venice in that year, and which carried off also his painter-son Orazio within the course of a few days. The law by which the churches at Venice were closed to the plague-stricken was set aside in Titian's case, and he was honourably buried in the church of the Frari, for which he had painted his great 'Assumption,' and his beautiful votive altar-piece, the 'Madonna di Casa Pesaro.'

Of Titian's art it may be said that it reaches the highest perfection of sensuous beauty. As a colourist he stands perhaps unrivalled; but we miss in his works that spiritual loveliness which moves the heart more than the senses in the works of several other Italians. "The Venetian mind, and Titian's especially as the central type of it, was wholly realist, universal, and manly," writes Ruskin. In truth the asceticism of the early religious painters had no hold over the Venetians of the 16th century, who strove like the Greek artists before them to represent human life in its full enjoyment and animal perfection. No one has ever done this more splendidly than Titian. His method and the secret of his colour have been eagerly sought after by succeeding artists, though he himself was wont to declare that his secret only consisted of "black, red, and white, and all three well in hand." As a portrait painter Titian is generally admitted to hold the first rank. "Titian," says Kugler, "may be considered the finest portrait painter of all times. He was not content with giving his subjects all that was grand in style, he also gave them the appearance of dignified ease. He seems to have taken them at the happiest moment, and thus left us the true conception of the old Venetian, by the side of whom all modern gentlemen look poor and small." His female portraits, too, have a wonderful charm. No estimate of Titian's art would be sufficient without mentioning the surpassing beauty of his landscape backgrounds. The first picture, claiming to be nothing but a landscape, mentioned in the annals of Italian painting, is one by Titian, which is spoken of by Ridolfi as 'A Landscape with Soldiers and Animals,' in the collection of Paolo del Sera. The background in the now destroyed 'S. Peter Martyr,' added enormously to its effect, and in many of his lighter subjects, we find the same charm of harmonious and poetic landscape. Titian is said to have engraved himself, both on copper and wood, but it is more probable that he employed engravers to execute his designs. Under the title of 'The Triumph of Faith,' he published

a series of rough but powerful woodcuts, somewhat in the manner of Mantegna, representing a religious triumph. Works :

Alnwick.	*Gallery.*	Bellini's 'Feast of the Gods.' (*Finished by Titian.*)
Ancona.		Crucifixion.
,,	*S. Domenico.*	Altar-piece. 1520.
Antwerp.	*Gallery.*	Alexander VI. presenting Baffo to St. Peter.
Ascoli.	*Gallery.*	St. Francis receiving Stigmata.
Berlin.	*Gallery.*	Daughter of Roberto Strozzi.
,,	,,	Portrait of himself.
,,	,,	Portrait of Lavinia.
Besançon.	*Gallery.*	Portrait of Granvella.
Boston, U.S.A.	*Mrs. Gardner.*	Europa.
Brescia.	*SS. Nazzaro and Celso.*	Altar-piece. 1522.
Dresden.	*Gallery.*	Madonna and Saints.
,,	,,	Tribute Money.
,,	,,	Lavinia as Bride. 1555.
,,	,,	Lavinia as Matron.
,,	,,	Portrait of a man.
,,	,,	Lady in red dress.
Florence.	*Pitti.*	'La Bella.'
,,	,,	Pietro Aretino. 1545.
,,	,,	Magdalen.
,,	,,	'The young Englishman.'
,,	,,	Philip II.
,,	,,	Ippolito de' Medici. 1533.
,,	,,	Tommaso Mosti.
,,	,,	Head of Christ.
,,	*Uffizi.*	Duchess of Urbino. 1537.
,,	,,	Duke of Urbino. 1537.
,,	,,	Flora.
,,	,,	Madonna, with St. Antony.
,,	,,	Venus, with Cupid.
,,	,,	Venus (of the Tribuna).
,,	,,	Beccadelli. 1552.
London.	*Nat. Gallery.*	Holy Family and Shepherd.
,,	,,	Bacchus and Ariadne. 1523.
,,	,,	'Noli me Tangere.'
,,	,,	Madonna, with St. John and St. Catherine.
,,	*Bridgewater House.*	'The Three Ages.'
,,	,,	Venus Anadyomene.
,,	,,	Diana and Actæon. 1559.
,,	,,	Diana and Callisto. 1559.
,,	*Hertford House.*	Perseus and Andromeda.
,,	*Duke of Northumberland.*	The Cornaro Family.
,,	*D. Mond.*	Madonna.
,,	*Mr. Wernher.*	Portrait of Giacomo Doria.
Madrid.	*Prado.*	Bacchanal. 1516–18.
,,	,,	Venus Worship. 1516–18.
,,	,,	Alfonso d'Este (?). 1518.
,,	,,	Charles V. 1533.
,,	,,	Philip II. 1550.
,,	,,	Venus and Adonis.
,,	,,	The Forbidden Fruit.
,,	,,	Charles V. on Horseback. 1548.
,,	,,	Danaë. 1554.
,,	,,	Venus and Youth at Organ.
,,	,,	Salome (Lavinia).
,,	,,	'La Gloria.' 1554.
,,	,,	Entombment. 1559.
,,	,,	Sisyphus.
,,	,,	Prometheus.
,,	,,	St. Margaret.
,,	,,	'Ecce Homo.'
,,	,,	'Mater Dolorosa.'
,,	,,	Allegory of Battle of Lepanto.
,,	,,	Allocution of Alfonso d'Avalos. 1541.
,,	,,	Religion succoured by Spain.
,,	,,	Portrait of Himself.
,,	,,	Isabella of Portugal.
Maniago.	*Gallery.*	Portraits of Irene and Emilia Spilimberg.
Medole.	*Duomo.*	Altar-piece.
Milan.	*Brera.*	St. Jerome.
Milan.	*Brera.*	Antonio Porcia.
Munich.	*Gallery.*	Charles V. 1548.
,,	,,	Madonna.
,,	,,	Christ crowned with Thorns.
Naples.	*Gallery.*	Philip II.
,,	,,	Paul III. with his Nephews. 1545.
,,	,,	Danaë.
,,	,,	Paul III.
New York.	*Metro. Mus.*	So-called Giorgio Cornaro (ex Castle Howard).
Padua.	*Gallery.*	Scuola del Santo (*three frescoes*). 1511.
Paris.	*Louvre.*	Madonna with Saints.
,,	,,	'Vierge au Lapin.'
,,	,,	Christ at Emmaus.
,,	,,	Madonna with St. Agnes.
,,	,,	Crowning with Thorns.
,,	,,	Entombment.
,,	,,	St. Jerome.
,,	,,	'Venus del Pardo.'
,,	,,	Francis I.
,,	,,	Allegory of d'Avalos.
,,	,,	'L'homme au Gant.'
,,	,,	Portrait of a Man.
,,	,,	'Laura de' Dianti.'
Petersburg.	*Hermitage.*	The Magdalen.
,,	,,	Toilette of Venus.
,,	,,	Paul III.
Rome.	*Villa Borghese.*	'Sacred and Profane Love.'
,,	,,	St. Dominic.
,,	,,	Education of Cupid.
,,	*Capitol.*	Baptism of Christ.
,,	*Vatican.*	Madonna and six Saints. 1523.
Serravalle.	*Duomo.*	Altar-piece. 1547.
Trent.	*Private Coll.*	Portrait of Christoforo Madruzzo.
Treviso.	*Duomo.*	Annunciation.
Urbino.	*Gallery.*	Resurrection.
,,	,,	Last Supper.
Venice.	*Academy.*	Assumption. 1518.
,,	,,	John the Baptist.
,,	,,	Presentation of the Virgin. 1540.
,,	,,	Pietà. 1573. (*Finished by Palma Giovane.*)
,,	*Frari.*	Pesaro Madonna. 1526.
,,	*Gesuiti.*	Martyrdom of St. Lawrence.
,,	*S. Giov. Elemosinario.*	St. John. 1533.
,,	*S. Lio.*	St. James.
,,	*S. Marcuola.*	Christ Child, and Saints.
,,	*S. Maria della Salute.*	St. Mark Enthroned.
,,	,,	Descent of Holy Spirit.
,,	,,	Medallions in Roof of Choir.
,,	,,	Three Ceiling Pieces.
,,	*S. Marziale.*	Tobias and Angel.
,,	*S. Salvatori.*	Annunciation.
,,	,,	Transfiguration.
,,	*S. Sebastiano.*	S. Nicolas of Bari.
,,	*Palazzo Reale.*	Ceiling Painting of 'Wisdom.'
,,	*Doge's Palace.*	St. Christopher. 1523.
,,	,,	Doge Grimani before 'Faith.' 1555.
,,	*Scuola di San Rocco.*	Annunciation.
Verona.	*Duomo.*	Assumption of the Virgin.
Vienna.	*Gallery.*	'Madonna of the Cherries.'
,,	,,	'Little Tambourine Player.'
,,	,,	Large 'Ecce Homo.' 1543.
,,	,,	Isabella d'Este. 1534.
,,	,,	'Das Mädchen in Pelz.'
,,	,,	Benedetto Varchi.
,,	,,	John Frederick of Saxony. 1548.
,,	,,	Jacopo di Strada. 1566.
,,	,,	Shepherd and Nymph.
,,	*Czernin Gallery.*	Portrait of Doge Gritti.

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Crowe and Cavalcaselle, 'Titian.' London, 1877.
Gronau, 'Tizian.' Berlin, 1900.

VECELLI TIZIANO

CALLED

TITIAN

Hanfstängl photo] [*The Accademia, Venice*

THE ASSUMPTION

Claude Phillips, 'The Earlier and Later Work of Titian.' Portfolio, 1897, 1898.
Knackfuss, 'Tizian.' Leipzig, 1900.
Lafenestre, 'La vie et l'Œuvre de Titien.' Paris, 1886.
Morelli, 'Italian Painters.' 1890, *passim*.
Burckhardt, 'Cicerone,' *passim*.

The above give the most authentic accounts of the life of the painter. The older authorities comprise :

Dolce, 'L'Aretino.' 1557.
Vasari, 'Lives.' 1568.
Borghini, 'Riposo.' 1584.
Ridolfi. 1648.
Tizianello, 'Anonimo.' 1622.

There is besides a vast quantity of literature on special points connected with his life. H. C.

TITO, POMPILIO, an obscure engraver, who was at work in Rome about the year 1685. His prints are said to be marked with the initials P. T.

TITO, SANTI DI, painter, born at Borgo S. Sepolcro, in the Florentine state, October 6, 1536, was first a disciple of Agiolo Bronzino, but, according to Baldinucci, afterwards became a scholar of Baccio Bandinelli. He also studied hard from the antique at Rome, and from the works of the Roman masters. He returned to Florence a correct draughtsman, and distinguished himself in everything but colour. Vasari says he finished a picture of Sogliani's for S. Domenico, at Fiesole ; also that he painted in the Belvedere of the Vatican, and on the catafalque of Michelangelo. He excelled in architectural perspectives, with which he gave dignity and variety to his compositions. Among his best works are : 'Christ with the Disciples at Emmaus,' in the church of S. Croce, at Florence ; the 'Resurrection of Lazarus,' in the cathedral of Volterra ; the 'Madonna,' in S. Salvatore, Florence ; the 'Burial of Christ,' in S. Giuseppe ; a 'Baptism of Christ by St. John,' in the Corsini palace, Florence ; as well as portraits in the Uffizi and in the Torrigiani collection. Santi died at Florence, July 23, 1603.

TITO, TIBERIO DI, (VALERIO,) the son of Santi di Tito, was born at Florence in 1573, and instructed by his father. He did not, however, follow the same style, but devoted himself to portrait painting, which he practised with success. He also excelled in small pencil portraits, on which he was much employed by Cardinal Leopoldo de' Medici. A considerable collection of heads drawn by him for that prince, are preserved in the Florentine Gallery. He died in 1627.

TIVOLI, ROSA DI. See ROOS.

TIZIANO, GIROLAMO DI. See DANTE.

TKADLIK, FRANZ, (KADLIK,) born at Prague in 1786, was destined for the church, and became a painter late in life. At Prague he studied under Bergler. In 1817 he entered the Vienna Academy, and in 1825 he was sent to Rome as a pensioner of the Emperor. On his return to Prague he became Director of the School of Fine Arts. He died at Prague in 1840.

TOBAR, DON ALONSO MIGUEL DE, an historical painter, and copyist of Murillo, was born at Higuera, near Aracena, in 1678. He went young to Seville, and placed himself under a painter of very little ability, named Juan Antonio Faxardo. He applied himself to copying the easel pictures of Murillo, and became so great an adept that many passed even in his own time as originals. In the church of St. Isidro, at Seville, are two pictures, one representing 'The Good Shepherd,' and the other, 'The young St. John,' which are copies, with variations, of the two so well known in England, the latter of which is in the National Gallery. In 1729, Tobar succeeded Teodoro Ardemans as painter to Philip V., and removed to Madrid, where he painted a great number of portraits. Of his own creations, the best, perhaps, are, 'Our Lady of Consolation,' in the cathedral of Seville, and 'The Divine Shepherdess,' in the Royal Collection, Madrid. Of his copies after Murillo, the most celebrated, as such, is one in the church of Santa Maria la Blanca de Sevilla ; which passed for a Murillo till the original was discovered in the palace at Madrid. Tobar died at Madrid in 1758.

TOBIN, J., an obscure English engraver, who, about the year 1770, etched several landscapes after H. Grimm, Both, Ostade, and other masters. Some of his plates were printed in colours.

TOCCAGNI. See PIAZZA, ALBERTINO.

TOCQUÉ, LOUIS, (TOUCQUET,) a painter, born in Paris in 1696, was first a scholar of Nicolas Bertin, and afterwards of Hyacinth Rigaud. Tocqué devoted himself chiefly to portraits. He became a member of the Paris Academy in 1734. He was invited by the Empress Elizabeth to the Russian court, where he painted the portrait of that princess, and met with general encouragement. He spent two years at St. Petersburg, moving thence to Copenhagen, where he painted several members of the Royal Family of Denmark. He married the daughter of the painter Nattier, and died in Paris, February 10, 1772. The following examples of his art are in public galleries :

Amiens.	*Museum.*	Portrait of a Young Man.
Bayeux.	„	Portrait of a Lady and her Daughter.
Marseilles.	„	Portrait of the Comte de Saint Florentin.
Nantes.	„	Portrait of a Lady.
Paris.	*Louvre.*	Portrait of Marie Leczynska.
„	„	Portrait of the Dauphin Louis son of Louis XV.
„	„	Portrait of Mme. de Graffigny. *And four in the La Caze Collection.*
Versailles.	*Mus. Hist.*	Portrait of the Empress Elizabeth of Russia.
„	„	Portrait of the Poet Gresset. *And three others.*

TODD, HENRY G., was a native of Ipswich, and became well known as a skilful painter of still-life, particularly of flower and fruit-pieces. He exhibited at the Royal Academy in 1888, and more frequently at Suffolk Street and other Exhibitions. He died at Ipswich in September 1898, at the age of 51. M. H.

TODT, MAX, German painter ; born in 1847 at Paderborn ; studied at the Düsseldorf Academy, and became a pupil of W. Sohns ; in 1877 he settled at Munich as a painter of genre, pictures such as 'Liebelei,' 'Stillvergnügt,' and 'Herzensfrage' being among the best of this sort. He died at Munich, May 7, 1890.

TOEPUT, LODEWYK, (POZZO, POZZO-SERRATO,) was born at Mechlin in 1550. According to Descamps, he went at an early period of his life to Italy, where he passed the remainder of his days. He won some reputation as a painter of landscapes, fairs, and markets. He also had some repute as a poet. He chiefly resided at Trevigi, in the Venetian State, where he was still living in 1604.

TOFANELLI, STEFANO, painter, born at Lucca, in 1750, was a pupil of Niccolò Lapiccola in Rome. He was employed by the first engravers of the day to make drawings for them, and among other things

drew for Volpato, Raphael's 'Parnassus,' a 'Sibyl and two Prophets,' by Michelangelo, Guido Reni's 'Martyrdom,' Guercino's 'Aurora' and 'Day and Night,' and a Landscape by Claude Lorraine; for Morghen, Poussin's 'Dance of the Hours,' Raphael's 'Jurisprudence,' 'The Transfiguration,' and 'Miracle of Bolsena;' and Murillo's 'Magdalene.' He also worked for Bettelini, Fontana, and Folo, and himself painted altar-pieces, portraits, and some mythological scenes. In 1781 he opened an Art School in Rome, but he afterwards returned to Lucca, and in 1802 became Professor of Drawing at the University of S. Frediano. He died at Lucca early in the 19th century.

TOGNONE, Antonio, a fresco painter of Vicenza, who was instructed by Zelotti, during his stay in that city (*circa* 1580), where certain frescoes by Tognone still remain. He died young at Vicenza.

TOJETTI, Vergilio, Italian painter; born in 1849 at Rome; a pupil of his father's, and subsequently studied under Gérôme and Bouguereau. In 1870 he went to America and established himself in New York. Among his works we may mention: 'Fuori del Paradiso,' 'La Favorita,' 'Piccolo Accidente,' and 'Tentazione.' He died in New York in April 1901.

TOL, Dominicus van, was born at Bodegrave, between 1631 and 1642. He was the nephew and scholar of Gerard Dou, and one of his most successful imitators. Some of his interiors partake of the manner of Brekelenkam. He practised for a time at Amsterdam, but most of his life was passed at Leyden. He died there in 1676. A David and a Peter van Tol have been mentioned, but there is reason to believe them identical with Dominicus. Works:

Amsterdam.	*Rijks Museum.*	The Mouse-trap.
„	„	Portrait of Hendrick Spiegel.
„	„	A Family Scene (copy after Dou).
Copenhagen.	*Gallery.*	A Savant in his Study.
Dresden.	*Gallery.*	An Old Man eating a herring.
„	„	An Old Woman winding yarn.
Leyden.	*Museum.*	A Woman cooking pancakes.
London.	*Bridgewat. Gal.*	An Old Man reading.
„	„ „	An Old Woman with a Book.
„	„ „	Woman caressing a Dog.
Petersburg.	*Hermitage.*	The Lace-maker.
„	„	The Bird's Nest.

TOL, Nicolas, son of James, pupil of Cornelius van Poelenburg, joined the Guild at Utrecht in 1635.

Vienna.	*Liechtenstein Gallery.*	Judgment of Paris.
„	*Baroness A. Stummer.*	Bath of Diana.

W. H. J. W.

TOLEDO, Juan de, a Spanish painter, was born at Lorca, Murcia, in 1611. He was the son and pupil of Miguel de Toledo, an obscure artist. According to Palomino, he went to Italy when young, and studied under Anniello Falcone at Naples. He afterwards went to Rome, where he became the disciple and friend of Michelangelo Cerquozzi, called delle Battaglie. On his return to Spain he established himself at Granada, and acquired a distinguished reputation as a painter of battles and sea-pieces, and also of history. There are several of his works in the churches at Granada, Talavera de la Reyna, Madrid, and Alcalá de Henares. At some time in his life he served in the army, and was commonly known as *el capitan*. He died in 1665.

TOLEDO, Juan de, a pupil of Luis Tristan, flourished from 1641 to 1645, and painted a number of pictures in the cathedral of Toledo; a small 'Virgin, Christ, and St. John' by him is preserved in the sacristy of the Capuchin Church at Toledo.

TOLENTINO, Francesco di, a painter of the 16th century, who worked in the style of Pinturicchio. He was probably the author of the frescoes in S. M. Nuova, Naples, from the life of Christ; of a 'Pietà', an 'Adoration of the Kings,' eight scenes from the life of St. Barbara, and a 'Virgin with Saints and Angels' in the cloister church of Liveri, near Nola.

TOLMEZZO, Domenico, and Martino di Candido da, two brothers, who worked at Udine in 1479, as painters and statuaries, overlaying their figures with feigned draperies in paint. Messrs. Crowe and Cavalcaselle attribute frescoes in the following churches to Domenico: Sant' Antonio, at Mione; Santa Catarina, at Luint; San Vito, at Liaris; San Leonardo, at Osais; San Floriano, at Forni di Sopra, and San Leonardo, at Forni di Sotto. A more fully authenticated work by him is an altar-piece in the Duomo of Udine—a 'Madonna with Saints' above, and an 'Entombed Christ with Angels' below—signed '1479. *Opus Dominici de Tumetio.*'

TOLMEZZO, Giovanni Francesco da, a painter of Udine, was the son of one Oderico di Daniele of Sacchieve. He flourished towards the close of the 15th century, and though not related in any way to Domenico da Tolmezzo, was one of the journeymen associated with him in the carrying out of certain frescoes (see preceding article). In 1489 he painted the frescoes in the church of S. Antonio at Barbeano, which still remain, though much damaged in parts; in 1493, those in San Martino at Sacchieve; there is also in this church an altar-piece representing the patron saint dividing his cloak, evidently painted by the same hand. At the entrance there is the following inscription on a pilaster: *Opera di Zuane Francesco de Tolmezzo depentor fu de M. Duri, Daniel d. Soclevo de la Ghaxada de queli del Zoto,* 1493. He was further the author of frescoes, now partly obliterated, in the church of Provesano. A picture on panel of a 'Virgin and Child with Angels,' is also known as his work, and is in the possession of Signor C. Astori at Udine.

TOLOSANO. See Baron, Jean.

TOMASI, Niccola, called Colantonio del Fiore, lived in the middle of the 14th century, and was the contemporary and acquaintance of Andrea Orcagna. He was one of the first promoters of the Guild of Painters at Florence. In S. Antonio Abbate, at Naples, is an altar-piece by him painted in 1371. It was originally a triptych, having in its centre, 'St. Anthony, the Abbot, enthroned between Saints.' Of this artist's birth or death nothing is known.

TOMBE, La. See La Tombe, Nicolaas.

TOMÉ, Diego, an engraver of Toledo, who executed, in 1726, a title-page representing 'St. Ildefonso receiving the Marian chasuble,' surrounded with an architectural design by Narciso Tomé.

TOMÉ, Luca di. See Thomé.

TOMKINS, Charles, painter and engraver, was the eldest son of William Tomkins, A.R.A., and brother of Peltro Tomkins. He was born in London about 1750, and in 1776 gained a premium from the Society of Arts. He exhibited several landscape views at the Academy, some of which he subsequently engraved. In 1782 he engraved,

jointly with Jukes, Cleveley's 'Floating Batteries before Gibraltar,' and in 1796 published 'A Tour in the Isle of Wight,' containing a series of eighty views, engraved from his own drawings. Other works by him are: 'Review in Hyde Park,' 1799 (printed in colours); 'Views of Reading Abbey,' and 'Illustrations to Petrarch's Sonnets,' the two last published in 1805. He died about 1810.

TOMKINS, PELTRO WILLIAM, an English engraver in the chalk and dotted manner, and a distinguished scholar of Bartolozzi. was born in London in 1760. Many of his early works were after Angelica Kauffman, and other painters of the time; but his best plates are those after Italian and Dutch masters for the publication entitled 'The British Gallery of Pictures,' and for the 'Stafford Gallery.' Of the latter some impressions were printed in colours. He also engraved the plates for 'Original designs of the most celebrated masters of the Bolognese, Roman, Florentine, and Venetian schools' (1812); for Tresham's 'Gallery of Pictures' (1814); for 'Illustrations of Modern Scripture' (1832); for a splendid edition of 'Thomson's Seasons,' after pictures by W. Hamilton; and for 'The Birth of Love,' by Bland Burgess, from designs by the Princess Elizabeth of England. He engraved, too, some plates from his own designs, among them 'Innocent Play' and 'Love and Hope.' One very rare private plate by him is the portrait of

Margaret Audley, Duchess of Norfolk; *after Lucas de Heere.*

Many small ornamental prints for publications of the day, which were probably engraved by scholars under his direction, bear his name. He died in London, April 22nd, 1840.

TOMKINS, WILLIAM, A.R.A., an English landscape painter, born in London about the year 1730, was the son of an obscure painter. In 1763 he obtained a premium for a landscape, and was among the first associates of the Royal Academy. He exhibited at the Academy from 1769 to 1790, his subjects being chiefly views, with birds and dead game. Six views of Windsor by him were engraved. He painted numerous landscapes and views of gentlemen's seats in England and Scotland; there are also some copies of Hobbema and other Dutch landscape painters by him. He died in London, January 1st, 1792.

TOMLINSON, J., an English engraver, who practised in London in the early part of the 19th century. Receiving a good offer of employment in Paris, he settled there, but falling into bad company, he took to drinking and debauchery, and finally drowned himself in the Seine in 1824. His works were principally landscape views.

TOMMASO D'ANTONIO. See MANZUOLI.

TOMMASO, BARTOLOMMEO DI. See BARTOLOMMEO

TOMMASO BARISINO OF MODENA, (*not* Rabisino, as he used to be called. This account corrects the biography in vol. iv. pp. 174–5,) usually called TOMMASO DA MODENA, born, according to documents recently discovered in the archives at Modena by Signori Bertoni and Vicini, in 1325 or 1326, died probably early in 1379. His name first appears in a document of 1339 relating to the sale of a house at Modena by his father Barisino Barisini, who was also a painter, and Tommaso himself bought property there in 1366. The following signed works are universally admitted to be by Tommaso:

Karlstein, Bohemia.	*Church of Our Lady.*	Fragments of an altar-piece: The Madonna and the Ecce Homo; in the upper course, half-lengths of Saints. *The panel with the Madonna signed: "Thomas de Mutina." Painted originally for the chapel of St. Nicholas at Karlstein. (See Neuwirth, 'Wandgemälde,' etc., d. Burg Karlstein.)*
Treviso.	*Chapter house of the Dominicans of S. Niccolò.*	Frescoes of Saints and a series of Dominican monks. *Signed and dated* 1352.
Vienna.	*Gallery.*	Madonna and Child with SS. Wenceslaus and Palmasius. *Signed: "Thomas de Mutina. . . . Barisini Filius." Probably ordered for the church of St. Palmasius at Budnian below Karlstein between* 1356 *and* 1364; *eventually it formed the altar-piece of the Kreuzcapelle in the castle of Karlstein, where it remained until* 1780, *when it was removed to Vienna. (Neuwirth.)*

It is still an open question whether Tommaso da Modena was one of the artists summoned to Bohemia by the Emperor Charles IV. to assist in the decoration of Schlosz Karlstein. The fact that the two signed altar-pieces by Tommaso mentioned above were executed for churches there proves his connection with the place though not necessarily his presence at Karlstein, but in the wall paintings still existing in the castle not a trace of his hand is seen. With the exception of the 'Madonna and Child' in the chapel of St. Catharine, which shows Italian influence, these works appear to be by northern artists. Tommaso was absent from Modena from 1346 until the late spring of 1358, but in these years he was probably engaged upon paintings at Treviso; in 1358 he was again at Modena, and appears to have been living there in 1368. In the same year Charles IV. paid a visit to that city, and it is possible that the painter may then have entered into personal relations with the Emperor. Subsequent to this date Tommaso's name is not met with again at Modena until 1379, when he is spoken of as dead, and it has been conjectured that if he actually went to Karlstein it must have been at this period (1368–1379), but of these latter years of his life we have at present no information. In addition to the paintings already mentioned, Herr v. Schlosser, one of the best connoisseurs of the works of Tommaso, considers that he may be the author of the miraculous Madonna of S. Maria Maggiore at Treviso, a much damaged picture, and of some of the frescoes on the pillars of the nave in the church of S. Niccolò in the same city; he also thinks it probable that some of the frescoes in the Capella Vecchia of S. Salvatore at Collalto may be early works of Tommaso, but he rejects the small triptych usually ascribed to him in the Gallery at Modena, which is entirely repainted, and bears an inscription of very doubtful authenticity—"Thomas fecit 1385." Were the date above suspicion it would still preclude the authorship of Tommaso Barisino, who died, as already stated, early in 1379. Professor Bailo ascribes to him the history of St. Ursula, an important series of frescoes formerly in the chapel dedicated to this saint in the church of S. Margherita at Treviso, which were removed to the Gallery on the destruction of that church. It may be noted

that the name of Tommaso is mentioned in connection with S. Margherita in May 1358, when he appears there as a witness. Other works are ascribed to this painter at Treviso and elsewhere, but on insufficient grounds. C. J. Ff.

TOMMASO DA SAN GIOVANNI. See GUIDI.

TOMMASO DI MARCO, a native of Florence, and a pupil of Orcagna; none of whose works are known to be extant. Vasari mentions a picture by him painted in 1392, in Sant' Antonio at Pisa, but this has been long destroyed.

TOMMASO DI STEFANO. See LAPO.

TOMMASO DI STEFANO. See GIOTTINO.

TOMMASO DI STEFANO, architect, painter, and miniaturist, born at Florence about 1496, was a scholar of Lorenzo di Credi, and the friend of Sogliani. His surname is said to have been Lunetti. He successfully imitated the manner of his master, and excelled particularly in the painting of draperies. He painted an altar-piece for the Villa d'Arcetri, representing the 'Nativity,' which is still to be seen in the chapel of the Capponi della Rovinate family, and carried out many architectural works in Florence and its neighbourhood. He died at Florence in 1564.

TOMMASO DI VIGILIA. See VIGILIA.

TOMMEL. See TEMMEL.

TOMOLIUS, LUCA, an engraver, whose name is affixed to a small portrait of F. Lælius Contesino, coarsely executed with the graver. He was probably identical with *Lucas Toniolus*, whose name appears on a portrait of Antonius Paulutius.

TOMPSON, RICHARD, mezzotint engraver, practised in London towards the close of the 17th century. He kept a shop for the sale of engravings, and also a printing office, which has caused it to be questioned whether the excellent prints which bear his name were really his productions, or merely sold by him. His engravings are chiefly after Kneller and Lely. A print of Nell Gwynne and her two sons, signed by him, is extant. His own portrait, painted by Soest, was engraved by Francis Place. Tompson died in 1693. Other plates:

Elizabeth, Countess of Southampton; *after Van Dyck.*
Mary Davis, with a guitar.
Prince Rupert; *after Lely.*
Gilbert Shelton, archbishop of Canterbury.
Lady Ann Montagu; *after Lely.*
Admiral Sir W. Berkeley.
Admiral Sir Joseph Jordan.

TOMS, PETER, the son of W. H. Toms, was a scholar of Hudson, and drapery painter to Sir Joshua Reynolds, Cotes, and West. He was one of the first forty Royal Academicians, and also held a situation in the Herald's Office. He went to Ireland to practise as a portrait painter, but not meeting with encouragement, he returned to England. The death of Cotes is said to have so deeply affected him, that he fell into a state of melancholia, and destroyed himself in 1776.

TOMS, W. H., an English engraver, who flourished about the year 1740. He engraved several views and architectural subjects, some plates for books, and a few portraits. He died about 1750. The following are among his best prints:

The Portrait of Sir Philip Percival; *after Van Dyck.*
Two Views of Greenwich Hospital; *after Lawranson.*
Four Views of Gibraltar; *after Macé.*
A set of eight Views in the Island of Jersey.
A series of English Views; *after Chatelain.* 1747.
A series of perspectives of ancient London churches; *after R. West.* 1736—39.
Twelve Views of Shipping.

TONDUZZI, GIULIO, painter, a native of Faenza, who flourished in the first half of the 16th century. He was a pupil of Giulio Romano. Lanzi mentions a 'Stoning of S. Stephen' by him in the church at Faenza, which from its resemblance to the works of his master, had been attributed to Romano.

TONELLI, GIUSEPPE, an Italian painter of perspectives and theatrical scenery, who flourished about 1668. He was a pupil of Chiavistelli. He worked chiefly at Bologna and Rome.

TONGE, ROBERT, landscape painter, was born in 1823, at Longton near Preston, the son of Robert Tonge (or Tongue), vicar of the parish. A desire for a military career having been frustrated by the refusal of his father to buy him a commission, Tonge decided to be a painter; to which end he became a pupil of R. Beattie, a Liverpool portrait painter of some ability. Tonge first exhibited at the Liverpool Academy in 1843 ('A Lancashire Trout Stream'), and became an Associate of that Society in or before 1851. He was a pretty regular contributor to the Liverpool Exhibitions until 1854; his only appearance at the Royal Academy was in 1853, with 'The Round Tower of Clondalkin, County Dublin.' Tonge was short and of robust build, a notable athlete, frank and jovial in disposition, pleasure-loving and self-indulgent. He eschewed society, except that of his boon companions. Excellence in art came to him with little effort, and he painted for a ready market with slight regard for fame, and yet with ever-growing technical excellence. The pre-Raphaelite Movement, which had so great an influence on his local contemporaries, left him unaffected. A career of great promise was abruptly cut short by an attack of phthisis. Tonge went to Egypt in quest of health, but died January 14, 1856, in a tent in the Temple of Luxor. Up to the end he continued to paint admirably. His landscapes are always well composed, atmospheric, rich and harmonious in colour, free from affectations. Popular in Tonge's lifetime, they have ever since been highly esteemed and cherished by local collectors. A tolerable example, unnamed, is in the Walker Art Gallery, Liverpool. E. R. D.

TONNO, ——, a Sicilian painter, the servant and pupil of Polidoro Caravaggio, whom he assassinated in order to get possession of his money. He was executed for this crime in 1543, at Messina.

TOOKEY, JAMES, an English engraver in the beginning of the 19th century. Specimens of his work will be found in Church's 'Cabinet of Quadrupeds,' and Bell's 'British Theatre.'

TOORENBURGH, GERRIT, born at Amsterdam about 1737, was a scholar of J. Ten Compe, and of C. Pronk. He painted landscapes and views of cities, and his drawings are good. He also decorated the interiors of houses, among them that of the Baron Van Esse, called the Old House of Scheffelaar. Toorenburgh died at Nykerk about 1785. In the Museum at the Hague there is a view of the Amstel at Amsterdam by him.

TOORENVLIET, ABRAHAM, son and pupil of Jakob Toorenvliet, was born in 1685. He painted portraits, and died in 1735.

TOORENVLIET, JAKOB, (TORENVLIET,) called JASON, was born at Leyden in 1641. He was instructed in design by his father, ABRAHAM TOORENVLIET, a glass painter, and for some time applied himself to painting portraits. With these he had acquired some reputation, when, in 1670, he was induced to accompany his friend Nicholas

Rosendaal in a journey to Italy. On his arrival at Rome, the works of Raphael became the particular objects of his study. To improve his colour he visited Venice, where he resided some time, and after an absence of six years returned to Holland, where his success was unequal to his hopes. He was the first master of Frans Mieris. He died at Leyden in 1719. Works:

Brunswick.	*Gallery.*	A party of men and women with books.
Dresden.	„	A Woman singing while a man plays the hurdy-gurdy.
„	„	A Fishwoman.
„	„	A Jew holding a book.
Vienna.	„	A Butcher's Shop.

TÖPFFER, Adam Wolfgang, born at Geneva in 1765, studied in Paris under Suvée and Delarive, and drew and painted landscapes, genre pictures, and scenes of peasant life, treating the latter with much drollery and humour. He died in 1847.

TÖPFFER, J. Rudolf, a draughtsman and art-writer, born at Geneva in 1799, was the son of Adam Töpffer. He was destined for his father's profession, but a weakness of eyesight prevented his becoming a painter. He devoted himself, however, with great success to draughtsmanship, and published a number of humorous works, illustrated with original drawings. Among these were a 'History of M. Jabot,' a 'History of M. Crispin,' and a pleasantly written book of travels, 'Voyages en Zig-Zag.' He was also the author of various critical writings on art, and was Professor of Æsthetics at the Academy of Geneva. He died at Geneva, June 18th, 1846.

TOPHAM, Francis William, was born at Leeds, on the 15th April, 1808, and as we have no record of his early life, it is inferred that he was self-taught in regard to art. It is recorded, however, that even in those early days he expressed a great wish to become a painter; but his father, being entirely ignorant in such matters, thought it best to apprentice him to an uncle who carried on the business of a writing engraver, and in this mechanical employment young Topham seems to have remained during the term of his apprenticeship. In or about the year 1830 he removed to London, but it was only, at first, to advance a step in the same calling, namely, that of heraldic engraving—just as, more than a century earlier, William Hogarth had done during his apprenticeship to a silversmith. Like Hogarth, too, being of an active and original turn of mind, he soon aspired to work of a higher character, and evincing aptitude and intelligence, his employers, Fenner and Sears, who had a large business both as engravers and publishers, entrusted him with the execution of a line-engraving, with the novel difficulties of which he is said to have struggled with only partial success, a more experienced hand—one Tombleson by name—having to be called in to his assistance. Gradually, however, Topham seems to have made advance in this branch of the art, and became entrusted with work for the pocket-book illustrations that were then in vogue, and to which the abilities of both John Pye, the engraver, and of William Havel, the designer, had given a certain distinction. Advancing in this kind of work, Topham became connected with Virtue, the publisher, and in this way obtained steady employment until, later on, he was enabled to throw off the laborious calling of a line engraver. In this vocation Topham produced plates after the drawings of both Thomas Allom and W. H. Bartlett; he also worked for S. C. Hall's 'Book of Gems,' Fearnside and Harrel's 'History of London,' Fisher's 'Drawing-Room Scrap-Book,' and the Waverley Novels. In addition to these and the like, he drew on the wood for Mrs. S. C. Hall's 'Midsummer Eve,' Moore's 'Melodies,' Burns' Poems, Dickens' 'Child's History of England,' 'The Book of Ballads,' and for the 'Illustrated London News.' His education as a painter he appears to have picked up for himself, in part from the study of nature, and in a measure at the Artists' Society in Clipstone Street, which he seems to have joined a little later. This small mutual improvement society had been originally started in quite a modest way by S. P. Knight and a few other artists, who, in about the year 1823, banded themselves together for the systematic study of rustic figures from the life. They drew their models as they could find them—from the streets, the highways, and byways—wherever they could be picked up; beggars, ballad-singers, gipsies, pifferari, street musicians, and tramps of all sorts and sizes—in their rags and dirt, as they could be caught. This Society had commenced with some eight or nine members, who first met, we are told, in a rough room down a stable-yard in Gray's Inn Lane; but the idea soon became popular, and more commodious quarters in Clipstone Street, Fitzroy Square, were engaged, and the new Society became a flourishing institution, developing later on into the now famous Langham Club, the art-home and art-school of so many famous brethren of the brush. Topham began to exhibit his work in 1832, and between that year and 1858 contributed seven to the Royal Academy, and showed three at the British, and three at the Suffolk Street Gallery. In 1842 he was elected an Associate, and the following year a Member of the New Society of Painters in Water-Colours. He went to Ireland in 1844 with Alfred Fripp, and here Topham seems at last to have quite found his feet. The feeling for character, for picturesqueness, and for colour, which are the special characteristics of his work, were at once brought to life amid these surroundings, and in the exhibition of his work the following year, they met with immediate recognition. He retired from the New Water-Colour Society in 1847, and joined the Old the following year, his election as an Associate being followed by full membership four months later. He was not a prolific producer, and his contributions usually ranged from a single exhibit to four or five subjects, at the most. But his work was ever notable and attractive, and did much for the popularity of the Exhibition. In the winter of 1852–3 Topham went to Spain, visiting Madrid, Seville, Cordova, Granada, Toledo, and other places of interest. If he had felt completely at home in Ireland, here he found even richer and more congenial material for his pencil. His Spanish drawings now became more coveted and popular than any of his previous work, and a succession of subjects like the 'Fortune-telling Andalusian,' 'A Gipsy Festival near Granada,' 'The Andalusian Letter-writer,' 'The Posada,' and 'Spanish Gossip,' quickly followed in succession. In 1860 he revisited Ireland, being accompanied by his son Frank W. W. Topham, and a brother artist, Baxter, and the fruits of this tour appeared the following season. In 1876 his health began to fail, and in the winter of that year he again visited Spain; but the hardships of the journey were too much for his

strength, and he reached Cordova in a state of exhaustion, never rallied, and died there on the 31st of March, 1877, and was interred at the little Protestant cemetery which had been enclosed and arranged by David Duncan, the British Consul. Topham's drawings were highly appreciated, and some of the higher prices are recorded by Mr. Redford. For example: 1865, 'The Gipsy Toilet' (Knowles), £498 15*s.*; 1867, 'The Passing Train' (A. H. Campbell), £315; 1873, 'The Picador' (Murietta), £378; 1874, 'Preparing for the Bull-Fight' (McLean), £341 5*s.*; 1875, 'Little Nelly in the Churchyard' (W. Quilter), £325 10*s.*; 1876, 'Dressing for the Fair' (C. Suthers, Ass^{e}), £378.

H. W.

TOPINO-LEBRUN, François Jean Baptiste, born at Marseilles in 1769, is remembered for his picture of the 'Death of Caius Gracchus,' painted in 1797, which was purchased by the Government and placed in the Museum at Marseilles. He had been a pupil of David, both in Rome and Paris, and imitated him in painting and politics. In 1793 he became a member of the Revolutionary Tribunal, and was guillotined in Paris in 1801, for conspiring against the life of the first consul.

TORBIDO, Francesco, called Il Moro, painter, was a native of Verona, born there about the year 1486. Vasari's story is that as a youth he went to Venice to study under Giorgione da Castelfranco, whom, he adds, "he imitated ever afterwards in his colouring and *morbidezza*"; but that having got into some quarrel there, he "dressed down" (*concio*) his adversary in such fashion that he found it prudent to leave Venice for his native city, Verona.

There for a time he abandoned his art, and being (as the Venice story bears out) *alquanto manesco*—"somewhat ready with his hands"—he gave himself up to amusement and exercise among the young nobles of Verona; and became so intimate with them that Count Zenovello Giusti gave him an apartment in his own palace, and his natural daughter to wife. But the love of his art was still in his blood, and would out. "Even while he was in the service of these lords he had always a pencil in his pocket, or would paint some head or other on the walls"; and Count Zenovello, who seems to have been a man of discernment, gave his full approval to his son-in-law placing himself afresh under good tuition—that of the Veronese, Liberale.

The lost ground was now more than recovered; and here we trace again the artist's singularly sympathetic and attractive character, for Liberale, who then was an old man of over eighty years, and had just quarrelled with his married daughter (Vasari, V. 279), took his new pupil to him almost as a son, and made him his heir. Indeed the influence of the great Veronese artist does appear in Il Moro's work; but, as Crowe and Cavalcaselle point out very justly, though he is unmistakably Veronese he is "not unmistakably a pupil of Liberale." The other Veronese painters of his epoch come to influence him in turn—Giolfino, Morone, and Girolamo dai Libri; but all through his art creation we find him coming back to that profounder inspiration of Giorgione.

All this blending of diverse influences makes this artist a difficult one to analyze. He is an imitator, but with sufficient individuality to remain himself, even while absorbing the influences which stream upon him: he is a Veronese, but with a strong undercurrent of Venetian emotion and colouring. When we look at his frescoes in the choir of the Duomo of Verona ('Nativity' and 'Assumption of Virgin,' signed and dated 1534), we might be tempted even to call him Raphaelesque; but this would be hardly fair, since Vasari tells us expressly (V. 292) that these paintings "were made by Il Moro from the design of Giulio Romano at the wish of the Bishop Giovan Matteo Ghiberti, who was the donor of the work, and a most intimate friend of the aforesaid Giulio."

In the 'Virgin and Child in Glory' of S. Fermo in Verona we come much nearer to the really Veronese Torbido. This noble work, which, as well as the Duomo frescoes, should be studied at Verona, is combined with a very beautiful 'Annunciation' beneath; the Archangel Gabriel is here finely conceived. Milanesi tells us that his 'S. Barbara in Glory,' with 'SS. Anthony and Roch' beneath, mentioned by Vasari (V. 293), is still in S. Eufemia of Verona. We must not omit his altar-piece (first chapel to right) of S. Zeno of Verona, showing the 'Virgin and Child with SS. Sebastian, Christopher,' and others; and Vasari mentions frescoes painted by him in that home of Morone's art, S. Maria in Organo, which later writers have been unable to trace.

It was the manner of the Veronese of that day to paint the façades of their houses; and Torbido painted several of these, damaged traces of which Milanesi believes may remain in a 'Pagan Sacrifice' between two windows of a house in the Strada della Stella (No. 1878); besides these he painted at Verona many portraits ('Conte San Bonifazio,' 'Messer Girolamo Verita,' and others) which have disappeared, but which are of interest in connection with his surviving portraits.

The Museo Civico of Verona (Sala, V. 296) contains his 'Virgin and Child Enthroned, with SS. James and Lazarus,' signed with the date of 1542; and turning to his work without Verona, we find that Bishop Giovan Matteo, his patron of the Verona Cathedral Choir, commissioned frescoes from him in a chapel of the Badia di Rosazzo at Friuli, which still survive, though retouched. These frescoes include the 'SS. Peter and Paul' of the Choir, the 'Virgin' and scenes from the life of Christ, which are completed by his 'Transfiguration,' this last bearing the legend—*Franciscus Turbidus faciebat* 1573. He may have also worked with Romanino in Trent Castello, and certainly painted an altar-piece in the Cathedral of Salo on Lake Garda. But Torbido was a great portraitist as well as a religious painter: let us turn next to his work in portraiture which has survived.

Many of his best portraits still remain in Italy, others are in Germany. The Museum of Naples has a dignified portrait of an old man with grey beard, a half-figure dressed in black with a letter in his hand; the desk on which he leans bears the inscription: *Franciscus Turbidus ditto el Moro me faciebat.* Another portrait of an old woman is in the Academy of Venice: she holds a tablet with the words *Col tempo.* The Brera Gallery contains a male portrait by the artist—a head and shoulders—signed *Frs Turbidus . V. faciebat;* and in the Pinacothek of Munich is his 'Self-portrait,' holding in his hand a rose with the legend *FRCVS . Turbidus . pinxit .* MCCCCCXVI. Milanesi in his notes on Vasari mentions this as the likeness of the artist, and alludes to a portrait of his father-in-law

Count Zenovello Giusti—mentioned earlier in the article—as being in the Sambonifacio Gallery. Here too may be named the 'Laurel-Crowned Poet' (under Giorgione's name) of the Padua Gallery, and another portrait in the Earl of Warwick's hands. Both these are given to this artist by Crowe and Cavalcaselle, as well as the 'Flute-player with two Listeners' in the Casa Maldura of Padua, "where we should waver between Torbido and Cariani, were it not for the Munich portrait."

The 'Self-portrait' in red chalk of the Christ Church Collection must not be forgotten: it shows a youth with thick lips and curling hair, whence perhaps his sobriquet of *Il Moro*. But none perhaps of all these interesting portraits quite equal that noble painting of a 'Captain with his Esquire,' called also 'Gattamelata with his Esquire,' which is one of the treasures of the Uffizi Collection. This fine work had been attributed to Giorgione and to Caroto; and Morelli has suggested Michele da Verona. The verdict of Crowe and Cavalcaselle, however, is very definite as to this work, and may safely be accepted. In their criticism they have the following statement: "This is the unmistakable work of Torbido . . . it has the double character of Venetian art, engrafted on the Veronese." The warrior stands here in full armour, with his right hand resting on his sword: his clean-cut face with its long waving hair is of singular nobility and beauty; his vizored helmet and mace lie before him, and behind him waits his esquire or page.

The authors just mentioned give also to this artist the 'Woman taken in Adultery' of the Hermitage of St. Petersburg, where they trace a strong Veronese element, recalling Morone and Girolamo dai Libri—"though the woman herself suggests Giorgione, and the man looking over Christ's shoulder is altogether Giorgionesque." In this picture, not seen by the author, they trace therefore just those elements which we have found within Il Moro's art: the blending of the Venetian influence with the technique of the Veronese, the rich glowing colour, the deep warm shadows of the latter transfusing (above all in his splendid portrait work) the inspiration which he sought from the Veronese painters around him—from Giolfino, Caroto, Girolamo dai Libri, and his master and friend, Liberale.

Torbido was an artist of great interest, who will repay the student's research. He was also, it appears, an engraver: he is mentioned as then living in a letter of Aretino, dated 1546, but after that date he passes from our sight. S. B.

TORELLI, Cesare, painter, was a native of Rome, and a pupil of Giovanni de' Vecchi. He flourished in the pontificate of Paul V., and was employed both as a painter and a mosaicist in the library of the Vatican, and in the Scala Santa, at San Giovanni Laterano. He painted two sibyls in the church of La Madonna del Orto. He died in 1615.

TORELLI, Felice, a painter of Verona, born in 1670, was of the school of Giangioseffo dal Sole, but had previously studied art under Santo Prunati. His altar-pieces are to be found at Rome, Turin, Milan, and other cities of Italy. That in the church of the Dominicans, at Faënza, is one of his best works. It represents 'St. Vincent in the act of curing a female Lunatic.' He died in 1748. His wife Lucia, *née* Casalini, also painted some pictures for churches, in which she imitated the style of her husband; but her chief excellence lay in portraits. Her own hangs in the Uffizi at Florence. She was born in 1677, and died in 1762.

TORELLI, Filippo di Matteo, a Florentine miniaturist, who flourished between 1440 and 1468. In the 'Lorenziana' at Florence there is a finely illuminated 'Evangelistarium' by him, with miniatures of the 'Adoration of the Kings,' the 'Crucifixion,' the 'Resurrection,' &c. In conjunction with Zanobi Strozzi, he illuminated some choir-books for the Duomo and for San Marco, at Florence. These miniatures were at one time wrongly attributed to Fra Benedetto, the brother of Fra Angelico.

TORELLI, Giacomo, Cavaliere, a celebrated painter of architecture and theatrical scenery, was born at Fano in 1608. He was the first, it is said, to invent shifting scenes and machinery for dramatic representations, and, for the surprise they occasioned, was named *il gran Stregone*, the great magician. He died at Fano in 1678.

TORELLI, Stefano, painter, was born at Bologna in 1712. He studied first under his father, Felice Torelli, and then under Francesco Solimena. Augustus III., the future King of Poland, brought him to Dresden in 1740, and he there painted altar-pieces and ceiling decorations, many of which were destroyed in the Seven Years' War. He painted the figures in Canaletto's twenty-nine views of Dresden (1741). In 1762 he was summoned to the court of Petersburg, where he painted ceilings in the Royal Palace, and some portraits, among the latter one of the Empress Elizabeth in armour. He was a clever caricaturist, and etched a few plates. He died at Petersburg in 1784.

TORENBURG. See Toorenburgh.

TORENVLIET. See Toorenvliet.

TORESANI, Andrea, an Italian painter, and native of Brescia, who flourished between 1727 and 1760, practising chiefly at Venice and Milan.

TORNIOLI, Niccolò, was born at Siena, and flourished about the year 1640. He resided some time at Bologna, where he painted two pictures for the church of S. Paolo, a 'Cain slaying Abel,' and a 'Jacob wrestling with the Angel.' Some of his pictures are on variegated marble.

TOROND, ——, an English engraver and humorous draughtsman, practising about the middle of the 18th century, of whom nothing is known.

TORRE, Bartolommeo, a fresco painter of Arezzo, who flourished about the beginning of the 17th century, and died young.

TORRE, Flaminio, called degli Ancinelli, born at Bologna in 1621, was first a scholar of Jacopo Cavedone and Guido Reni, but afterwards studied under Simone Contarini. His chief excellence was as a copyist. He painted, however, some pictures of his own for the churches at Bologna; the best is a 'Deposition from the Cross,' in S. Giorgio. Bartsch describes the following seven prints by Flaminio Torre:

Samson; *after Guido.*

The Virgin accompanied by the Infant Jesus and St. John; *from his own design;* dated 1639.

The Virgin with St. Jerome and St. Francis; *after Lodovico Carracci.*

The Virgin with the patron Saints of Bologna; *after Guido.*

St. John the Evangelist; *from his own design.* Signed F. T. F

Three Children bearing a Plateau, on which are two vases and a glass; signed G. R. T.
Pan conquered by Cupid; *after Ag. Carracci.*

Flaminio Torre died at Modena in 1661.

TORREGIANI, Bartolommeo, a pupil of Salvator Rosa, painted landscapes and portraits. He is supposed to have died in 1674.

TORRENTIUS, Johann, born at Amsterdam or Haarlem in 1589, was not less remarkable for the talents he possessed as a painter, than for the depravity of his morals. In the early part of his life he painted conversations, domestic subjects, and still-life; and his pictures were greatly admired for beauty of finish and delicacy of colour. But he afterwards fell into a dissolute course of life, and selected obscenity for his subject. To profligacy he added impiety, and attempted to justify his art by preaching tenets subversive of every moral principle. He was accused of being a leader of the Rosicrucians, was arrested, 'questioned,' and sentenced to twenty years imprisonment. By the intercession of some persons of consideration, among whom were Sir Dudley Carleton and Charles I., who addressed a letter on his behalf to the Prince of Orange, he obtained his liberty, and, after an unsuccessful visit to England, lived in hiding at Amsterdam till his death in 1640. Two pictures by him are mentioned in the Whitehall Catalogue. They were presented to Charles I. by Sir Dudley Carleton.

TORRES, Clemente de, born at Cadiz in 1665, was a pupil of D. Juan de Valdes Leal, in Seville. By his talent and application he became one of the best painters of his time, both in oil and fresco. In the latter manner he painted the S. Fernando over the principal door in the convent of St. Paul, Seville, and three colossal Apostles, with groups of angels above each, in other parts of the same convent. For the Mercenarios Calzados, he painted in oil the two Saints John, and the Virgin. He went to Madrid about 1724, where he formed a friendship with Antonio Palomino, in whose praise he wrote a sonnet: Palomino returned the compliment by describing him as a distinguished painter, and a laurelled scholar of the Muses. In the church of S. Felipe Neri, Cadiz, he painted a 'God the Father.' In the Hermitage there is a 'St. Joseph with the Infant Christ' by him. He died at Cadiz in 1730.

TORRES, Matias de, born at Espinosa de los Monteros in 1631, studied under his uncle, an indifferent painter, and in the Madrid Academy. He also received lessons from the younger Herrera. He imitated and exaggerated the style of Caravaggio. He, however, painted landscapes, and battle-pieces, in a graceful and free manner, which were esteemed by the amateurs of his time. He died in 1711.

TORRITI, Jacobus, (Turriti,) is known by his signature on mosaics in San Giovanni Laterano, and Santa Maria Maggiore, Rome. Those in the Lateran were carried out in conjunction with the Franciscan monk, Jacobus de Camerino. They were executed between the years 1287 and 1292, and though in imitation of the style of Cimabue, they display a great advance on the old mosaicists of Rome.

TORTEBAT, François, painter and engraver, was born in Paris in 1616. He was a disciple of Simon Vouet, whose daughter he married, and became a reputable painter of portraits. He was received into the Academy in 1663, his reception picture being a portrait of Vouet, now at Versailles. There are twenty-five spirited etchings by Tortebat, executed in a style resembling that of Michael Dorigny. He engraved the plates for 'l'Anatomie des Peintres,' by De Piles, from designs by Johannes Calcar. The following independent plates are also by him:

Peace descending upon earth; *after S. Vouet.*
St. Louis carried up to Heaven by Angels; *after the same.*
Samson breaking the Pillars of the Temple of the Philistines; *after the same.*

He died in Paris, June 4, 1690.

TORTEBAT, Jean, painter, one of the twenty-nine children of François Tortebat, was born in Paris in 1652. He became a member of the Academy in 1699. His reception picture, a portrait of Jouvenet, is now at Versailles. He was a successful portrait painter, and many of his works were engraved by Edelinck. He died in Paris, November 10, 1718.

TORTIROLE, Giovanni Battista, painter, was a native of Cremona, and flourished in the first part of the 16th century. He was a pupil of Mainardi, and worked for a time both at Rome and at Naples. He died at the age of thirty.

TORTOLERO, Pedro, a Spanish painter and engraver, was born at Seville about the beginning of the 18th century, and died from an accident in 1766.

TORTOREL, Jean, a native of France, who flourished about the year 1570, and engraved both on wood and on copper. In conjunction with Jacques Perrissim, he executed a set of twenty-four large prints, representing the 'War of the Huguenots.' They are engraved coarsely, but not without some spirit.

TORY, Godefroid, a famous miniaturist, draughtsman, engraver, and printer, was born at Bourges about 1480. He began life with the study of philosophy and letters, and was a professor in various colleges. Determining to devote himself to art, he visited Italy, and, on his return to Paris, set up a printing-press, and published a number of translations from Greek and Latin authors, with illustrations by himself. He took for the sign of his house a broken jar, which he frequently placed on his plates. Hence he is known as the "Maître au pot cassé." He was appointed printer to the king, and is looked upon as a reformer of typography in France. A 'Cæsar's Commentaries' and a 'Petrarch's Triumphs,' with miniatures by him, are still extant. To his brush is also ascribed a miniature at the head of a Codex of Diodorus Siculus. He died in Paris in 1533.

TOSCANI, Giovanni di Francesco, (Tossicani,) a painter of the 14th century, was the pupil of Giottino, in whose style he painted. His masterpiece is said to have been an 'Annunciation,' in a chapel of the Bishop's palace at Arezzo. It was restored by Agnolo di Lorenzo, and later by Vasari. Toscani died May 2, 1403, and was buried in Santa Maria del Fiore.

TOSCHI, Paolo, draughtsman and engraver, born at Parma in 1788, studied in Paris under Bervic, and first made a reputation by a fine etching of Henry IV., after Gérard. In 1837 he was appointed Professor of Engraving and Director of the Academy of Parma, and shortly afterwards was commissioned to carry out the reproduction of Correggio's and Parmigiano's injured frescoes in S. Giovanni, and in the Della Steccata at Parma,

in water-colour and engraving. The results were published in forty-eight plates. Other fine plates by Toschi were:

Lo Spasimo; *after Raphael.*
The Madonna Della Tenda; *after the same.*
The Descent from the Cross; *after Daniele da Volterra.*
The Madonna della Scodella; *after Correggio.*
Venus and Adonis; *after Albano.*
Portraits of the Grand Duke of Tuscany; the Duc Descazes; Machiavelli; Alfieri.

He died at Parma, July 30, 1854.

TOSCHI, Pier Francesco d' Jacopo di Domenico, was the son of a painter living outside the Porta Romana at Florence. He was a pupil of Andrea del Sarto. Three pictures by him, an 'Assumption,' a 'Transfiguration,' and a 'Resurrection,' are in the church of S. Spirito, Florence. He was also much engaged on decorative work. He died on September 17, 1567, and was buried in S. Spirito.

TOSS, J. The name of this artist is affixed to a spirited etching, representing the adoration of the Shepherds; *after C. Hochfield*

TOTO, Anthony, painter and architect, was an Italian by birth, but came to England about 1531, and was naturalized in 1543. Henry VIII. appointed him Serjeant-Painter. None of his works are known.

TOULMOUCHE, Auguste, French painter; born September 21, 1828, at Nantes; became a pupil of Gleyre, and made his *debut* at the Salon in 1848 with a portrait. In 1882 he exhibited 'Joseph and Potiphar's Wife,' but it was not until he dealt with genre scenes that he became famous; episodes of every-day life such as 'Premier Chagrin,' 'Lendemain de Bal,' 'Le Lilas Blanc,' 'Lettre d'Amour,' 'Le Miroir,' and 'Flirtation.' He painted portraits, including one of Mlle. Réjane, in 1888. He obtained a third-class medal in 1852; a *rappel* in 1859; a second-class medal in 1861; a silver medal in 1889; and the Legion of Honour in 1870. He died in Paris, October 16, 1890.

TOUR, Maurice Quentin de la. See De la Tour.

TOURFAUT, Léon Alexandre, engraver, was a native of Paris, and a pupil of Sotain. He engraved chiefly on wood, and reproduced portraits, etc., for 'Le Monde Illustre,' and other publications, principally after designs by contemporary artists. He committed suicide by hanging himself, November 16, 1883.

TOURNEMINE. See Vacher de Tournemine.

TOURNEUX, Jean François, painter, was born at Banthouzel (Nord) in 1809. He was a pupil of Maréchal, at Metz, and painted realistic pictures with a certain vigour. He was also the author of several volumes of verse. In the Metz Museum there is a pastel picture by him, 'The Gipsy Camp,' and at the Grenoble Museum, an 'At the Organ.' He died in Paris in 1867.

TOURNIER, ——, a French painter, born at Toulouse about 1604. He was a pupil of Valentin, and is said to have afterwards studied in Italy under Caravaggio, whose blackness he imitated to an absurd degree. In the Toulouse Museum there are two pictures by him; a 'Descent from the Cross,' and an 'Entombment.' He died about 1670.

TOURNER. See Tournières.

TOURNIER, Jean Jacques, a French engraver of the 17th century, a native of Toulouse. He engraved several plates for 'Les Édifices Antiques de Rome,' by Antoine Desgodets. He also engraved a set of vases from the designs by Charles Errard, and some Madonnas, after Guido.

TOURNIÈRES, Robert, born at Caen, in Normandy, in 1668. He received his first instruction from Lucas de la Haye, a Carmelite friar, but went young to Paris, and entered the school of Bon Boullongne. In 1702 he was received by the Academy as a portrait painter, and in 1716 as a painter of history. He was made professor in 1735. He painted several large pictures for churches, and the portraits of some persons of distinction; but he also imitated the manner of Gerard Dou and Godfrey Schalcken, and his little genre pictures became so popular, that he eventually gave up historical painting. He exhibited occasionally at the Salon between 1704 and 1748. He was a favourite with the Regent Duke of Orleans, who took great delight in seeing him paint. Several of his works have been engraved. In 1750 Tournières returned to Caen, where he died in 1752. Among his pupils were Huliot the younger, Romagnesi, and Le Moine. His 'Origin of Painting' is in the Louvre, and his portraits of the Maupertuis family in the Nantes Museum.

TOURNY, Joseph-Gabriel, a water-colour painter and engraver, who was born in Paris in 1817, studied under Martinet, and became *tapissier* at the Gobelins in 1836. He gained the 'prix de Rome' for engraving in 1846, and then took up his residence in the Papal city. While in Italy he made many copies in water-colour of paintings by the old masters. He was also successful as a portrait painter. He died at Montpellier in 1880.

TOURRIER, Alfred H., historical and genre painter; contributed chiefly to the Academy. His pictures were often engraved, and his work as a book illustrator, *e. g.* an edition of Scott, published by Nimmo, attracted attention. He died in 1892, at the age of fifty-six. J. H. W. L.

TOURS, Georges Moreau de, was born in 1848 at Ivry-sur-Seine, and studied under Marquerie and Cabanel. He made his *début* at the Salon of 1873 with 'Potiphar's Wife,' and devoted himself at first to painting scenes from classical story and then to battle painting and portraiture. He obtained a medal of the second class in 1879, a silver medal in 1889, and a gold medal at the Exposition of 1900 for his 'Departure of the Conscripts.' In 1892 he was created a Knight of the Legion of Honour. His pictures were frequently bought by the State, and of these may be named: 'Le Drapeau' (a Crimean episode, now at the Elysée), 'La Tour d'Auvergne' (Quimper Museum), 'l'Egyptologiste' (Tours Museum), 'Vive la France' (Dinan Museum), 'Une Extatique au xviii. Siècle,' and 'Les Forcenés de la Charité' (Rheims Museum). Perhaps his best-known work is 'En Avant! En Avant!' an episode of the battle of Froschwiller, while his portrait of President Carnot is his best portrait. He also did book illustrations. He died at Strassburg in 1901. J. H. W. L.

TOURSEL, Auguste, a French painter of landscapes and historical subjects, born at Arras in 1812. He was the pupil of Lordon and of Gros. He exhibited a few pictures at the Salon between 1840-50, and there are several of his works in the museum of his native town. He died in Paris, February 12, 1883.

TOUSSAINT, Augustus, an English miniature painter, born in London towards the middle of the 18th century. He studied under James Nixon, and was awarded a prize in 1766 by the Society of

Arts. From 1775 to 1788 he exhibited miniatures at the Royal Academy, but, succeeding to property on the death of his father, a jeweller, he retired to Lymington, where he died towards the close of the century.

TOUTIN, Henri, miniature painter in enamel, son of Jean Toutin, was born about 1645 at Châteaudun. He afterwards moved to Blois, and in 1676 was working in Paris as an enameller. His best-known production is the 'Family of Darius,' after Le Brun, and some portraits with his signature are in the Imperial Treasury at Vienna. He has particular claim to remembrance as the instructor of Jean Petitot. M. H.

TOUTIN, Jean, miniature painter in enamel and engraver, worked at Châteaudun between 1618 and 1640. In 1618 and 1619 he published at Châteaudun two sets of seven engraved designs for goldsmiths' work, with figures below in contemporary costume. His special claim to remembrance lies in his discovery of the art of enamel portraiture about 1630. M. H.

TOUZÉ, Jean, born in Paris in 1747, was a pupil of Greuze, whose manner he successfully imitated. He painted domestic scenes, and was also much employed in making drawings for engravers. He died in Paris in 1809.

TOWNE, (or Town,) Charles, painter of landscapes with cattle, and "portraits" of animals, was born, probably in London, about 1780, although Mayer identifies him with C. Town, who exhibited in Liverpool in 1787, and says he was the son of Richard Town, who exhibited there in 1784. Of the details of his private life scarcely anything is known. He is said to have been brother of the senior partner in Town and Emanuel, Bond Street art dealers, and he may have been related to Francis Towne (*q.v.*), E. Town, junior, of New Bond Street, a landscapist (R.A. 1806–1809), J. Towne, a portrait painter, who exhibited at the Royal Academy in 1784, and T. Towne, of Waltham Abbey and London, also a portrait painter, who had seven works at the Royal Academy in 1787–91. Later there was a second J. Towne, of Guy's Hospital, a sculptor who sent fourteen portrait busts, &c., to the Royal Academy from 1834 to 1866. C. Towne first appeared at the Royal Academy in 1799 with five pictures. He was then at 26, Gracechurch Street. Two years later he was "at Mr. Serle's, near the Church, Camberwell." Three years after he was at the same address, but had become C. Town, and in 1806, from no address, he sent an 'Interior of Westminster Abbey.' In the following year and after, in 1812, he had an address in New Bond Street, perhaps that of a relative. He probably went to Liverpool about 1806, for on the institution of the Liverpool Academy of Arts in 1810 he was an Academician, and evidently in good practice as a local painter. In 1812, when he had become a Vice-President of the Liverpool Academy, he showed a dozen pictures, the majority commissioned works. In 1813 he was still a Vice-President, and showed three pictures. In 1814 he was merely an Academician and did not exhibit. During these years he resided in Grenville Street. Thereafter the Academy held no Exhibition for seven years. On its resumption of activity in 1822 as the Academy of the Royal Institution, Towne, dwelling in Bold Place, was a member, and exhibited three pictures. At the next Exhibition (1824) he was no longer a member, but he exhibited one picture, 'Landscape with Cattle,' in the style of Berghem. After this his name disappeared from the catalogues, and he had probably left Liverpool. He returned eventually to London, or at any rate used a London address, and died, it is said, at an advanced age, about 1850. His total record at the Royal Academy was twelve pictures, and at the British Institution four. Towne's works were always highly finished; his pictorial invention was formal, but the landscape backgrounds have charming passages, and the animals are not only well painted but skilfully introduced. His "portraits" of animals were excellent, and his productions are still esteemed by connoisseurs. The Liverpool Permanent Collection contains a poor 'View of Everton Village' by him. Towne usually signed his works in full or with initials. E. R. D.

TOWNE, Francis, a landscape painter, was born in 1740. He studied under W. Pars, and was awarded a prize by the Society of Arts in 1759. He first exhibited at the Free Society in 1762, and in Spring Gardens, but he afterwards exhibited at the Royal Academy and the British Institution. His total London record from 1761 to 1815, according to Graves, was sixteen pictures at the Society of Artists, three at the Free Society, twenty-seven at the Royal Academy, and ten at the British Institution. In 1779 he was resident at Exeter, in 1788 at 78, St. James's Street, London. Next year he was at Mr. Downham's, 5, Leicester Square. This continued to be his address for several years, but in 1796 he was back at Exeter. Probably he used Downham's studio merely as an address during a number of years spent abroad in France, Switzerland, and Italy, from which countries the subjects of his exhibited pictures during that period and sometimes afterwards were drawn. Later he seems to have travelled in this country, as in 1798 he showed a subject from North Wales. In 1800 he was back in London at 30, Wigmore Street, Cavendish Square, and in 1808 was at 39, Queen Anne Street, West. He died in London in 1816. E. R. D.

TOWNLEY, Charles, an English painter and mezzotint engraver, was born in London in 1746. He studied in Rome and Florence, and engraved portraits and historical subjects. He also painted portraits, both in oil and pastel; some of the latter were exhibited with the Free Society in 1782. In 1789 he visited Berlin, where he painted miniatures and engraved portraits, among the latter those of Frederick William II., Catherine II., and Ziethen. He was appointed court engraver at Berlin. In 1790 he went to Hamburg, and thence returned to England. He died about 1800. Among his plates are the following:

PORTRAITS.

Leonardo da Vinci; *after a picture ascribed to the master.*
Annibale Carracci; *after himself.*
Domenichino; *the same.*
Peter Paul Rubens; *the same.*
Rembrandt; *the same.*
Sir Joshua Reynolds; *the same.*
Percival Pott, Surgeon, F.R.S.; *after Reynolds.*
Joseph Allan, M.D.; *after Romney.*
Sir Hyde Parker, Vice-Admiral; *after the same.*

SUBJECTS.

Agrippina weeping over the Tomb of Germanicus; *after Cosway.*
Bulls fighting; *after Stubbs.*
And others *after Hoppner, Opie, and Dance.*

TOWNSEND, HENRY J., historical painter, was born at Taunton on June 6, 1810. He was educated as a surgeon, but deserted this profession in favour of art. At the Cartoon Competition for the Houses of Parliament in 1843 he obtained a prize with his 'Fight for the Beacon,' and in the same year exhibited at the Royal Academy 'Cromwell and Ireton reading the intercepted letter from Charles I.' The original studies for these and two other pictures are in the Victoria and Albert Museum. From 1839 to 1866 Townsend exhibited historical and genre subjects at the Royal Academy, the British Institution, and the Society of British Artists. Among books illustrated by wood-engravings after his designs may be noted Mrs. S. C. Hall's 'Book of Ballads' (1847), and Thomson's 'Seasons' (1852). He had also considerable talent as an etcher, and examples of his work with the needle may be seen in Goldsmith's 'Deserted Village' (1841), Gray's 'Elegy' (1847), Milton's 'L'Allegro' (1849), and other works illustrated by the Etching Club, of which he was a member. For some years he was head-master of the Government School of Design. M. H.

TOWNSHEND, GEORGE, Marquis, amateur etcher, had a great reputation for his humorous sketches and caricatures, some of which he etched himself. He was born in 1724, and in 1767 became Lord-Lieutenant of Ireland. It was during his term of office that many of his best drawings were made, notably a clever caricature of the Duchess of Queensberry. He died in 1807.

TRABALLESI, FRANCESCO, a native of Florence, flourished at Rome in the pontificate of Gregory XIII. (1572—1585). In the Chiesa de' Greci, which was founded by that pope, are two altar-pieces by this painter, an 'Annunciation,' and a 'Christ disputing with the Doctors.' His brother BARTOLOMMEO was an assistant of Vasari.

TRABALLESI, GIULIO, (GIULIANO,) an Italian designer and engraver, born at Florence in 1726. He made most of the drawings for the collection of portraits of illustrious Florentines, which were engraved by Allegrini and others. We have several etchings by him, after Bolognese painters; among them are the following:

The Communion of St. Jerome; *after Agos. Carracci.*
The Conversion of St. Paul; *after L. Carracci.*
St. Alò and St. Petronius kneeling before the Virgin; *after Cavedone.*
The Circumcision; *after Guido.*
The Communion of St. Catharine; *after F. Brizzio.*

Traballesi died in 1796.

TRAGARDH, CARL LUDWIG, Swedish painter; born in 1860; became a pupil of R. Collin in Paris, where most of his work was done. He painted landscapes and animals, such as 'Anes aux Champs' and 'Sous les Olives.' He obtained a bronze medal in 1889; and died at Göteborg, June 8, 1899.

TRAIES, WILLIAM, an English painter, born at Crediton in 1789. In his early years he was a clerk in the Post Office. He at length devoted himself entirely to art, and gained a considerable local reputation as the "Devonshire Claude." His atmospheric effects are good, but his foliage is heavy. He formed a close friendship with Gendall, another Devonshire painter, with whom he sketched much. Only four of his works appeared at the Royal Academy. He died at Exeter, April 28, 1872. There is a landscape, 'On the Ockment,' by him in the South Kensington Museum.

TRAINI, FRANCESCO, a native of Pisa, who flourished in the 14th century, was a distinguished disciple of Andrea Orcagna. Vasari mentions a picture by him, in the church of S. Catarina at Pisa, representing 'S. Thomas Aquinas triumphing over heresy,' which is still *in situ*. The other works of this artist are: four scenes from the life of S. Dominic, in the Academy of Florence, once an altar-piece; it was completed in 1346; and the banner of the Fraternità della Lauda, painted for the church of S. Maria Maggiore at Pisa, in 1341.

TRAMAZZINO, FRANCO, is noticed by Florent le Comte as the engraver of a print, dated 1561, representing a solemn entry into the city of Rome.

TRAMBLIN, DENIS CHARLES, was scene-painter to the king's private theatre and to the opera in Paris, and flourished towards the middle of the 18th century. In 1751 he became a member of the Academy of S. Luke; and in 1752 he was appointed to a post at the Gobelins in succession to his father-in-law, De Neumaison.

TRAMULLES, FRANCISCO, born at Perpignan at the commencement of the 18th century, was the son of a Catalonian sculptor, who was employed at the time in the cathedral of Perpignan. He was first sent to Paris to study painting, and afterwards to Barcelona to the elder Viladomat. After devoting two years to copying the works of the old masters at Madrid, he returned to Barcelona, opened a school of design, and obtained a great number of scholars. He was employed to paint three large pictures for the cathedral at Perpignan. He also painted for the city of Gerona, and for Barcelona. He died in the latter city about 1760, in the fifty-sixth year of his age.

TRAMULLES, MANUEL, born at Barcelona in 1715, was the elder brother of Francisco. Like him, he studied under Antonio de Viladomat, whose manner he closely imitated. Like his brother, he opened a school, which was frequented by many scholars. He was very studious, and very patient in his teaching. He died July 3, 1791. His chief works are in the churches and convents at Barcelona; and there are a few at Tarragona and Gerona.

TRANFURNARI. See TZANFURNARI.

TRASI, LODOVICO, painter, born at Ascoli in 1634, was a scholar of Andrea Sacchi, at the same time with Carlo Maratti; and afterwards became the disciple of his fellow-student. In his easel pictures he resembles Maratti; but in his larger works and altar-pieces he imitated the less laboured manner of Sacchi. His 'S. Niccolò,' in the church of S. Cristoforo, at Ascoli, is esteemed his best work. He died about 1694.

TRAUT, HANS, a Nuremberg painter of the fifteenth century, belonging to a family derived from Spires. His name occurs in the city records in 1477 and 1486; he was still living in 1505, and became blind in his old age. His principal work, the decoration of the cloisters of the Augustinian convent, into which he introduced portraits of many citizens of Nuremberg, is no longer extant. His only authenticated work remaining is a large water-colour drawing of St. Sebastian, in the University Library at Erlangen, ascribed to Hans Traut in Dürer's handwriting. C. D.

TRAUT, WILHELM, wood-engraver, worked about 1636–1664 at Frankfort-on-Maine. His woodcuts are described in Gwinner's 'Kunst und Künstler in Frankfurt a.M.' They include a view of Frankfort, and a 'Flagellation of Christ,' after Lucas Kilian. They are signed either with the

initials *W. T.*, or with a monogram resembling that of Wolfgang Traut. C. D.

TRAUT, Wolfgang, painter, engraver, and draughtsman on wood, was the son of Hans Traut, of Nuremberg. He died unmarried in 1520. His principal picture is the Artelshofen altar-piece, of 1514, in the Bavarian National Museum at Munich. Another important picture is the altar-piece with triple wings in the Chapel of St. John in the churchyard of the same name at Nuremberg. Drawings by his hand exist, and one engraving, the 'Adoration of the Magi' (P. iv. 173, 1), at Oxford. He is chiefly known by his woodcuts, which are numerous, though only a few bear his monogram, viz. 'The Patron Saints of Passau, SS. Valentine, Stephen, and Maximilian,' in the Passau Missal of 1514; 'Christ taking leave of His Mother' (1516); and 'St. Peter,' in the 'Halle Heiligthumsbuch' (1520), which also contains numerous unsigned cuts by Traut. His woodcuts are very often dated, though not signed. The most important books illustrated by Traut, in addition to the two already mentioned, are the following :

'Porphyrii Isagoge.' Hölzel, Nuremberg, 1502.
Locher, 'Mule ad Musam comparatio.' Weissenburger, Nuremberg, 1506.
'Legend des Heiligen Keyser Heinrichs.' Pfeil, Bamberg, 1511.
'Strabi Fuldensis Hortulus.' Weissenburger, Nuremberg, 1512.
Bonaventura, 'Legend des Heiligen Francisci.' Hölzel, Nuremberg, 1512.
'Theuerdank.' 1517, 1519, etc. Cuts nos. 40 and 79. C. D.

TRAUTMANN, Johann Georg, painter, born at Zweibrücken in 1713, studied at first with F. F. Bellon at Zweibrücken, and then under Schlegel and Kiesewetter at Frankfurt, and in 1761 was made painter to the court of the Palatinate. He painted principally pictures with firelight effects, such as his 'Burning of Troy,' portraits in Eastern costume, and peasant gatherings. Examples of his art are to be found in the Städel Institute at Frankfort, and in the Augsburg and Cassel Galleries. He etched six plates, and made a number of pen and ink drawings. He died at Frankfort in 1769. His son, Johann Peter Trautmann, born in 1745, painted in the style of his father. He died in 1792.

TRAUTMANN, Karl Friedrich, landscape painter, born at Breslau in 1804, studied at the Academy of Berlin. He worked for some time in the duchy of Cassel, and from 1844 alternately in Breslau and Waldenburg. He also practised as a lithographer. In the Berlin National Gallery there is an 'Oak Forest' by Trautmann. He died at Waldenburg, in Silesia, in 1875.

TRAUTSCHOLD, Wilhelm, painter, was born at Berlin in 1815. He studied at the Düsseldorf Academy, and painted a few genre pictures, but was best known as a portraitist. He died in 1876. His best work is a portrait of Liebig. There is a chalk-drawing of Black Forest scenery by him at South Kensington.

TRAVI, Antonio, born at Sestri, in the Genoese territory, in 1613, was generally known by the name of Il Sordo di Sestri, on account of his deafness. He was originally a colour-grinder to Bernardo Strozzi, who instructed him in design, and he afterwards studied landscape painting under Godfrey de Waals. He died in 1668. His son Antonio was also a landscape painter.

TRAVIÈS, Charles Joseph, painter and lithographer, was born at Wintherthur, in Switzerland, of French parents, in 1804. He studied first at Strasburg, and went later to Paris, where he worked for a time at the École des Beaux Arts, and under Heim. He made his *début* as a portrait painter, but finding that his bent lay rather towards caricature, he devoted himself almost entirely to drawings of that class. He was a prolific contributor to the 'Charivari' and 'La Caricature,' and assisted in the illustration of Balzac's novels. His burlesque studies of Parisian low life were full of humour and observation, and had a great popularity. He was perhaps best known in this *genre* by his invention of the little hunchback 'Mayeux,' a still popular type. Other works were: 'Les Français peints par eux-mêmes,' 'Les Rues de Paris,' 'Le Miroir Grotesque.' He died in Paris, August 13, 1859.

TRELLENKAMP, Wilhelm, historical painter, was born at Sterkrade, near Ruhrort, in 1826. He began life as a schoolmaster at Crefeld, and afterwards studied art at the Academy at Düsseldorf. He painted a number of sacred pictures, and many portraits. He died at Orsoy on the Rhine in 1878.

TREML, Johann Friedrich, born at Vienna in 1826, studied at the Academy of that city under Fendi, and painted military scenes in oil and water-colours with much animation. He died at Vienna in 1852.

TRÉMOLLIÈRE, Pierre Charles, (Treimollières,) painter, born at Cholet, Maine et Loire, in 1703. He studied in Paris under Jean Baptiste Van Loo, and in Rome, as king's pensioner. While in Rome he married Isabella Tibaldi, the miniature painter, and sister to Maria Subleyras. On his return from Italy he resided some time at Lyons, where he painted three pictures for the church of the Carmelites, a 'Nativity,' an 'Adoration of the Magi,' and a 'Presentation in the Temple.' In 1734 he returned to Paris, and in 1737 was made a member of the Academy ; his reception picture was an 'Ulysses shipwrecked on the Island of Calypso.' He painted several historical and fabulous subjects for the Hôtel de Soubise, and was engaged to prepare cartoons for a set of tapestry for the king, representing the 'Four Ages of the World,' when he died of consumption, in Paris, May 10, 1739. Trémollière etched a set of studies after Watteau, and had commenced 'The Seven Works of Mercy,' from his own designs, but only lived to finish two.

TRENCH, Henry, an Irish historical painter, born towards the close of the 17th century. He studied in Italy, and gained a medal at the Academy of St. Luke. Settling in England in 1725, he died young in London, in the following year.

TRENKWALD, Josef Mathias von, Austrian painter; born at Prague, March 13, 1824; studied at the Academies of Prague and of Vienna, where Ruben was his teacher; he also worked for a time at Rome; became Director of the Prague Academy, and Professor at the Vienna Academy of Art. He was the holder of several distinguished decorations. He worked in fresco, and was also known as a black-and-white artist. He died at Perchtoldsdorf, near Vienna, July 30, 1897.

TRENN, Eduard, a German landscape painter, born at Sachsenhausen in 1839. He studied at the Berlin Academy, and under Eschke. In 1866 he accompanied an exploring expedition into the interior of Africa, and was killed in an attack made upon his party by the natives.

TRENTO, Antonio da (Antonio Fantuzzi;

ANTOINE FANTOSE), engraver, was born at Trent, in the Venetian States, about the year 1508. He studied painting for a time under Parmigiano, but, on the recommendation of that master, turned to the art of engraving on wood, in the manner known as chiaroscuro. It is supposed that he was instructed in this process by Ugo da Carpi, its reputed inventor. His practice was to use three blocks to each print; the first for the outline, the second for the dark shadows, and the last for the demitint. He continued to work at Bologna under Parmigiano for some time, and about 1530 he engraved several blocks after designs by his master. But shortly afterwards he disappeared from Parmigiano's *atelier*, carrying off a number of drawings, engravings, and wood-cuts. Henceforth we hear no more of him in Italy. But in France there appeared among the workers at Fontainbleau one ANTOINE FANTOSE, who designed *grotteschi* for the decoration of the Gallery, and etched a number of plates upon copper. There seems little doubt as to the identity of the two, and Bartsch and others base their opinion to that effect upon the agreement of names and dates, and upon—(1) the strong resemblances in style observable between the Italian wood-cuts and the French etchings; (2) the similarity between the monograms on the wood-cuts and those on etchings dated 1540, 1542, 1544, and 1545; (3) the partiality shown by the French artist for subjects after Parmigiano. Zani, however, dissents from this view, pointing out that Fantose confined himself to reproductions upon copper, and that these are inferior in quality to the Italian wood-cuts. Fantose died after 1550. The following list gives some of the best both of the wood-cuts and etchings. Wood-cuts:

The Virgin embracing the Infant Jesus; *after Beccafumi.*
The Holy Family; *after A. del Sarto.*
The Martyrdom of St. Peter and St. Paul; *after Parmigiano.*
The Tiburtine Sibyl showing the Virgin and the Infant Christ to the Emperor Augustus; *after the same.*
Circe receiving the Companions of Ulysses; *after the same.*
Psyche saluted by the People as a Divinity; *after Salviati.*
St. John in the Wilderness; *after the same.*
The Philosopher; *after the same.*
The Lute Player; *after the same.*
A Naked Man, seated, with his back turned.

Among his best etchings we may name:

Hercules; *after Primaticcio.*
The Draught of Fishes; *after Raphael.*
The Fight between the Horatii and the Curiatii; *after Giulio Romano.*
Regulus; *after the same.*

TRESHAM, HENRY, was born at Dublin about 1749. He received his first instruction in the rudiments of art in West's academy, in his native city. He came to England in 1775, and was for some time employed in drawing small portraits. He afterwards won the patronage of Lord Cawdor, and was invited to accompany that nobleman in his travels to Italy. During a residence of fourteen years on the continent, chiefly at Rome, he prosecuted his studies with success. He had produced designs for some of the principal publications of his time, when Boydell formed his Shakespeare project and invited Tresham to paint three scenes from 'Antony and Cleopatra.' In 1791 he sent three pictures to the Academy, an 'Adam and Eve,' a 'Phryne,' and a subject from St. Luke's Gospel. After this he was elected an A.R.A. In 1799, when he became an R.A., he contributed a 'Christ and Nicodemus.' In 1807 he was appointed Professor of Painting, a post he resigned two years later on account of ill-health. Tresham was a better designer than painter; his drawings in ink and black chalk are his best productions. On his return from Rome he devoted much of his time to amateur picture-dealing, and had a gallery, in which the connoisseurs of the day might find Correggios, Raphaels, and Carraccis always on sale. He was also a writer of some reputation, and, till his death, edited for the Longmans the publication known as the 'British Gallery,' and wrote descriptions for it. Soon after his return from Italy, his health became considerably impaired, and for years before his death he was reduced to a state of infirmity which incapacitated him for any arduous undertaking. He died in London, June 17, 1814.

The TRESSENI, or TRISSINI, were a family of painters from Lodi, who transferred themselves some time in the latter half of the 15th century to Vercelli. The best-known member of this family was one GIOVANNI, son of a certain Bartolommeo, concerning whom documentary notices exist bearing date 1488. He appears to have been already advanced in years when he came to Vercelli, to have resided always in houses belonging to the family of *dei Pettinati*, near the old church of S. Donato, and eventually to have purchased landed property in that city. He had four children, though whether born of a Vercellese mother is unknown, and he had a brother, STEFANO, who appears to have been also a painter. He died between 1505 and 1509. Of his work but little is known. Padre Bruzza prints a document whereby Giovanni Trissino, in 1492, covenants with Niccolo Ajazza, a nobleman of that district, to paint two chapels in the church of S. Paolo at Vercelli, one of which was to be executed in company with Martino Spanzotto; but no traces of this work, nor of the more important painting in the chapel of S. Giovanni at Varola (finished on July 14, 1503), for Donna Franceschina de Vassalli, Abbess of S. Spirito, now exist. He was also commissioned in 1499, by the Commune of Vercelli, to paint coats-of-arms and other decorations, on the occasion of the entry of Louis XII. of France into that city, on his expedition to conquer Lombardy. Of his sons, the most celebrated, LODOVICO (born about 1483), was both a painter and a professor of art, but also kept a shop for drugs and colours in one of the above-mentioned houses belonging to the *dei Pettinati* family, which he appears to have subsequently bought. Many notices exist as to his business and affairs generally, but very little concerning his painting. On July 4, 1540, he undertook to decorate two rooms in the Bishops' Palace at Vercelli for 25 gold scudi, but these works have also disappeared. He married Francesca de Gociis, of Casalvolone, and dying childless in 1565, was buried beside his wife, who had predeceased him, in the church of S. Marco. His chief claim to recognition is the friendship that existed between him and his more celebrated fellow-citizens, Gaudenzio Ferrari and Eusebio Oldoni. His two brothers, BERNARDINO and BARTOLOMMEO, both also painters, were likewise interested in the drug business. Of the former, notices exist from 1513 to 1517, in which year he married Orsina di Bartolommeo de Raimondis, of Villarboito, and would seem soon after to have died. The latter, who lived to be well over 60,

dying about 1559, appears to have given up altogether his early practice of painting, and to have turned more to his drug establishment, which was subsequently carried on by his sons Giovanni Bernardino and Giovanni Battista. He married Caterina Rusconi, by whom, besides the two sons before-mentioned, he had six daughters; and with him the art interest of this family would seem to have lapsed, for nothing is known of his sons having even handled the brush, and Giovanni Tresseno's fourth child was a daughter, Lucia, who married one Antonio d'Andorno. R. H. H. C.

TREU, JOHANN NIKOLAUS, (TREY,) was born at Bamberg in 1734. He studied science and painting under his father Marquard Treu, and later under Van Loo and Pierre in Paris. He subsequently became court painter at Würzburg. Thence he went to Rome, where he lived several years, painted a portrait of Pope Pius VI., and was crowned by the Academy of St. Luke. On his return to Würzburg he painted portraits and pictures for churches. He died at Würzburg in 1768.

TREU, JOSEPH CHRISTOPH, (TREY,) born at Bamberg in 1738, was another son and pupil of Marquard Treu. He painted landscapes and sea-pieces. In 1780 he was appointed inspector of the gallery of Pommersfelden. He died at Bamberg in 1798.

TREU, (TREY,) KATHARINE, painter, was born at Bamberg in 1743. She was the daughter of Marquard Treu, and at a very early age showed talent in the representation of flowers, fruit, and insects. In 1764 she was appointed painter to the Court Palatine at Mannheim, and later became professor of painting at Düsseldorf. She died at Mannheim in 1811.

TREU, MARQUARD, painter, born at Bamberg in 1712, was a Jew by birth, but while studying at Prague embraced the Catholic faith. In the Augsburg Gallery there is a picture by him. He died in 1796.

TREU, MARTIN, a German engraver, who flourished about the year 1540. He was contemporary with Johann Sebald Beham and Heinrich Aldegrever, and, from the small size of his prints, is sometimes placed among what are called the little masters. His plates are from his own designs, and they prove him to have been a man of some genius. He appears to have attentively studied Lucas van Leyden. He sometimes marked his plates with the initials *M. T.* with the date, and sometimes with a monogram composed of those letters, thus, . He engraved moral and allegorical subjects, to the number of about sixty in all. The following are among the best:

The Judgment of Solomon. 1540.
The Five Wise Virgins. 1540.
History of the Prodigal Son; *twelve plates.* 1541—1543.
Peasants Dancing; *twelve (?) plates.* 1542.
Gentlefolks Dancing; *twelve plates.* 1542.
The Surprise. 1540.
'La Polissonerie.' 1540.
The ill-used Husband.
Design for a Dagger Sheath. 1540.
A Poniard in its Sheath. 1540.

Thirteen plates of Christ and His Apostles, with the mark . may also be by Treu. [It is to be noted that the identity of one Martin Treu with the 16th century master whose prints are signed *M.T.*, rests entirely on the somewhat arbitrary decision of Professor Christ.]

TREU, ROSALIE. See under DORN, JOSEPH.

TREVETT, ROBERT, an English draughtsman and engraver, born towards the close of the 17th century. He was master of the Paper-Stainers' Company, and worked in conjunction with Vertue. He died in 1723, leaving unfinished a work illustrating St. Paul's cathedral, and a large view of London from Southwark.

TREVIGI, GIROLAMO DA. See PENNACCHI.

TREVIGI, LODOVICO DA. See TOEPUT.

TREVIGLIO, BERNARDINO ZENALE DA. See MARTINI, BERNARDINO.

TREVILLIAN, WILLIAM. The name of this engraver is affixed to a portrait of Oliver Cromwell's porter, dated 1650.

TREVINGARD, ANNA, an obscure painter, practised in London in the second part of the 18th century.

TREVISANI, ANGELO, born at Venice in 1669, was a pupil of Celesti. Though he occasionally painted historical subjects, he was more employed as a portrait painter, by which branch of art he acquired both fame and fortune. Among his subject pictures were: 'The Expulsion of the Money-Changers from the Temple,' in SS. Cosmo e Damiano, Venice; 'The Dream of S. Theresa,' in San Pietro in Oliveto, at Brescia; and a Madonna, in the Gallery at Madrid. He died about 1753.

TREVISANI, FRANCESCO CAVALIERE, painter, born at Capo d'Istria in 1656, was the son of Antonio Trevisani, an architect of some reputation, by whom he was instructed in the first rudiments of design. He afterwards became the disciple of Antonio Zanchi, at Venice. He visited Rome, where he studied under Maratti, and was favoured with the patronage of Cardinal Chigi. Chigi employed him in several considerable works, and recommended him to the protection of Pope Clement XI., who not only commissioned him to paint one of the Prophets in S. Giovanni Laterano, but engaged him to decorate the cupola of the cathedral at Urbino. There he represented, in fresco, allegories of the four Quarters of the World, in which he displayed much invention and ingenuity. The public buildings of Rome abound with his works. He showed talent in imitating the style of the old masters, and was employed by the Duke of Modena, in copying the works of Correggio, Parmigiano, and other favourite painters. He died at Rome, July 30, 1746. His principal pictures are:

Cassel.	*Gallery.*	Diana and Endymion.
"	"	Portrait of himself.
Dresden.	"	A Holy Family.
Florence.	*Uffizi.*	Madonna.
"	"	'Noli me Tangere.'
Paris.	*Louvre.*	Sleep of the Child Jesus.
Rome.	*Pal. Spada.*	Antony and Cleopatra.
		And others at Brunswick, Madrid, Munich, Stockholm, and Vienna.

TREVISO, DARIO DA, was living in the 15th century, and in 1446 is mentioned in the account-books of the Santo, Padua, as one of Squarcione's disciples. His only known existing picture is a Virgin of Mercy in the Gallery of Bassano. He was a very poor artist, and seems chiefly to have been employed in decorating the fronts of houses in Serravalle, Treviso, and Conegliano, with designs, mottoes, and arabesques. Many of these still exist. The dates of his birth and death are unknown.

TREVISO, GIROLAMO DA, born of respectable parents, was the brother of Lodovico Aviani, a poet. He finished an altar-piece and frescoes for

[*Collection of Mr. G. W. Brown*

BAPTISM OF CHRIST, 1723

[*Collection of Signor Francesco Negri*

THE GUARDIAN ANGEL

a chapel of S. Niccolò, Treviso, in 1470; it has since disappeared. A small arched panel with the dead Virgin in the tomb, surrounded by the Apostles, painted by him about 1478, is in the possession of Signor Fabrizio Pieribondi, at Lonigo. In the Duomo of Treviso is an enthroned Virgin and Child with SS. Sebastian and Roch, and two Angels, dated 1487. In 1495 he painted a Madonna with four Saints, in San Salvadore of Colalto. The Casa Rinaldi, Treviso, has a 'Christ at the Column' attributed to him. The dates of his birth and death are alike unknown. Other works:

Montebelluno. *S. Vigilio.* Virgin with Saints.
Paese, near Treviso. *Church.* St. Martin sharing his Cloak.

TREVISO, Girolamo da. See Pennacchi.

TRÉZEL, Pierre-Félix, painter, was born in Paris in 1782. He was a pupil of Lemire, and painted historical and mythological subjects and saints in the style of Prudhon. In 1830 he accompanied a scientific expedition to the Morea, where he made numerous drawings. He died in Paris, June 16, 1855. Works:

Angers.	*Musée.*	Phædra.
Bordeaux.	„	Hector and Andromache.
Versailles.	„	Portrait of Lautrec.

TRICOMI, Bartolommeo, a Messinese, who flourished in the first half of the 17th century. He was a scholar of Barbalunga, (Ricci,) and the master of Andrea Zuppa, and is described by Lanzi as an excellent portrait painter.

TRIÈRE, P., an obscure French engraver, who flourished about the year 1780.

TRIMOLET, Anthelme, painter, born at Lyons in 1798, was a pupil of Revoil, and became professor of drawing in his native town. In the Lyons Museum there is an 'Interior of a Mechanician's Work-room,' and in the Nantes Museum a 'Portrait of a Man,' by him. He died at Lyons in 1866.

TRINGHAM, —, engraved a portrait of the Reverend Samuel Clark, and several plates for books, about the year 1750.

TRINO, Francesca da, died *c.* 1760, is the signature commonly employed by Pier Francesco Guala, a Piedmontese artist of the eighteenth century. His family came from Rimella (Valsiosa), but he himself, after studying at Bologna under Antonio Vicentini, Cavaliere di Vertu, passed most of his life at Trino, near Varese. Lanzi calls him Pietro Gualla of Casale-Monferrato. "This artist," he says, "busied himself with fresco paintings, and did oil pictures besides for many places in the State and for the capital. Although he began to paint late, he showed himself a very lively portrait painter, nor was he destined to leave this class, not having neither the drawing power nor the mental capacity for greater things. When he was old he became a monk of the Pauline order, and began in Milan to paint the dome of their church, but died before completing the task."—'Lanzi Storia Pittorica,' Vol. i. p. 391. In his own district Pietro Gualla seems to have enjoyed considerable popularity. There are works by him at Trino, and in the neighbouring Abbey of Lucadio and in various churches of Monferrato. Here are many exceedingly fine frescoes and canvases from his hand, three of colossal size in St. Domenico: (1) 'The Defeat of the Albigenses,' 1724; (2, 3) 'History of St. Domenico,' 1753, very fine works. His style is Baroque, and his pictures, though fine and imposing, are often disfigured by careless work. One large picture, a 'Baptism of Christ,' has found its way to England, and is in a private collection near London. The most recent information respecting this artist, whose name has not hitherto been included in the best-known dictionaries of art, has been supplied by the courtesy of Signor Negri, a gentleman of Casale. A. W.

TRIOSON. See Girodet-de-Roussy-Trioson.

TRIQUETI, Henri de, painter and sculptor, born at Conflans in 1802, (1804,) studied in Paris under Hersent. In 1831 he painted the 'Condemnation of Galileo,' and sent it to the Salon of that year. He shortly afterwards made his first essays in sculpture, to which he finally devoted himself. The mosaic decorations in the Albert Memorial Chapel at Windsor are by him. He was also the author of a work on 'The Three Museums of London.' He died at Windsor in 1874.

TRISSINI. See Tressini.

TRISTAN, Luis, a Spanish painter, born at a village near Toledo in 1586, was a scholar of Domenico Theotocopuli, called Il Greco. He painted a 'Last Supper' for the monks of La Sisla, near Toledo; also a series of pictures for the church of Yepes, in 1616, when he was in his thirtieth year; and in 1619, the portrait of Cardinal Sandoval, Archbishop of Toledo, in which he united the elaborate execution of Sanchez Coello with some of the Venetian spirit. The churches of Toledo possess many of his pictures, and others are to be found at Madrid. He died at Toledo in 1640.

TRIVA, Antonio, painter, was born at Reggio in 1626, and studied under Guercino, at Bologna. He was a reputable painter of history, and distinguished himself by some pictures in churches at Reggio and Piacenza, which have been celebrated by the poet Boschini. He visited Venice, taking with him his sister and assistant Flamminia. He was invited to the court of the Elector of Bavaria, and died at Munich about 1699. He painted as well with his left hand as with his right, and was a good etcher. Bartsch has described four etchings by him with the following titles: 1. Susanna and the Elders. 2. A Repose in Egypt. 3. The Virgin, half-length, seated, holding the Infant Jesus in her arms. 4. An Allegory; a young Man looking in a Mirror, and seeing Sensuality, the Furies, and Death. All these are signed with his name. Füssli mentions five more; four views in Italy, and a frontispiece to a book.

TROGER, Paul, a German painter and engraver, born at Zell, in the bishopric of Brixen, in 1698. After acquiring the rudiments of design in his native town, he visited Fiume, and became a scholar of Dom. Giuseppe Alberti, passing afterwards to Venice and Bologna. He finally established himself at Vienna, where he was made Director of the Imperial Academy. Of his pictures, we have, 'Christ on the Mount of Olives,' 'St. Joseph with the Child,' and 'St. Francis in a Cave.' Others are in the cathedral at Brixen, and in the Ferdinandeum at Innsbruck. He has left several original etchings of historical subjects and landscapes. Among them the following:

The Holy Family; *Paul Troger, fec.* 1721.
St. Joseph embracing the Infant Jesus.
The Dead Christ in the Lap of the Virgin.
Six Landscapes, with ruins and figures.

Troger died in 1777.

TROGLI, Giulio, an Italian painter, born 1613, was a pupil of Gessi. He published a work on 'The Paradoxes of Perspective,' which gained for

him the nickname of 'Il Paradosso.' He died in 1685.

TROIJEN, JAN VAN, a native of the Netherlands, who flourished about the year 1650. He engraved some of the plates for the 'Teniers Gallery,' from the copies by that master after pictures in the collection of the Archduke Leopold. They are slight in execution, and the drawing is incorrect.

TROIJEN, ROMBOUT, (TROYEN, RONTBOUTS,) VAN, painter of the 17th century, was a native of Friesland. He painted landscapes with ruins, palaces, and other buildings in the Italian style. His pictures bear some resemblance to those of Cuylenburg, and, like the works of that artist, have darkened considerably since they were painted. He also painted portraits; for Suyderhoef engraved one after him. He died at Amsterdam in 1650. There are pictures by him in the Galleries of Brunswick and Augsburg.

TROILI, GUSTAV UNO, a Swedish portrait painter, born at Ransbergsbruk, in 1815, was first a soldier, then studied under Södermark, and visited Italy in 1845. In 1850 he began to practise portrait painting, and soon achieved success, his works being distinguished by fine colour and keen appreciation of character. He died in 1875. Two of his pictures are in the Stockholm Gallery.

TROLL, JOHANN HEINRICH, born at Winterthur in 1756, studied at Dresden for seven years under A. Zingg, and drew landscapes from nature. He went to Paris and the Hague, in 1794 he travelled through Switzerland, and in 1796 visited Rome. He afterwards returned to Paris, where he published a number of Swiss landscapes in aquatint. Towards the close of his life he practised flower-painting. He died at Winterthur in 1826.

TROMBA, IL. See SANTO RINALDI.

TROMETTA, NICCOLA, (or NICCOLA DA PESARO,) flourished in Italy in the 17th century, and was a pupil of F. Zuccaro. Some of his works still exist in Rome, where he painted in the Ara Cœli. His best picture, however, is a 'Last Supper,' painted for the Church of the Sacrament at Pesaro. He died during the Pontificate of Paul V. (1605 to 1621).

TRONCHON, A— R—, a French engraver, who flourished from 1740 to about the year 1760. He engraved after Noël Nicholas Coypel, and other masters.

TRONO, GIUSEPPE, born at Turin in 1739, was a pupil of Alessandro Trono, but completed his studies in Rome. He was long portrait painter to the court of Naples, and later became court painter at Turin. In 1785 he went to Lisbon in a like capacity, and gained a reputation by his copies of the great masters. He died in 1810.

TROOD, W. H., British painter; born in 1848; well known as an animal painter; his works were seen at the Royal Academy and other Exhibitions regularly since 1879. He died in 1899.

TROOST, CORNELIS, born at Amsterdam in 1697, was the son of a wine merchant, and became a pupil of Arnold van Boonen, one of the best artists of the day; his style was genre subjects, done chiefly by candle-light. His pupil profited greatly by his instructions, and learned that excellence in draughtsmanship, and richness in colouring, which distinguished all his work. His inspirations were drawn rather from Watteau than from Teniers. His pictures may be placed in four classes: (1) Conversations; (2) Comic subjects; (3) Portraits; (4) Military subjects. The first bear all the impress of Watteau's influence, but are dressed characteristically in Dutch costume, hence his sobriquet, "the Dutch Watteau." His Comic subjects portray the current amusements and customs of his country, and are strikingly easy and natural. His Portrait groups are quite remarkable for touch and high finish. In almost all the Halls of the Great Trading Companies of Amsterdam and Rotterdam are picture-groups of historical value. His Military subjects remind us of the work of Franz Hals. The Garde de Corps, and other subjects, had in him an exact delineator of uniform, position, and equipment. He worked in gouache, pastel, and in oil with equal facility. He also did some excellent mezzotints, and scratched many fine plates with the graver, and made good use of the etching-needle. Troost married in 1720. He was elected a burgess of Amsterdam in 1726. His best work was done between 1730–50. He died in 1750. Happily he signed and dated almost all his pictures, studies, and plates; they are to be seen in great numbers in the Netherlands and in Germany. Among his chief works are:

Amsterdam.	*R. Museum.*	Two Portraits of himself.
"	"	Alexander the Great at the Battle of the Granicus.
"	"	The Anatomy Lesson.
"	"	Three Chiefs of the Surgeons' Guild at Amsterdam in 1731.
"	"	The Governors of the Asylum called the 'Aalmoezenier-sweeshuis.'
"	"	Portraits of Inspectors of the Collegium Medicorum, Amsterdam. 1724.
"	"	Children playing with a Monkey.
London.	*Hampton Court.*	A Guard-room.
Rotterdam.	*Museum.*	L'Accouchée.
The Hague.	*Museum.*	Nine Scenes from Dutch Comedies.
"	"	The Meeting at the House of Biberius. (Forming a series of five pictures called the 'Nelri,' from the initial letters of the Latin inscriptions on the frames.)
"	"	The Deceived Lovers.
"	"	The Wedding of Kloris and Roosje.
"	"	Portrait of himself.
"	"	The Epiphany Singers.
"	"	The Love Song.

We have a few plates by Troost, chiefly mezzotints; among them the following:

Portrait of Pietro Locatelli, Painter.
Bust of an old Man with a Beard. 1734.
A Girl drawing by the Light of a Lamp.
A Woman on the Steps of a Door, holding a light, and taking leave of a Gentleman in black.

SARA, the daughter of Cornelis Troost, was born at Amsterdam in 1731. She painted pastel portraits, and made drawings from her father's pictures and from those of Steen, Dou, and Dujardin. She became the wife of Ploos van Amstel, and died at Amsterdam in 1803. E. S.

TROOST, WILHELMUS, portrait and landscape painter, was born at Amsterdam in 1685. He was a pupil of Johann Glauber, but went to Düsseldorf to complete his studies, and there married the daughter of J. Van Nikkelen, painter to the court. After visiting several German courts, he returned to his own country. He painted for twelve years at Haarlem, and afterwards settled at Amsterdam. He occasionally painted portraits, but chiefly de-

SCENE FROM A DUTCH COMEDY [*The Hague Gallery*

voted his time to landscapes, both in oil and Indian ink; the latter are considered valuable. His style in landscape partakes of that of his first master, Glauber. He died at Amsterdam in 1759. His wife, JACOBA MARIA VAN NIKKELEN, was also a painter; she had been a pupil of Van der Mijn, and excelled in fruit and flower-pieces. E. S.

TROOSTWIJK, WOUTER JOHANNES VAN, a landscape and cattle painter, born at Amsterdam, May 28, 1782, studied drawing under Anthonie Andriessen, and painting under Jurriaan Andriessen. His pictures have a resemblance to those of Paul Potter, Karel Du Jardin, and Adrian Van de Velde, and some are worthy to rank with theirs. He practised in Amsterdam, where he died September 20, 1810. There are landscapes by him in the Museums of Amsterdam and Rotterdam.

TROPPA, GIROLAMO, painter, flourished in Italy about 1700. He was a successful imitator and probably a pupil of Maratti. He left many works in Rome, both in oil and fresco, and painted in the church of S. Giacomo delle Penitenti, in competition with Romanelli. In the Copenhagen Gallery there is a 'Penitent Magdalen' by him.

TROSCHEL, HANS, a German engraver, born at Nuremberg about 1592, was a disciple of Peter Iselburg, but afterwards studied in Italy under Francesco Villamena. His style, however, is inferior to that of Villamena, and his plates, though neat, are stiff and laboured. He engraved emblems after various Italian masters, as well as frontispieces and other plates for books, together with some portraits; among the latter one inscribed, *Fortunius Licetus, Philosoph.* He frequently marked his plates with a cipher composed of an H and a T, thus, HT. He died in 1633. He sometimes added the figure of a thrush to his monogram, in allusion to his name. Among his works are:

The Conception; *after Castelli.*
The Emperor Julian; *after Il Pomerancio;* and the Portrait of Louis XIV.

TROSCHEL, PETER PAUL, son of Hans Troschel, practised at Nuremberg about the year 1650, and appears to have been chiefly employed by the booksellers. He engraved some frontispieces and other book ornaments, which are executed with the graver in an indifferent style. He usually marked his plates with the initials P.T. He was living in 1661.

TROSO DA MONZA. See MONZA.

TROST, ANDREAS, engraver and painter of homely subjects, was a native of Carniola, and flourished about the year 1680. He usually marked his plates with the cipher $\mathcal{A}$. He was living in 1695.

TROST, CORNELIS. See TROOST.

TROTTER, S— C—, an Irish portrait painter, who flourished in the second half of the 18th century, is chiefly to be remembered for his portraits of Dr. Johnson, one of which was engraved in 1784.

TROTTER, THOMAS, an English engraver and draughtsman, born in London about the middle of the 18th century. Brought up to trade, he preferred art. After some instruction from Blake, he engraved a few plates after Stothard, and obtained a considerable reputation for his portraits. Failure of sight compelled him in his later years to give up engraving, and to devote himself to architectural and antiquarian draughtsmanship. He died at Westminster, February 14, 1803. Amongst his best plates are:

Lord Morpeth; *after Sir J. Reynolds.* 1787.
Dr. Shipley, Bishop of St. Asaph; *after the same.* 1792.

TROTTI, GIOVANNI BATTISTA, Cavaliere, called IL MALOSSO, was born at Cremona in 1555, and brought up in the school of Bernardino Campi, of whom he was the most distinguished disciple. He was employed by the court of Parma, in conjunction with Agostino Carracci; and though the works of the latter were preferred, Agostino allowed that he had found in Trotti "a hard bone to crack," on which account he acquired the name of Il Malosso. Perhaps it was from a desire to perpetuate this acknowledgment of his ability by Agostino Carracci, that he inscribed one of his pictures *Jo. Baptista Trottus dictus Malossus Cremon. faciebat an°. a partu Virginis,* 1594. Other pictures by him are: 'The Decapitation of St. John the Baptist,' in S. Domenico, at Cremona; a 'Conception,' in San Francesco Grande, at Piacenza; a 'Crucifixion,' in the Duomo at Cremona; and a 'Descent from the Cross,' in the Brera, Milan. His best works are his frescoes in the cupola of S. Abbondi, after designs by Campi, and in the Palazzo del Giordani, at Parma. For these he was rewarded with the title of Cavaliere. One of his last works was a 'Pietà,' in the church of S. Giovanni Novo, at Cremona, which bears the date 1607.

TROTTI, EUCLIDE, a native of Cremona, who lived in the 16th century, was the nephew and pupil of Giovanni Battista Trotti, whose manner he successfully imitated, as may be seen by two pictures in S. Sigismondo at Cremona. An 'Ascension' in S. Antonio at Milan is also ascribed to this artist. He died young in prison, where he was confined on a charge of high treason.

TROUGHTON, THOMAS, draughtsman and painter, practised towards the middle of the 18th century. A voyage to Africa, on which he set out in 1747, resulted in his shipwreck on the coast of Morocco, and his detention in slavery for thirty-three years. On his liberation and return to England he published an account of his experiences. He died in 1797.

TROUILLEBERT, PAUL DÉSIRÉ, French painter; born in Paris in 1829, where he became a pupil of Hébert and also of Jalabert; he painted genre, portraits, and landscape with success, and in the Dumas Collection a picture by him had the distinction of being mistaken for a Corot, an error which formed the subject of a law-case. He exhibited regularly at the Salon, his 'Baigneuses' in 1882 attracting much notice. He died in Paris, June 28, 1900.

TROUVAIN, ANTOINE, a French engraver, born at Montdidier in 1656. His plates are executed entirely with the graver, which he handled with great neatness and dexterity, and his prints produce a very pleasing effect. He was a pupil of Gérard Edelinck, and became an Academician in 1707. He died in Paris in 1710. Among others, we have the following prints by him:

Pierre Daniel Huet, Bishop of Avranches. 1695.
François le Boutellier, Bishop of Troyes.
Jean Pesne, Painter and Engraver. 1698.
René Antoine Houasse, Painter; *after Tortebat.*
Jean Jouvenet, Painter; *after a picture by himself.*
The Chanoine Claude du Molinet; *after a drawing by himself.*
Armande de Lorraine d'Harcourt, Abbesse de Soissons. (*His best plate.*)
The Annunciation; *after Carlo Maratti.*
Christ restoring Sight to the Blind; *after Ant. Coypel.*
The Marriage of Marie de' Medici with Henry IV., and

the Minority of Louis XIII.; *after the pictures by Rubens in the Louvre.*
Silenus drunk; *after Ant. Coypel.*

TROUVÉ, NICOLAS EUGÈNE, painter, was born in Paris in 1808. He was a pupil of Bertin and of Picot, and entered the École des Beaux Arts in 1827. He exhibited landscapes and village scenes at the Salon from 1836 onwards, and gained a medal in 1846. He died in 1886.

TROY, FRANÇOIS DE, painter, born at Toulouse in 1645, was the son of Nicolas de Troy, from whom he received the first rudiments of design. He was sent to Paris when young, became a disciple of Nicolas Loir, whose sister he married, and for some time applied himself to the study of historical painting. In 1674, he became a member of the Academy in Paris, painting Mercury and Argus for his reception picture. The brilliant success of Claude Le Fevre as a portrait painter induced him to attach himself to that more lucrative branch of art. In 1693 he was appointed a professor at the Academy, and in 1708 Director. He was sent by Louis XIV. to the court of Munich, to paint the portrait of Maria Christiana, of Bavaria, afterwards Dauphiness of France, which was placed in the Apollo gallery of the Louvre. The portrait of François de Troy, painted by himself, is in the gallery of artists at Florence, his portrait of Mansart is at Versailles, and that of the Duc de Maine at Dresden. The galleries of Angers, Grenoble, Marseilles, Montpellier, Orleans, Rouen, Toulouse, Troyes, and Valenciennes also possess examples of his work. A good example of his art in the Jones Collection at South Kensington is ascribed to Watteau. Very many of his pictures have been engraved, and he himself has left an etching of the Catafalque for the funeral of Maria Theresa, the wife of Louis XIV., which took place in 1683. He died in Paris in 1730.

TROY, JEAN DE, painter, born at Toulouse in 1640, was the eldest son of Nicolas Troy, whom he succeeded as painter to the municipality. It has been asserted by Toulousain historians that he never quitted his native town, but from a statement in the 'Histoire Générale du Languedoc,' it appears that he obtained permission from the States of the Province, and a grant of money, towards the establishment of an Art Academy at Montpellier in 1679, and it is probable that he settled and died there. The date of his death is unknown. At the Toulouse Museum there is a 'Conception' by him; at Montpellier, in the Palais de Justice, 'Louis XIV., supported by Justice and Religion;' and in the Basilique de S. Pierre 'The Charge to Peter,' and 'S. Peter healing the Paralytic.'

TROY, JEAN FRANÇOIS DE, painter, the son of François de Troy, was born in Paris in 1679. After receiving the instruction of his father, until he had made considerable progress in art, he competed without success for the *prix de Rome*, and his father sent him to Italy at his own cost. His stay was prolonged by the Marquis de Villacerf, who procured him a royal pension for four years. He reluctantly returned to France, by his father's desire, in 1708, and soon afterwards was made a member of the Academy. He was employed by Louis XIV., for whom he painted a series of cartoons for tapestry, representing the history of Esther; and several large allegorical subjects for the Hôtel de Ville. He also carried out some decorative work for the hotels of Samuel Bernard and M. de la Lire, and for the Seignorial chapel at Passy. In 1719 he became a professor, and in 1727 took part in the competition ordered by the king between the Academicians, sharing a prize with Le Moine. In 1738, the king appointed him Director of the French Academy at Rome, where he completed a second set of tapestry cartoons, consisting of seven scenes from the 'History of Jason.' These were exhibited in the Apollo Gallery of the Louvre in 1748. Some fancied grievance against the court caused de Troy to resign his Roman appointment in favour of Natoire, and he was on the eve of returning to France, when he died suddenly at Rome in 1752. Of his easel pictures the following are in French galleries:

Besançon.	*Museum.*	Portrait of the Marquis de Marignan; *and two other portraits.*
Dijon.	„	Pilate washing his hands before the People.
Montpellier.	„	Apollo and Diana slaying Niobe's Children.
Nancy.	„	Diana in the Bath.
Nismes.	„	The Reaper; *and two others.*
Orleans.	„	Portrait of the Abbé Desfriches.
Paris.	*Louvre.*	Henri IV. presiding at the first Chapter of the Ordre du Saint Esprit.
„	*La Caze Coll.*	A Female Head with powdered hair.
„	„	Portrait of a Man.
„	„	Portrait of an Échevin.
Rouen.	*Museum.*	Portrait of the Duchesse de la Force.

TROY, NICOLAS DE, painter, was born at Toulouse early in the 17th century, and studied in his native town under Chalette. He subsequently went to Paris, and entering the atelier of Claude Lefebvre, he became a successful painter of portraits. After a sojourn of some years in the capital, he returned to Toulouse, and endeavoured to establish a life-school, but provincial prudery took fright at the idea of nude models, and the enterprise had to be abandoned. Troy nevertheless gathered round him a large circle of pupils, his two sons being among the most distinguished of his scholars. After the death of Chalette, he succeeded to the post of municipal painter. His works, which were numerous in his native town, nearly all perished in the Revolution. In the Toulouse Museum there is a portrait of Pierre Godolin, a poet of Languedoc, by him. The date of his death is not known.

TROYA, FELIX, a Spanish painter, born at San Felipe, near Valencia, in 1660. He was a disciple of Gaspar de la Huerta, and painted history. His pictures, which are to be found in almost every church and public building in the neighbourhood of Valencia, are more remarkable for vigour of colour than correctness of design. His best works are in the church of S. Agostino, at Valencia, where he died in 1731.

TROYEN, ROMBOUT VAN. See TROIJEN.

TROYON, CONSTANT, a prominent member of the modern French landscape school, was born at Sèvres on August 28, 1810. His father was employed in the porcelain manufactory, but dying when his son was only seven years old, he left him to the care of his mother, and of a relative, M. Riocreux, who was the Keeper of the Porcelain Museum. Madame Troyon was a skilful artist in feathers, and made beautiful little artificial birds, resplendent with gems, for the decoration of ladies' toilettes. She taught her son the values of colour and form, whilst M. Riocreux gave him his first serious lessons in drawing. Flower subjects and

Hanfstängl photo]

LANDSCAPE WITH COWS

[*Glasgow Gallery*

Woodbury Co. photo]

[*The Louvre*

OXEN GOING TO PLOUGH

foliage first engaged his attention; but he aimed at higher things, and he devoted himself to landscape. One day, however, as Troyon was sketching at St. Cloud, he fell in with Camille Roqueplan, who, later on, introduced him to Théodore Rousseau, Camille Flers, Diaz, and Jules Dupré. His first appearance at the Salon was in 1833, when he exhibited 'La Maison Colas, Sèvres'; 'Fête at Sèvres'; and 'A Nook in the Park of St. Cloud.' These were more or less marked by the influence of David. Young Troyon now set out upon his travels through the country of Limousin, Cologne and Brittany; and his next contributions to the Salon were very much more satisfactory—indeed for 'A Country Fair in Limousin' he was granted a medal of the third class. 'Tobit and the Angel,' exhibited in 1841, received warm eulogy from Théophile Gautier, who spoke of his tones as "like little bits of mosaic." For several years his subjects were taken from the country in the neighbourhood of Paris, and throughout his life his brush was chiefly inspired by French scenery. Frequent visits to Fontainebleau, and to artist community there, opened out to him the art of the Romancists, and his work underwent a complete transformation. 'Forest Landscape' and 'Beneath the Trees'—shown at the Salon in 1844—were the vanguard of almost all that followed. A trip to Holland and Belgium in 1847 introduced him to the famous animal painters of those countries; but it was primarily due to his Sèvres friends, MM. Louis Robert and A. Charropin, that he began at Barbizon to introduce animals into his compositions. At Père Ganne's he was thrown in contact with Jean François Millet and Charles Jacque. The Exhibition of 1849 revealed Troyon in his new character; his pictures of sheep gained for him the decoration of Chevalier of the Legion of Honour. Cattle pictures quickly followed, and in them he displayed quite clearly what Paul Potter, Albert Cuyp, and Rembrandt had done for him. 'The Duck Pond,' 'Morning,' 'Oxen going to Work,' 'Pastures in Normandy,' and many others, affirmed his art and fixed his style. Honours flowed in upon him, and after the Universal Exhibition of 1855, the tide of public opinion turned enthusiastically in his favour. Instead of a paltry sum of 300 francs, he was now offered as much as 6000 francs for an animal picture. In 1859 he added dogs to his cattle and sheep, and had great success with 'The Pointer checked,' 'The Shepherd's Dog,' and 'The Keeper.' He was elected a member of the Amsterdam Academy in 1847, and received the Cross of the Belgian Order of Leopold in 1861. Notwithstanding his success Troyon remained modest, affable, and generous. Although naturally gay, and blest with an athletic constitution, his sole delight was his art. Once when asked whether he thought there was such a thing as luck in the painter's career, he replied promptly: "There is nothing of the kind in true painting." His industry was untiring. He seldom devoted himself continuously to a single picture, but had many works in various stages of progress at the same time. So assiduously did he work that at one period his sight was endangered. He died in Paris, March 20, 1865. His palette was very simple—natural sienna, yellow-lake, burnt-umber, brown-red, vermilion, Indian-yellow, Veronese-green, emerald-green, Prussian-blue, ivory-black, Naples-yellow, yellow-ochre, cobalt-blue, and flake-white. He used his colours in their natural state, and only rarely applied spirit of turpentine and the Courtrai drying medium. As for the palette itself, he cared very little; he rarely, if ever, cleaned it, but allowed his pigments to dry hard. On the other hand, he was most careful about his brushes; he liked old ones better than new. He preferred to draw with his brush, and made little use of his pencil and his crayon. The painter *par excellence* of impressions and sentiments, he worked very rapidly, and cared very little about æsthetic effects. His hand was so facile that three, or at most four, strokes and touches were sufficient to express his idea. His pictures are at present chiefly in the possession of private collectors. The following works by him are, however, to be found in public Galleries:

Amiens.	*Museum.*	View from the Parc de Neuilly.
Bordeaux.	*Museum.*	Oxen going to Work.
Havre.	*Museum.*	Sheep in a Landscape.
„	„	Landscape at Sunset.
Leipsic.	*Museum.*	Cows at Pasture. 1851.
Lille.	*Museum.*	Forest Scene at Fontainebleau.
London.	*Wallace Coll.*	Watering Cattle.
„	„	Cattle in Stormy Weather.
Montpellier.	*Museum.*	The Drinking-Place of La Toucue. (*A masterpiece.*)
„	„	Landscape, with Cattle drinking.
Nantes.	*Museum.*	Cattle. 1852.
„	„	The Watering-place.
Paris.	*Louvre.*	Oxen going to Labour. 1855 (*A masterpiece.*)
„	„	The Return to the Farm. 1859.
Rouen.	*Museum.*	Cows drinking. E. S.

TRUCHOT, ——, a French painter of landscapes and architectural views, of whose life little is known; he died in 1823. Among his recorded pictures are, a 'View of Canterbury Cathedral'; 'View of St. Michael's Mount, in Normandy'; 'Abelard reading a letter from Eloisa,' and 'Eloisa in Prayer before an Altar'; 'The Grand Staircase of the Palais Royal'; and 'Henry, Count de Bouchange, in a Cloister.' Some of his pictures have figures by Xavier Le Prince.

TRUCHY, L., a French engraver, was born in Paris in 1731, and settled in London. He engraved twelve plates in conjunction with Guillaume Philippe Benoist, from Joseph Highmore's designs, in illustration of 'Pamela'; 'A Village Dance,' after Teniers, and several plates for Boydell. He died in London in 1764.

TRUESDELL, Gaylord Songston, painter, was born in 1850 at Waukegan, Illinois. He began his career as a lithographic artist in St. Louis, Chicago, and Philadelphia. He then went to Paris, and studied painting under Cormon, E. Frère, and Moreau. His first exhibit at the Salon was the 'Chair-mender' in 1886. In 1889 he gained a bronze medal at the International Exhibition for 'The Shepherd and his Flock.' 'Going to the Pasturage,' exhibited at the Salon in 1890, is now in the Corcoran Art Gallery at Washington. In 1892 he gained a second-class medal for 'The Shepherd's Dinner' and 'Cattle at the River's Edge.' Though Truesdell was best known as a successful animal painter, he also painted a few portraits. He died in New York on June 13, 1899. M. H.

TRUFFIN, Philippe, (or Philippot,) one of the best painters of the school of Tournai, was a pupil of Louis le Duc in 1457. He was received master painter in 1461, and was Dean of the Corporation in 1479 and 1504. In 1474 he engaged to paint an altar-piece for the church of Warchin, which the contract bound him to make in every respect equal to a 'History of St. Anthony' exe-

cuted by him for the church of St. Catharine at Tournai. The result seems to have failed to satisfy the parishioners, for they cited him to answer for its shortcomings before the magistrates. Truffin had a large following of pupils, who came to his atelier not only from neighbouring cities, but even from Spain. He died at Tournai in 1506 or 1507.

TRUMBULL, John, born at Lebanon in Connecticut about 1756, worked at art, and afterwards went to the University of Cambridge, U.S. Shortly after leaving college he painted a 'Battle of Cannæ,' which attracted much attention. He served with distinction in the War of Independence as adjutant to Washington and Gates. In 1778 he retired with the rank of colonel, and in 1780 went to London to study under Benjamin West. In London he painted his 'Battle of Bunker's Hill,' and 'The Death of Montgomery at Quebec.' In 1789 he returned to America, where he painted a 'Sortie from Gibraltar,' 'Burgoyne's Capitulation,' 'Cornwallis' Capitulation,' and portraits of many heroes of the War of Independence. He received a commission to paint four historical pictures for the Capitol at Washington, and eventually became President of the Academy of Arts at New York. He died at New York in 1843.

TRUTOWSKY, Konstantin Alexandrowitsch, Russian painter; born January 28, 1827, in Kursk; studied at the Academy of St. Petersburg and also at Charkof. At first he became a teacher at the School of Engineering, and then by degrees adopted painting as a profession. He is known by his spirited pictures of Russian national life, often touched with quaint humour. In 1861 he was elected a member of the Academy of St. Petersburg. He died in September 1893.

TSCHAGGÈNY, Charles Philogène, French painter; born May 26, 1815, at Brussels; became a pupil of E. Verboeckhoven; for two years, in 1848 and 1849, he was at work at Oxford and London, where as a painter of horses he was much appreciated. His 'Lastpferde' is in the Leipzig Museum, and his 'Flemish Wedding' may be seen at the Neuenburg Art Museum; the Brussels Museum has his 'Postwagen in den Ardennen,' and there is an example of his work at South Kensington in his 'Episode auf dem Schlachtfelde.' He obtained a Brussels gold medal in 1845, the Leopold Order in 1851, and a like distinction in 1875. He died at Brussels, June 13, 1881.

TSCHAGGENY, Edmond J. B., painter, was born at Brussels in 1818. He was a pupil of E. Verboeckhoven, and became well known for his studies of animals, to which he chiefly devoted himself. Among his best known works are a series of 100 water-colour drawings, entitled 'The Anatomy of Cattle,' 'A Horse in a Burning Stable,' 'Giotto drawing his Sheep,' 'Oxen at a Ford,' 'Arabs with Cattle,' &c. He died at Brussels in 1873.

TSCHEDRIN. See Schtsedrin.

TSCHERMEZOW, Iwan, draughtsman and engraver, was born at Petersburg about 1730. He was a pupil of G. F. Schmidt, and engraved several portraits, among them the Empress Elizabeth, after Tocque; Iwan Schuwaloff, after Rotari; his own portrait; and that of the actor Wolkow.

TSCHERNEZOW, Gregor and Nicanor, brother painters, were born in Russia, and studied at the Petersburg Academy. Nicanor visited the Caucasus in 1830-1831, and the Crimea in 1834-1835, and brought away above five hundred drawings of scenery, buildings, and costumes in these districts. In 1838 the two brothers explored the Volga from Ribinsk to Astrakhan, and in 1841 they visited Italy, painting many pictures in oils and water-colours of Florence, Rome, and Naples. Gregor died at St. Petersburg in 1865.

TSCHERNINGK, David, a German engraver, who flourished about the year 1639. He engraved several frontispieces and other plates for books, which are executed with the graver in a slovenly style.

TSCHERNINGK, Johann, of the same family with David Tscherningk, engraved portraits and other plates for books in a neat, formal style. He was alive in 1634. A portrait painter of the name of Andreas, probably of the same family, flourished in 1660.

TSCHERNINGK, Johann, engraver and publisher, son of Johann Tscherningk, was living in 1685.

TSCHESKI, Iwan Wassiliewitsch, engraver, was born at Mohilew in 1770, and became a member of the Imperial Russian Academy. By him we have, 'The Interior of the Temple at Jerusalem,' after Worobiew, and a landscape, after Poussin. He also engraved several plates after designs by Tilesius for Krusenstern's 'Journey round the World.' He died at St. Petersburg in 1848.

TUAIRE, François, painter, was born at Aix, Provence, in 1794, and sent at the age of fourteen to Paris, where he studied under Prudhon, and afterwards worked in Paris as a teacher. He painted a 'Venus and Cupid' for the Empress Josephine, and a 'Psyche in Prison' for which he received a gold medal. In the Aix Museum there is a portrait of Louis XVIII. by him. He died in 1823.

TUBACH, Paul, a Flemish painter of the 16th century, who was attached to the suite of Margaret of Austria, in 1526. He is mentioned in an old document as having made the designs for some glass-paintings in the church of Our Lady of Seven Sorrows, near Bruges.

TUBIÈRES, Philippe C. A. de. See Caylus.

TUCCARI, Giovanni, born at Messina in 1667, was the son and pupil of Antonio Tuccari, an obscure painter. He excelled in painting battles and skirmishes, and possessed extraordinary facility of execution. Many of his works are in Germany. He died of the plague in 1743.

TUCCI, Biagio d'Antonio, was a Florentine painter, born 1446, who assisted Perugino in the decoration of the Palazzo della Signoria. He died in 1515.

TUCCI, Giovanni Maria, painter, was a member of the school founded at Siena by Sodoma. He accompanied his master to Pisa in 1542, and assisted him in some of his works there. He painted chiefly for the churches of Siena and its neighbourhood, where many of his pictures still exist.

TUCKER, Nathaniel, an English portrait painter, practising in London between 1740 and 1760. Some of his works were engraved by Johan Faber the younger.

TUDOT, Louis Edmond, painter and lithographer, was born at Brussels in 1805, of French parents. He was a pupil of Gros, and in 1836 founded the Art School of Moulins (Allier), of which he became the professor. He was the author of several technical manuals, illustrated by his own designs. He died at Moulins, December 8, 1861.

TUER, Herbert, an English portrait painter of

Hanfstängl photo] [*Berlin Gallery*

THE MADONNA AND CHILD WITH SAINTS

the 17th century. He was of good family; his mother was related to George Herbert, the poet. During the Commonwealth, he migrated to Holland, where he practised, and is supposed to have died at Utrecht before 1680. He painted many portraits of his relatives. There are by him:

London. *Nat. Portrait Gallery.* } Sir Leoline Jenkins. (*Painted at Nimeguen.*)
Oxford. *Jesus College.* Sir Leoline Jenkins. (*Duplicate of the first.*)

TUILERIES, Bernard des. See Palissy.

TULDEN. See Thulden.

TULL, N——, landscape painter, was the master of Queen Elizabeth's School, Borough. He painted portraits and rustic scenes, and made drawings in black and white chalk. He exhibited with the Society of Artists in 1761, and six plates were engraved after him by Vivares and Elliott. He died in 1762.

TULLIO da PERUGIA, an Italian painter of the 13th century, who in 1219 journeyed to Assisi to paint a portrait of Saint Francis. No trace remains of the portrait, which is said to have borne this inscription: *Io Tullio, pittore di Perugia, essendo stato guarito da questo beato huomo, F. Francesco d'Assisi, di una grandissima apoplesia, sono andato quest' anno MCCXIX al capitolo delle store alla M. deli Angeli, et ho fato il presente suo ritratto sopra di lui per divocione che io ho in questo beato huomo.*

TUNICA, Johann Christian Ludwig, painter, born at Brunswick in October 1795. After completing his studies at the Dresden Academy under Rösler, he returned to Brunswick to practise, and became painter to the court. He occasionally painted genre, but his principal works were portraits of distinguished living persons and historic characters. Among those of the latter class we may mention his portrait of the Elector Palatine Heinrich, for the 'Rittersaal' at Hanover. His son and pupil, Hermann, is well known in Brunswick as a painter of battle-pieces and horses.

TUNNER, Joseph, painter, was born at Gräz in 1792. He first studied at the Academy in Vienna, then at Prague under Führich, and afterwards at Rome, where he devoted himself to religious painting. In 1840 he was appointed director of the picture gallery in the "Johanneum" at Gräz. His 'Crucifixion' is in the church of S. Antonio at Trieste. He died in 1877.

TUNNICELLI, Jacopo, painter, born at Villafranca, near Verona, in 1784, studied under Saverio della Rosa, and at the Academy of Milan, and became one of the first miniaturists of his day. He also painted a few oil pictures. He died in 1825.

TURA, (or Turra,) Cosimo, also known as Cosmè da Ferrara, or Cosmè Ferrarese, was born at Ferrara, in all probability about the year 1432, although most older writers place the date of this event as early as 1420. Of his early history we know little or nothing, but it seems fairly certain that he acquired his first artistic training in the comparatively new-born school of his native city, and very possibly in the bottega of his elder contemporary, the now little-known, but in his own day not uninfluential, master, Galasso Golassi. Whatever may have been the facts regarding his early education and development, Tura must have been in the full and independent exercise of his profession by 1451, in which year we find him already working for the ducal family of Este. He appears soon after to have left Ferrara for a considerable period of time, a part, at least, of which was probably spent in Venice and in Padova, where he was enabled to come in frequent contact with such artists as Mantegna, the influence of whose manner is distinctly visible in all Tura's later works. In 1455 Tura was evidently again in his native city, for from that date onwards we find him in the almost continual service of the Dukes of Ferrara, who appear to have remained, up to the end of his career, the unchanging and generous patrons of his art. Although the greater part of the more important works which Tura executed during this latter half of his life are now lost, the original records and commissions for not a few of them still remain to us. Some of them go to show that the painter's duties toward his ducal masters, however arduous and constant, did not leave him without spare time in which to serve other patrons as well. Thus, among various demands upon his industry, he was commissioned, in 1456, to paint a standard for the Guild of Tailors, and not long afterwards received an order for a picture of the 'Nativity of Christ' from the superintendent of the Cathedral at Ferrara. In 1457 we find him at work upon a number of cartoons for tapestries, as well as occupied with certain other commissions for the studio of the Duke of Ferrara. In 1458, after some years of tried service, he was officially promoted to a fixed and permanent position as Painter to the Ferrarese Court. In 1468 he had already completed a series of frescoes for the Sacrato Chapel, in the Church of S. Domenico, and it was probably during this same year that he commenced, in company with his not less gifted friend and rival, Francesco Cossa, the decoration of the Palazzo Schifanoia—Duke Ercole's famous pleasure-house at Ferrara. The two artists seem to have been occupied for a long period upon this remarkable work, and to have enjoyed the help of a goodly number of assistants. The greater part of the frescoes with which they adorned the walls of the celebrated palace have long since disappeared, but the damaged fragments which still exist in the upper hall of the building—consisting, in the main, of allegorical subjects and scenes from the everyday life of Duke Borso's Court—are of the greatest value and interest, not only on account of their decorative charm and artistic merit, but for their minute and realistic details of contemporary costume and architecture, and the exceptionally truthful insight which they give us as to the customs and manners of their day. In 1469 Tura finished the two fine organ shutters for the Cathedral of Ferrara, which can still be seen hanging in the choir of that edifice. His next commission of importance appears to have been the decoration of the library of the Picos of Mirandola, soon after which, in 1471, he was engaged in ornamenting the new chapel of Duke Ercole's country-seat of Belriguardo. In 1472 he painted the portraits of Ercole and his natural daughter Lucrezia d'Este, as a present to the Duke's future bride, Leonora of Arragon. In 1481 he is known to have executed a number of subjects, "in oil," for the ducal study—works which seem at a later period to have been replaced by other paintings by Giovanni Bellini and by Titian. Four years later, in 1485, he was commissioned, in his quality of Court painter, to execute the likeness of Duke Ercole's daughter, Isabella, for

her affianced husband, Francesco Gonzaga, Marquis of Mantua, and in the same year he painted the portrait of Isabella's younger sister Beatrice, as a Christmas gift for the little Duchess' future bridegroom, Lodovico Sforza (Il Moro), of Milan. We possess no later records of his activity as a painter, but there is no reason to doubt that, despite his approaching old age, he continued in the exercise of his art up to 1495, in which year he died, leaving, for some undefined reasons, large legacies to the poor of Venice, and a sum of money for the erection of a church in his native city of Ferrara.

Like his fellow Ferrarese and their near neighbours the Paduans, Tura constantly displays a passionate fondness for architectural and other details and accessories—a love which is occasionally carried almost to excess. As a colourist he is unequal, at times producing a series of contrasts more crude and violent than pleasing; at others, however, his colouring is both temperate and subdued, and reaches an extraordinary depth and body. His technical handling is remarkable alike for its extreme carefulness and its wonderful enamel-like finish. As a master of spacing and composition he has few rivals among the artists of his time. Of the various panel-paintings by Tura which remain to us, the splendid altar-piece, once in the Church of S. Lazzaro at Ferrara, and now in the Gallery at Berlin, is the most important. This truly great work displays to the full the grand qualities of Tura's art, his deep seriousness of purpose, his monumental dignity of conception, and, most of all, that peculiarly-developed sense of architectural composition which was so remarkable a characteristic of the earlier Ferrarese painters, and of which we find hardly less interesting examples in another of Tura's paintings, the 'Enthroned Virgin and Child with Angels' in the National Gallery, and in such works as the majestic altar-piece by Ercole Roberti, once in Sta. Maria in Parto at Ravenna, now in the Brera at Milan, not to mention some of the earlier creations of Lorenzo Costa and other contemporary Ferrarese. A convincing example of Tura's genius for the successful filling of space is to be found in the striking lunette of the Pietà, now in the Gallery of the Louvre. One of the master's most beautiful works is the large panel of the 'Annunciation'—one of the two organ-shutters painted in 1469—in the Cathedral at Ferrara. Here he has avoided much of the often excessive harshness and severity of type which to so many constitutes the less pleasing element of his art, and rises to a level of exceptional beauty in the heads and figures of the Angel and the Virgin. The pendant to this picture, representing 'St. George combating the Dragon,' is also a highly-interesting work. Fine specimens of Tura's sculpturesque treatment of single figures are to be met with in the Beato Jacopo della Marca, in the Santini Collection at Ferrara, and in the noble 'St. Jerome' of the Communal Gallery of that city. Another very characteristic work of the master is the vigorously-conceived, and equally energetically-executed, panel of 'St. Jerome in the Wilderness,' once in the Costabili Collection at Ferrara, and now in the National Gallery. Still another very typical example of Tura's deeply individual style is the exquisitely-finished little picture of the Pietà, in the Correr Museum at Venice.

Tura still remains a much-neglected master, whose appeal is to the few rather than to the many, and who is still far from receiving the share of attention which is so rightfully his due. List of more important works:

Bergamo.	*Lochis-Carrara Gallery.*	Madonna and Child.
Berlin.	*Museum.*	St. Christopher.
"	"	St. Sebastian.
"	"	Enthroned Madonna with Saints.
Ferrara.	*Cathedral.*	St. George and the Dragon. (*Organ-door.*)
"	"	Annunciation. (*Organ-door.*)
"	*Communal Gall.*	Two Scenes from Life of St. Maurelius.
"	"	St. Jerome.
"	*Santini Collection.*	Beato Jacopo della Marca.
Florence.	*Mr. Berenson.*	St. Peter.
"	"	St. John Baptist.
Milan.	*Poldi-Pezzoli Collection.*	A Bishop.
London.	*National Gall.*	St. Jerome.
"	"	Madonna and Angels.
"	"	The Virgin.
Paris.	*Louvre.*	Pietà.
"	"	A Saint.
Rome.	*Marchesa Passeri.*	Circumcision.
"	*Contessa di Sta. Fiora.*	Adoration of Magi.
"	*Prince Colonna.*	Bishop Roverella and SS. Maurelius and Paul.
"	"	Annunciate Virgin.
"	"	Virgin and Child.
Venice.	*Correr Museum.*	Pietà.
"	*Lady Layard.*	Allegorical Figure. L. 0.

TURBIDO. See TORBIDO.

TURCHI, ALESSANDRO, called L'ORBETTO and ALESSANDRO VERONESE, was born at Verona in 1582. He is said to have acquired the name of L'Orbetto, from having been employed, when a boy, as conductor to a blind beggar. A more probable explanation is given by Passeri, who says that he was so called from a defect in one of his eyes. In his poverty he was noticed by Riccio (Brusasorci), who discovered in him so decided a gift for art, that he took him under his protection. On leaving the school of Riccio, he went to Venice, where he worked for a time under Carlo Cagliari, and afterwards to Rome. In competition with Andrea Sacchi and Pietro da Cortona, he painted some pictures in the church of La Concezione, as well as several altar-pieces for other churches, of which the best are, a 'Flight into Egypt,' in S. Romualdo; a 'Holy Family,' in S. Lorenzo in Lucina; and a 'S. Carlo Borromeo,' in S. Salvatore in Lauro. He was much employed on cabinet pictures, representing historical subjects, which he frequently painted on black marble. He died at Rome in 1648 or 1650. His two pupils, GIOVANNI CESCHINI and GIOV. BAT. ROSSI, practised at Verona, the former painting copies of his master's works, which were often taken for originals. Other works:

Dresden.	*Gallery.*	The Nativity; *and two others.*
Hague.	*Museum.*	Venus, an allegory.
Madrid.	"	A Penitent Magdalene.
"	"	Flight into Egypt.
Milan.	*Brera.*	Madonna adored by a Pope.
Munich.	*Pinakothek.*	Hercules and Omphale.
"	"	Hercules Mad.
"	"	Salome.
Paris.	*Louvre.*	Samson and Delilah.
"	"	The Woman taken in Adultery.
"	"	Death of Cleopatra.
Petersburg.	*Hermitage.*	Christ bearing the Cross.
"	"	Bacchus and Ariadne.
Verona.	*Museum.*	The Nativity; *and two others.*
Vienna.	*Gallery.*	The Entombment.

The Fighting Temeraire

From the painting by J.M.W. Turner in the National Gallery.

TURCO, CESARE, born at Ischitella, Naples, about the year 1510, was first a disciple of Giovanni Antonio d'Amato, but afterwards studied under Andrea Sabbatini. He painted for the churches and public buildings of Naples. An altar-piece, in S. Maria delle Grazie, representing the Baptism of Christ by St. John; and a 'Circumcision,' in the Jesuits' church, may be mentioned. Turco died at Naples about 1560.

TURK, THE. See LIOTARD.

TURMEAU, JOHN, miniaturist and portrait painter, was born at Liverpool in 1777. His grandfather, Allan Turmeau, also a painter, was a Huguenot. Turmeau, who was trained at the Royal Academy, combined the practice of art with a stationery business, and held a good position locally as a miniaturist. He was a member of the Liverpool Academy from its formation in 1810 until 1832, President in 1812 and 1813, Treasurer from 1824 to 1832; and he contributed to its Exhibitions until 1842. Turmeau married in 1807, and died at Liverpool in September 1846. The sculptor John Gibson was indebted to Turmeau for material aid at the outset of his career. A bust by Gibson of Turmeau, and the artist's miniature portrait of himself, are in the possession of his grandson, Charles Turmeau, of Liverpool. Turmeau's miniatures, many of notable Liverpool people of his day, are of much excellence. E. R. D.

TURMEAU, JOHN CASPAR, the son of John Turmeau, born in 1809; an architect who, as John Turmeau, junior, exhibited architectural subjects at the Liverpool Academy from 1827 to 1832. In this last year he showed eight Italian architectural subjects, several "coloured on the spot," the produce of a visit to Italy probably consequent on ill-health, during which he visited his father's friend John Gibson. He also showed 'Design for the Interior of a Mausoleum.' He died unmarried at the residence of his father in 1834. E. R. D.

TURNER, CHARLES, one of the most eminent of English engravers, was born at Woodstock in 1773. He entered the Academy in 1795, and at first worked for Boydell in Bartolozzi's style. He afterwards turned his attention to mezzotint, and aquatint with a partial use of the point, and produced a large number of fine plates. He was particularly successful as an interpreter of Turner, for whom he engraved twenty-three numbers of the 'Liber Studiorum.' In 1828, having already been appointed mezzotinto engraver in ordinary to the King, he was elected an associate engraver of the Royal Academy. He died in London, August 1, 1857. His principal works are:

Charles X.; *after Lawrence.*
The Duke of York; *after the same.*
The Marquis of Anglesey; *after the same.*
Lady Georgiana Fane; *after the same.* (*From the picture in the National Gallery.*)
Duke of Newcastle; *after the same.*
James Watt; *after the same.*
Sir Robert Peel; *after the same.*
Sir Walter Scott; *after Raeburn.*
Lord Newton; *after the same.*
Mme. Malibran as Desdemona; *after Decaisne.*
The Cottage Girl; *after Gainsborough.*
The Spanish Contrabandista; *after J. F. Lewis.*
Rembrandt's Mill; *after Rembrandt.*
Mecænas's Villa; *after Richard Wilson.*
The Satyr and the Traveller; *after Jordaens.*
The Choir of Westminster Abbey, during the coronation of George IV.; *after F. Nash.* (*Some of these were printed in colour.*)
The Marlborough Family; *after Reynolds.*
The Age of Innocence; *after the same.*
The Little Fortune-Tellers; *after the same.*
The Beggar; *after Owen.*
The Wreck; *after Turner.*
The plates in the 'Liber Studiorum' engraved by Charles Turner are the following: Bridge and Cows; Woman and Tambourine; Flint Castle; Basle; Jason; Straw-yard; Oakhampton Castle; St. Gothard; Ships in a Breeze; Holy Island Cathedral; Pembury Mill; Sun between Trees; Dunstanborough Castle; Lake of Thun; The Fifth Plague; Farm-yard with Cock; Falls of Clyde; The Devil's Bridge; Guardship at the Nore; Morpeth; London from Greenwich; Norham Castle; Inverary.

TURNER, DAVID, an English draughtsman and engraver, was born in the latter part of the 18th century. He learnt his art from John Jones, and devoted himself to landscape, architectural, and antiquarian subjects, occasionally exhibiting at the Free Society and the Academy between 1782 and 1801. The subjects of his exhibited pictures were mostly taken from London and the Thames. Nothing is known of him after 1801. He left a few etchings of Scottish castles and abbeys, one of Peterborough Cathedral, and one of St. Ouen, Rouen.

TURNER, JAMES, an English portrait painter, who practised between 1760 and 1806. He frequently exhibited with the Society of Artists after 1760. In 1806 his name appears in a catalogue for the last time.

TURNER, JOSEPH MALLORD WILLIAM, R.A., was born on April 23, 1775, at 26, Maiden Lane, Covent Garden, London, and was baptized at St. Paul, Covent Garden, on May 14, 1775. He was the son of William Turner by Mary his wife, whose maiden name was Marshall (an extract from the Registry of the Diocese of London, dated August 27, 1773, shows that William Turner appeared personally and made oath that he was of the parish of St. Paul, Covent Garden, a bachelor aged 28 years, and intended marrying Mary Marshall of the same parish, spinster, aged 34 years). From a pedigree *ex parte paterna* in the possession of Mr. C. M. W. Turner, William Turner was the second son of John Turner of South Molton, in the county of Devon, and from another pedigree *ex parte materna*, Mary Turner was the third child of William Marshall by Sarah his wife. The artist derived his name of Mallord from this latter lady, who was the only child of Joseph Mallord, junior, of the City of London, citizen and butcher. From the records of the Butchers' Company we find that both he and his father, Joseph Mallord, senior, appear in the Freedom Book, July 17, 1670, and June 9, 1697. The issue of the marriage of William Turner with Mary his wife was an only son, Joseph Mallord William, the artist, and an only daughter, Mary Ann, who was baptized at St. Paul, Covent Garden, on September 6, 1778, and was buried in the same place on March 20, 1786.

Turner's mother had a brother, Joseph Mallord William Marshall, whose will bears date July 27, 1804, and is therein described as of Sunningwell, near Abingdon, in the county of Berks, gentleman; and a sister, Mary Sarah, who married the Reverend Henry Harpur, formerly curate of Islington, and late of Tonbridge in the county of Kent, and grandfather of Henry Harpur, solicitor, and one of Turner's trustees and executors; also a younger sister, Ann, who died unmarried. We regret to record the fact that Mrs. Turner died in a private asylum at Islington, and was buried there. Turner began his career as a sort of infant prodigy in his father's shop. His earliest known drawing

is one of Margate Church, made when he was nine years old. Shortly afterwards he went to his first school, at New Brentford, where he drew trees and poultry while his school-fellows did his sums. About this time, too, he began to make copies of engravings, which were exposed for sale in the barber's window. These indications of a call to art determined his father to give him such facilities as he could. There is a vague tradition that he spent £200 in placing his son with an architectural draughtsman, perhaps Malton. On the whole it is not surprising that Turner never had any facility in the use of an educated man's instrument, language. Early in his teens he was employed in colouring prints for John Raphael Smith; in making drawings at Dr. Monro's, in the Adelphi, and in the fields and streets, with Girtin; and in washing in backgrounds for Mr. Porden. For a time he was in the studio of Thomas Malton, junior, the architect, who dismissed him for incapacity to learn perspective—a curious commentary by anticipation on his appointment, many years afterwards, as Professor of Perspective to the Royal Academy. The most interesting passage in Turner's early life is his friendship or acquaintance with Girtin, and his intense admiration for that artist's work. How great the degree of intimacy may have been between them it is now impossible to say, and so with Turner's patron and "true master," as Mr. Ruskin calls him, Dr. Monro. Mr. Cosmo Monkhouse sums up the education of Turner thus: "He learnt reading from his father, writing and probably little else at his schools at Brentford and Margate, perspective (imperfectly) from T. Malton, architecture (imperfectly and classical only) from Mr. Hardwick, water-colour drawing from Dr. Monro, and perhaps some hints as to painting in oils from Sir Joshua Reynolds, in whose house he studied for awhile." Like other men of those pre-photographic days, he spent much of his time in making topographical drawings, to be reproduced in magazines, and he was less eager to shake himself free from such work than one might have expected. In 1789 he became a student of the Royal Academy, and the year after exhibited a 'View of the Archbishop's Palace at Lambeth.' Four years later he received a commission from J. Walker, the engraver, to make drawings for his 'Copperplate Magazine.' This was the first of the long series of engraved works for which he supplied material. Acting, perhaps, on the strength of this commission, he took a studio, in Hand Court, Maiden Lane, close to the paternal shop. There he remained until his election as an Associate of the Academy, in 1799. Between 1790 and 1797 he explored nearly all England south of the Humber, as well as Wales, in search of subjects for his drawings. So far he had given proof of taste rather than of any more robust artistic faculty, but a tour in the North in 1797 stimulated his powers into stronger display. Either during this tour, or as a result of it, Turner made the acquaintance of many who were afterwards among the best of his friends: Dr. Whitaker the historian of Whalley, Mr. Fawkes of Farnley, Lord Harewood, Sir John Leicester, afterwards Lord de Tabley, and Mr. Lister Parker of Browsholme Hall.

After Turner's election to the R. A.-ship in 1802, he practically ceased to make drawings for engravers, and until the commencement of the 'Southern Coast,' twelve years later, confined himself to a heading for the Oxford Almanac and to a few drawings for books. He marked too his sense of his changed position by migrating from Hand Court to 64, Harley Street. It is to the work of these few early years of the century that Mr. Ruskin applies the curious statement that Turner's manner "is now stern, reserved, quiet, grave in colour, forceful in hand. His mind tranquil; fixed, in physical study, on mountain subjects; in moral study, on the Mythology of Homer, and the Law of the Old Testament." A sonorous pronouncement, but difficult in the application. The truth of this time seems to have been, that, conscious of an unattractive person, he deliberately set himself to conquer fame by those gifts of imagination, of perception, of manual skill, that he also knew to be his, and that, with the narrowness of his class, he could not separate success for himself from the conquest of his rivals. Claude, Wilson, Nicolas and Gaspar Poussin, Titian, and Vandevelde, even Loutherbourg, had one by one to be equalled or surpassed. This is the key to his choice of subjects and their treatment from the first year of the century down to about 1830. In 1801 he appears to have paid an unrecorded visit to Scotland, for the Academy of 1802 contained three Scotch views. In 1802 he made his first tour on the Continent, and the year afterwards exhibited six pictures of foreign subjects, one of which was the 'Calais Pier,' in the National Gallery. In 1807 he began the 'Liber Studiorum,' a confessed but completely illogical stroke at Claude's 'Liber Veritatis.' This, according to his own prospectus, was intended "as an illustration of Landscape Composition, classed as follows: Historical, Mountainous, Pastoral, Marine, and Architectural." His method was to make sepia drawings of the subjects, and then, partly with his own hand, partly with the help of professional engravers, to transfer them to copper by a mixed process of etching and mezzotint. The whole series forms the most satisfactory monument of Turner's genius. Forced into concentration in his own despite, he *creates* with a success not to be found in his oil pictures or his water-colour drawings, while the *métier* leaves no room for that proneness to exceed the limits of his material which lessens our pleasure in his pictures. Commercially, the 'Liber' was unsuccessful, as indeed it was foredoomed to be by Turner's methods of doing business. The publication dragged on intermittently until 1819, when it was allowed finally to drop. The original plan was for a hundred plates, excluding the frontispiece. Of these, seventy were published, while of the remaining thirty, some were finished, some were only etched, and a few stopped short at sketches. Perhaps the most faultless work Turner ever did is to be found in the etchings for these plates. The engravers employed for the mezzotinting were Charles Turner, William Say, Dunkarton, Clint, Easling, Lupton, Dawe, S. W. Reynolds, W. Annis, and Hodgetts. The first plate executed, however, 'A Bridge and Goats,' is an aquatint, by F. C. Lewis. The 'Liber Studiorum' was fully chronicled by Mr. W. G. Rawlinson, in whose book on the subject he details all the states of the plates.

Turner strongly objected to parting with any of his sketches. Once he had a picture stolen, and he went to Mr. Henry Graves, at whose house in South Lambeth he often dined on Sundays, and made a pencil drawing to illustrate the composition, which Mr. Graves pushed into his desk with the rest of the paper. "I say," said Turner, "you

Woodbury Co. photo] [*South Kensington, London*

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are not going to run away with my drawing like that, it will be worth something one day." Mr. Graves used to tell another anecdote illustrating Turner's economy. He had engaged with Turner to make the drawings for Scott's poems and prose works, at so much a drawing, and travelling expenses extra. When Mr. Graves received the account, fifteen pounds was charged for travelling all over Scotland. On expressing surprise at the amount, Turner, mistaking the remark for a complaint, said, "Well, Mr. Graves, I should like to see you do it for less." He must have walked nearly the whole time he was engaged in making the drawings.

From 1808 to 1811 Turner had a house at Hammersmith. In 1812 he moved to Queen Anne Street West, to a house near the corner of Harley Street, which was pulled down about 1880. This remained his official address to the end of his life, although Solus, or Sandycombe, Lodge, at Twickenham, is also given in some of the catalogues. In the years between 1803 and 1815, the wars with Napoleon compelled him to depend on his own country for his subjects, and his yearly excursions were into Devonshire and other rich corners of England. During these years he spent much of his time with the Trimmers, at Heston, about three miles from Sandycombe. In 1819 he paid his first visit to Italy, and from that moment dates the commencement of his bolder excursions into colour. Just before it he had exhibited such pictures as the 'Apuleia and Apuleius,' and had seemed, for the moment, to be falling into a mannered key. But the sight of the Venetians at home seems to have lifted him from this at once, and after his return he began the series of works, in oil and water-colour, on which his fame as a colourist must chiefly depend. Much of the best work of these years was done for Dr. Whitaker's 'History of Richmondshire' (1823), and for the 'Rivers of England' (1824). In 1823 he sent the 'Bay of Baiæ, with Apollo and the Sibyl,' to the Academy. Together with the 'Caligula's Palace and Bridge' (1831), and 'Childe Harold's Pilgrimage' (1832), it may be taken as the summing up of the impression left upon him by Italy. In 1826 Turner gave up Sandycombe Lodge, and thenceforward spent more of his time in Queen Anne Street, with no company but his father and Mrs. Danby, his "housekeeper" from 1801 to his death. His 'Southern Coast' was the chief publishing enterprise with which he was at this time concerned, and his disputes over it with Mr. W. B. Cooke are among the most unpleasant episodes in his life. In 1827 the first part of his most important series, 'England and Wales,' was published, and a year later he was again in Italy. In 1829 he exhibited his greatest colour dream, the 'Ulysses deriding Polyphemus.' In 1830 occurred the death of his father, the greatest sorrow, perhaps, of his life. In this same year the illustrated edition of Rogers' 'Italy' was published, to be followed in 1834 by the 'Poems,' both with Turner's designs. In 1830, too, his first subjects from Venice were exhibited. In 1834–5 he was at work on the series known as the 'Rivers of France,' and four years later, in 1839, he sent to the Academy the last picture in which his full power was shown, namely, the 'Fighting Téméraire tugged to her last Berth.'

During the last ten years of his life Turner's powers gradually declined through failing health. It was not a case of diminution so much as of perversion. His judgment as an artist disappeared, and although he could still—he could perhaps even more than ever—astonish by the splendour of his dreams, he could no longer weigh and create. During these last years his interest was awakened by the new art of photography, and he paid several visits to Mr. Mayall's studio, incognito, calling himself a Master in Chancery. He carried his interest in his new acquaintance so far as to lend him, unasked, a sum of £300 at a time when litigation about patents had brought him into some financial embarrassment. About the same time he received two offers of £100,000 for the contents of his house in Queen Anne Street, as well as a large offer for his two pictures of Carthage, from a committee which numbered Sir Robert Peel and Lord Hardinge among its members. But having already willed his pictures to the nation, he declined this flattering proposal, very much to his honour. For years before he died, Turner had, as many of his colleagues divined rather than knew, an unacknowledged retreat to which he was accustomed to betake himself. Not even Mrs. Danby, his housekeeper in Queen Anne Street, knew its whereabouts. Towards the end of 1851, however, she discovered that he was living, under the name of Booth, in a small house at Chelsea, with a certain Sophia Caroline Booth, whom we now know to have been a friend of more than twenty years' standing. There, on Mrs. Danby's hints, he was found by his cousin and executor, Mr. Harpur. This was on December 18, 1851, and on the 19th Turner died. He was buried in the crypt of St. Paul's, on the 30th of the same month.

Turner's will turned out to be so confused a document that it was the subject of a long Chancery suit. After years of litigation it was decided by the courts that the bulk of his funded property and his rights in engravings should go to the next of kin, that the Royal Academy should have £20,000, and that all his pictures and drawings should go to the nation. By this decision the National Collection came into possession of some hundred oil pictures and about nineteen thousand drawings in water-colour and sketches. The following list is restricted to his more notable pictures, in the order of their production:

1790. Archbishop's Palace, Lambeth. (*Mrs. Courtauld*, 1887.)
1792. The Pantheon—Morning after the fire. (*P. C. Hardwick*, 1887.)
1794. Christchurch Gate, Canterbury. (*Fitzwilliam Museum.*)
1795. Transept of Tintern Abbey. (*J. E. Taylor*, 1887.)
1796. Transept of Ely Minster. (*R. D. Holt*, 1899.)
1797. Choir of Salisbury Cathedral. (*J. P. Thompson*, 1899.)
1798. Refectory of Kirkstall Abbey. (*Soane Museum.*)
(*The above are water-colour drawings.*)
1797. Moonlight; study at Millbank. (*National Gallery.*)
1798. Morning, Coniston Falls. (*Do.*)
1799. Buttermere Lake. (*Do.*)
„ Kilgarran Castle. (*Lord Armstrong.*)
1800. Dolbadern Castle. (*Royal Academy.*)
1801. Dutch Boats in a Gale. (*Earl of Ellesmere.*)
1802. Fishermen on a Lee Shore. (*Lord Iveagh.*)
„ Tenth Plague of Egypt. (*National Gallery.*)
„ Ships bearing up for Anchorage. (*Lord Leconfield.*)
„ Dolbadern Castle. (*Royal Academy; Diploma picture.*)
„ Kilchurn Castle.
(?) His own Portrait. (*National Gallery.*)

1803. Calais Pier. (*National Gallery.*)
,, The Holy Family. (*Do.*)
,, Vintage of Maçon. (*Earl of Yarborough.*)
1804. Boats carrying out Anchors. (*Sir Horatio D. Davies.*)
,, Narcissus and Echo. (*Lord Leconfield.*)
1805. The Shipwreck. (*National Gallery.*)
1806. The Goddess of Discord in the Garden of the Hesperides. (*National Gallery.*)
1807. Sun rising in a Mist. (*Do.*)
1808. Death of Nelson. (*Do.*)
1809. Spithead: boat's crew recovering an anchor. (*Do.*)
1810. Somer Hill. (*Ralph Brocklebank, Esq.*)
,, Petworth. (*Lord Leconfield.*)
1811. Apollo killing the Python. (*National Gallery.*)
,, Whalley Bridge and Abbey. (*Lady Wantage.*)
1812. Snowstorm: Hannibal crossing the Alps. (*National Gallery.*)
,, High Street, Oxford. (*Lady Wantage.*)
1813. A Frosty Morning. (*National Gallery.*)
1814. Dido and Æneas leaving Carthage for the Chase. (*Do.*)
,, Apuleia in search of Apuleius. (*Do.*)
1815. Bligh Sand, Sheerness. (*Do.*)
,, Dido building Carthage. (*Do.*)
,, Crossing the Brook. (*Do.*)
1816. Temple of Jupiter, at Ægina. (*Sold at Wynn Ellis sale*, 1874.)
1817. Decline of Carthage.
1818. The Field of Waterloo. (*National Gallery.*)
,, Dort Packet-boat becalmed. (*Fawkes Collection.*)
1819. The Meuse; orange merchantman going to pieces on the bar. (*National Gallery.*)
,, Richmond Hill, on the Prince Regent's birthday. (*Do.*)
1820. Rome from the Colosseum. (*Do.*)
1823. Bay of Baiæ, Apollo and the Sibyl. (*Do.*)
1826. Cologne; evening. (*Mrs. John Naylor.*)
1827. Now for the Painter! passengers going on board. (*Mrs. John Naylor.*)
,, Port Ruysdael (I.). (*National Gallery.*)
,, Port Ruysdael (II.). (*R. Hall McCormick.*)
1828. The Birdcage. (*National Gallery.*)
,, Dido building the Fleet. (*Do.*)
,, East Cowes Castle, with the Regatta. (*South Kensington.*)
1829. Ulysses deriding Polyphemus. (*National Gallery.*)
,, Vision of Medea. (*Do.*)
,, The Loretto Necklace. (*Do.*)
1830. Pilate washing his hands. (*Do.*)
,, Orvieto. (*Do.*)
1831. Vessel in distress off Yarmouth. (*South Kensington.*)
,, Caligula's Palace and Bridge. (*National Gallery.*)
1832. Childe Harold's Pilgrimage, Italy. (*Do.*)
(?) Van Tromp's barge entering the Texel. (*Soane Museum.*)
1834. Lake Avernus; the Fates and the Golden Bough. (*National Gallery of Ireland.*)
1835. Mercury and Argus. (*Lord Strathcona.*)
1837. Apollo and Daphne. (*National Gallery.*)
1838. Phryne going to the Bath as Venus. (*Oldham Gallery.*)
,, Ancient Italy. (*C. Sedelmeyer.*)
,, Modern Italy. (*Glasgow Gallery.*)
1839. Agrippina landing with the ashes of Germanicus. (*National Gallery.*)
,, The 'Fighting Téméraire' tugged to her last berth to be broken up. (*Do.*)
,, Modern Rome. (*Earl of Rosebery.*)
1840. The Slave Ship. (*Miss Hooper, Boston, U.S.*)
,, Bacchus and Ariadne. (*National Gallery.*)
(?) Venus and Adonis. (*Sir Cuthbert Quilter.*)
1842. Peace—Burial of Sir David Wilkie. (*National Gallery.*)
,, War—The Exile and the Rock Limpet. (*Do.*)
,, Snowstorm: Steam-boat making Signals. (*Do.*)
1843. Shade and Darkness: The Evening of the Deluge. (*Do.*)
,, Light and Colour: The Morning after the Deluge. (*Do.*)
,, Approach to Venice. (*Do.*)
,, The 'Sun of Venice' going to Sea. (*Do.*)
1844. Port Ruysdael (III.). (*Do.*)
1844. Rain, Steam, and Speed; The Great Western Railway. (*National Gallery.*)
1846. Venice, Morning. Returning from the Ball. (*Do.*)
,, Queen Mab's Grotto. (*Do.*)
,, The Angel standing in the Sun. (*Do.*)

Turner's water-colours are so numerous that it would here be impossible to give a complete list of even the more important. The National Gallery has five hundred, framed and so arranged as to be readily accessible, and thousands of others still in tin boxes, from elaborate pictures like those for the 'Rivers of France' to hasty sketches. The Oxford University Gallery possesses ten important early drawings, and a series of forty sketches and drawings presented by Mr. Ruskin. The National Galleries of Scotland and Ireland possess each a collection of thirty-five drawings bequeathed by Mr. Henry Vaughan. In the Fitzwilliam Museum, Cambridge, there is a corresponding series, also given by Mr. Ruskin. Others are:

London.	*S. Kensington.*	Hornby Castle, Lancashire.
,,	,,	Warkworth Castle, Northumberland.
,,	,,	Bay of Spezzia.
,,	,,	A Waterfall.
,,	,,	Interior, Tintern Abbey.
,,	,,	St. Alban's Abbey.
,,	,,	Landscape, with a tower of rock.
,,	,,	Corfe Castle, Dorsetshire.
,,	,,	Plymouth, from Turn Chapel.
,,	,,	Tivoli, Rome.
,,	,,	Brighthelmstone (Brighton). 1794.
,,	,,	Sketch of an Italian town.
,,	,,	South view of Salisbury Cathedral from the Cloisters. About 1810.
,,	,,	Entrance to the Chapter House, Salisbury Cathedral. 1810.

Land's End. (*F. Craven, Esq.*)
Llangollen. (*Late C. F. H. Bolckow, Esq.*)
Bridge over the Moselle. (*C. E. Lees, Esq.*)
The Rhine above Schaffhausen. (*Do.*)
Swiss Pass, storm effect. (*Jesse Haworth, Esq.*)
Whitehaven. (*Walter Dunlop, Esq.*)
St. Michael's Mount. (*R. Leake, Esq.*)
Folly Hill. (*Do.*)
Lucerne. (*Abraham Haworth, Esq.*)
Chain Bridge over the Trees. (*Do.*)
Warwick Castle. (*Do.*)
Lucerne. (*J. Irvine Smith, Esq.*)
Lancaster Sands. (*Do.*)
Lowestoft. (*Mrs. C. J. Sale.*)
The red Righi. (*J. E. Taylor, Esq.*)
The blue Righi. (*Do.*)
Llanthony Abbey. (*Do.*)
Derwent Water. (*Do.*)
Dell in Wharfedale. (*Do.*)
Chryses on the Sea-shore. (*Bevan Collection.*)
Village of Heysham, Lancashire. (*Ruskin Collection.*)
Lake and Town of Geneva. (*Do.*)
Eggleston Abbey. (*Do.*)
The Splugen Pass. (*Do.*)
Farnley Hall, from above Otley. (*Do.*)
Farnley Avenue. (*Do.*)
The Crook of Lune. (*Rev. W. McGregor.*)
Knaresborough. (*John Forbes White, Esq.*)
City and Lake of Constance. (*Mrs. Brocklebank.*)
Virginia Water. (*W. Leech, Esq.*)
Rivaulx Abbey. (*A. G. Kurtz, Esq.*)
Dartmouth Cove. (*Holbrook Gaskell, Esq.*)
Dartmoor. (*Do.*)
Patterdale. (*Sir W. Agnew, Bart.*)
Lancaster Sands. (*Ayscough Fawkes, Esq.*)
Falls of the Reichenbach. (*Do.*)
Upper Falls of the Reichenbach. (*Do.*)
Lake of Lucerne. (*Do.*)
The Devil's Bridge, pass of St. Gothard. (*Do.*)
Mont Cenis in a Snowstorm. (*Do.*)
Bonneville, Savoy. (*Do.*)

J. M. W. TURNER

Hanfstängl photo]

CHICHESTER CANAL

[*National Gallery*

Vale of Ashburnham. (*Sir A. Acland-Hood, Bt.*)
Norham Castle. (*Mrs. Thwaites.*)
Carnarvon Castle. (*Do.*)
Bridge over the Usk. (*Victoria and Albert Museum.*)
Durham. (*National Gallery of Scotland.*)
Fonthill. (*Sir Charles Tennant, Bt.*)
Edinburgh. (*Mrs. Bolckow.*)
Castle of Chillon. (*Miss Swinburne.*)
Lake of Thun. (*Do.*)
Bonneville, Savoy. (*Do.*)
Marxburg, on the Rhine. (*Do.*)
Palace of Bieberich, on the Rhine. (*Do.*)
Tancarville, on the Seine. (*Do.*)
Scarborough. (*Wallace Collection.*)
Grouse Shooting. (*Do.*)
Woodcock Shooting. (*Do.*)
Landscape in Yorkshire. (*Do.*)
Cologne. (*Abel Buckley, Esq.*)
Winchelsea, from the road to Rye. (*Do.*)
Val d'Aosta, and Battle of Fort Rock. (*National Gallery.*)
Edinburgh, from the Calton Hill. (*Do.*)
A Mountain Stream. (*Do.*)
Ehrenbreitstein. (*Thomas Brocklebank, Esq.*) (This collector also owns the famous series of eight drawings commonly known as the Abbotsford Turners.)
The Marriage of the Adriatic. (*Ralph Brocklebank, Esq.*) (This collector also owns many fine drawings by Turner.)

The following are the principal artistic publications published in serial form, containing works after Turner, which appeared during his lifetime, and with which he was concerned:

Walker's 'Copper Plate Magazine.' 1792–1802.
'Pocket Magazine.' 1795–1796.
Howlett's 'Views in the County of Lincoln.' 1805.
Whitaker's 'History of Whalley.'
Oxford Almanacks. 1799–1811.
Angus's 'Seats of the Nobility and Gentry.' 1800.
'Views of London and its Environs.' 1804.
'Britannia Depicta.' 1803–1810.
Mawman's 'Excursion to the Highlands of Scotland, &c.' 1805.
Britton's 'Fine Arts of the English School.' 1812.
Ottley and Tomkins' 'Stafford Gallery.' 1818.
Britton's 'Architectural Antiquities.' 1814.
Whitaker's 'History of Craven.'
'Beauties of England and Wales.' 1801–1823.
Whitaker's 'History of Leeds.' Loidis and Elmete, 1816.
Surtees' 'History and Antiquities of Durham.' 1816–1840.
Allason's 'Antiquities of Pola.' 1816.
Cooke's 'Southern Coast of England.' 1814–1826.
Cooke's 'Views in Sussex.' 1816–1819.
'Rivers of Devon.' 1814–1819.
Hakewill's 'Picturesque Tour of Italy.' 1820.
Whitaker's 'History of Richmondshire.' 1818–1823.
'Provincial Antiquities of Scotland.' 1826.
'Picturesque Views in England and Wales.' 1838.
Stevenson's 'Bell Rock Lighthouse.' 1824.
'The Keepsake.' 1828–1837.
'The Literary Souvenir.' 1826, 1827, 1829, 1832.
'The Anniversary.' 1829.
'The Bijou.' 1829.
'Friendship's Offering.' 1830.
'The Amulet.' 1831.
Finden's Illustrations of Lord Byron. 1833–1834.
Moore's Works of Lord Byron. 1832–1833.
Finden's 'Landscape Illustrations of the Bible.' 1836.
'Italy,' a poem by Samuel Rogers. 1830.
Poems by Samuel Rogers. 1834.
Scott's Poetical Works. Cadell, 1833.
Scott's Prose Works. Cadell, 1834.
Turner's 'Annual Tour.' 1833–1835.
Macrone's Milton. 1835.
Campbell's Poems. 1837.
'Views in India.' Fisher, 1838.
Moore's 'Epicurean.' 1839.
Illustrations to the Poetical Works of Sir Walter Scott. Tilt, 1834.
Scott's Waverley Novels. Fisher, 1836–1838.
Lockhart's 'Life of Scott.' 1839.
Illustrations of the 'Pilgrim's Progress.' Fisher, 1836.
'Book of Gems.' 1836–1838.
'Liber Studiorum.' 1807–1819.
'Ports of England.' 1826.
'River Scenery.' 1827.
Britton's 'Cassiobury Park.' 1837.
Marvy's 'Sketches after English Landscape Painters.' 1850.
Hassell's 'Aqua Pictura.' 1812.
Fawkes' 'Collection of Water-Colour Drawings.' 1819.
'Leicester Gallery.' 1825.

Turner made curious terms with the publishers of engravings after his pictures. Besides receiving a sum for the copyright he stipulated for fifty first proofs from the plates, and these were nearly intact when they were sold at Christie's in 1873. That he received money for copyrights is proved by a receipt for £100 for the 'Grand Canal, Venice,' which receipt is still in the possession of Messrs. Henry Graves and Co., Limited.

The principal large plates published after Turner are as follows, including five plates published for him by Griffiths; the entire stock of these plates were catalogued for sale in 1873, but were sold by private contract *en bloc*. They were:

Caligula's Bridge, *by Edward Goodall.* 1842.
Crossing the Brook, *by R. Brandard.* 1843.
Mercury and Herse, *by J. Cousen.* 1842.
St. Mark's Place, Venice, *by T. Hollis.* 1842.
Morning of the Chase, *by W. R. Smith.* 1842.

The other large plates are:

The Shipwreck, *by C. Turner, A.R.A.* 1807.
High Street, Oxford, *by John Pye.* 1812.
Oxford from Abingdon Road, *by John Pye.* 1818.
Eddystone Lighthouse, *by T. Lupton.* 1824.
Cologne, *by Edward Goodall.* 1824.
Margate, *by T. Lupton.* 1825.
The Deluge, *by J. B. Quilley.* 1828.
Temple of Jupiter, *by John Pye.* 1828.
Field of Waterloo, *by F. C. Lewis.* 1829.
The Birdcage (Boccaccio), *by J. B. Quilley.* 1830.
Pas de Calais, *by W. Davison.* 1830.
Grand Canal, Venice, *by William Miller.* 1838.
Mercury and Argus, *by J. T. Willmore, A.R.A.* 1839.
Kilchurn Castle, Lochawe, *by William Miller.* 1840.
Ancient Italy, *by J. T. Willmore, A.R.A.* 1840.
Modern Italy, *by William Miller.* 1840.
Regulus leaving Carthage, *by D. Wilson.* 1840.
Fighting Téméraire, *by J. T. Willmore, A.R.A.* 1845.
Ehrenbreitstein, *by John Pye.* 1846.
Dover, *by J. T. Willmore, A.R.A.* 1850.
Hastings, *by Robert Wallis.* 1850.
Zurich, *by T. A. Prior.* 1852.
Lucerne, *by Robert Wallis.* 1852.
Neuweid, *by R. Brandard.* 1853.
Osterspey, *by William Miller.* 1853.
The Shipwreck, *by John Burnet.* 1853.
Dutch Fishing-boats, *by John Burnet.* 1853.
Venice, *by William Miller.* 1854.
Temple of Minerva, *by J. T. Willmore, A.R.A.* 1855.
The Golden Bough, *by J. T. Willmore, A.R.A.* 1856.
Nelson's Ship at Trafalgar, *by John Burnet.* 1858.
Bellini's Pictures, Venice, *by J. T. Willmore, A.R.A.* 1858.
Approach to Venice, *by Robert Wallis.* 1859.
Heidelberg, *by T. A. Prior.* 1861.
Childe Harold's Pilgrimage, *by J. T. Willmore, A.R.A.* 1861.
Dido building Carthage, *by T. A. Prior.* 1863.
Bell Rock Lighthouse, *by William Miller.* 1864.
Calais Pier, *by Sir F. Seymour Haden.* 1865.
St. Michael's Mount, *by William Chapman.* 1866.
Bay of Baiæ, Apollo and Sibyl, *by T. A. Prior.* 1873.
Sun rising in a Mist, *by William Chapman.* 1874.
Fighting Téméraire, *by T. A. Prior.* 1886.
Vintage of Maçon, *by T. O. Barlow, R.A.* 1890. (*Artists' General Benevolent Institution.*)
Calais Pier, *by Thomas Lupton.* 1892. (*Artists' General Benevolent Institution.*) Engraved earlier.

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Thomas Miller, 'Turner and Girtin's Picturesque Views.' 1854.
Leitch Ritchie and Alaric A. Watts, 'Liber Fluviorum, or River Scenery of France.' 1857.
Burnet, Cunningham, and Murray, 'Turner and his Works.' 1859.
R. N. Wornum, 'The Turner Gallery.' 1859.
Walter Thornbury, 'The Life of J. M. W. Turner, R.A.' 1862. A new edition, 1877.
J. Dafforne, 'The Works of J. M. W. Turner, R.A.' 1879.
P. G. Hamerton, 'The Life of Turner.' 1879.
W. Cosmo Monkhouse, 'Turner.' 1879.
Rev. S. A. Swaine, 'Turner the Artist.' N.D.
Frederick Wedmore, 'Turner and Ruskin.' 1900.
C. M. W. Turner, 'The Family History of the late J. M. W. Turner, R.A., with Pedigrees.' 1902.
Sir Walter Armstrong, 'Turner.' 1902.
C. A. Swinburne, 'Life and Work of Turner.' 1902.
C. F. Bell, 'List of the Works contributed to Public Exhibitions by Turner.' 1901.
Robert Chignell, 'J. M. W. Turner, R.A.' 1902.
Albinia Wherry, 'Turner.' 1903.
Frances Tyrrell-Gill, 'Turner.' 1904.

The Turner Gallery which the nation undertook to create has never been arranged at the National Gallery, and the bulk of the works of Turner in water-colour still remain hidden away in the cellars of that institution. The expressed wishes of a great artist have seldom been so completely disregarded as have the clauses of Turner's will in which he specially arranged for the creation of such a gallery.

TURNER, William, an English water-colour landscape painter, was born at Blackbourton (Oxon.) in 1789. His father died while he was young, and his art training was obtained from John Varley. Settling in Oxford, he became known as "Turner of Oxford," and obtained a large teaching practice there. He was elected, in 1809, a member of the Water-Colour Society, with which he exhibited during the whole of his long career. His works also occasionally appeared at the Academy, at the British Institution, and at Suffolk Street. Many of his subjects were taken from the neighbourhood of Oxford, but he also painted the scenery of Wales, Scotland, and other parts of England. He died August 7, 1862, having been an exhibitor for fifty-four years. There are two water-colour drawings by him in the Kensington Museum, 'Kingly Bottom, Sussex,' and a 'Waterfall' (1795).

TURONE, (Turoni,) a native of Verona, who flourished in the 14th century. In the Museum at Verona there is an altar-piece by him in five panels, dated 1360. It was formerly in the Convent of the Holy Trinity, at Verona. The centre is a Trinità; on the side panels are the Virgin and Angels, with four Saints.

TURPILIUS, a Roman painter, (contemporary with Pliny,) who was the author of some fine works at Verona. Pliny states him to have painted with his left hand.

TURPIN DE CRISSÉ, Lancelot Théodore, Comte de, painter and architectural draughtsman, born in Paris in 1781, was the son of the Marquis de Turpin de Crissé, the representative of an old Angevin family, whom the troubles of the Revolution forced to fly from France. The elder Turpin was himself an amateur of some distinction, and had given his son his first instruction in art. When the Marquis emigrated, Lancelot and his mother took refuge with a relative in Anjou, where they remained in retirement till the dawning of more peaceful times. The young artist was taken under the protection of Choiseul Gouffier, who took him to Switzerland, and afterwards sent him to Rome. He returned to France when the Empire was established, and was patronized by Josephine and others in power. He also continued to enjoy court favour after the Bourbon restoration. In 1816 he became a member of the Institute, and in 1824 Inspector-General of the Fine Arts. On the fall of Charles X. in 1830, he retired into private life, occupying himself with artistic and literary pursuits. In 1826 he published 'Souvenirs du Golfe de Naples,' with thirty-nine plates, and in 1835, 'Souvenirs du Vieux Paris,' with fifty plates. He formed a collection of antiquities and works of art, which on his death he bequeathed to the Museum of Angers. He died in 1852. He exhibited a large number of works at the Salon, and the following have found a permanent place in French galleries:

Angers.	*Museum.*	Syrinx pursued by Pan.
"	"	View of the Temple of Vesta at Tivoli.
Lisieux.	"	Study of Trees.
Marseilles.	"	View at Roquebrune.
Nantes.	"	Entry of the Austrian Emperor into Venice.

TURPIN, Pierre Jean François, painter of natural history in water-colours, was born at Vire in 1775, and was self-taught. He made upwards of six thousand drawings in water-colour on vellum, which were engraved by Scellier, Plée, Bouquet, Coutant, Massard, and others, for works on natural history. Among those so illustrated may be named, the travels of Humboldt and Bompland; 'Les Plantes de la Nouvelle Calédonie;' 'Les Icones,' of M. Decandolle; 'L'Iconographie Végétale;' 'L'Atlas du Dictionnaire des Sciences Naturelles;' 'La Flore Médicale;' and Duhamel's treatise on Fruit Trees. He died in Paris, May 2, 1840.

TURRITI. See Torriti.

TUSCHER, Karl Marcus, painter, etcher, and architect, was born at Nuremberg in 1705. Walpole says he was painter and architect, while Füssli calls him painter, copper-plate engraver, sculptor, carver in wood, and gem engraver. He was the natural son of a lacemaker, and was brought up in the hospital for orphans, at Nuremberg. He was afterwards placed under J. D. Preisler, with whom he remained about ten years. From the school of Preisler he went to Italy, on an allowance from the municipality, and was employed by Stosch at Leghorn, to make drawings from gems. In 1741 he visited France, England, and Holland. In England he made the acquaintance of the Danish traveller, H. v. Norden, for whose 'Travels in Egypt and Nubia,' published in London in 1757, he engraved some plates, one of which is inscribed *F. L. Nŏrden del. M. T. fecit*, 1748. Most of his plates are marked with his name in full, and consist of historical subjects, portraits, vignettes, and other book illustrations. From England Tuscher went to Copenhagen, where he became a professor at the Academy. He died in 1755. In the Copenhagen Gallery there is a 'Sappho and Cupid' by him.

TUSON, G. E., painted 'The Reception of a Deputation from the Corporation of Manchester by the Sultan, in Buckingham Palace,' for the town-hall of Manchester. He afterwards painted genre subjects and portraits in Turkey, and afterwards in Monte Video, where he died in 1880.

TUTIANI, Bartolommeo, an engraver on wood, to whom are ascribed some prints with this Gothic monogram, . Bartsch, however, mentions

only one wood-cut with this mark: it represents 'Christ insulted by the Jews,' and occurs in a work printed at Augsburg in 1515.

TUTILO, a famous miniaturist of the 10th century, who acquired a wide reputation as painter, poet, musician, and sculptor. He was a monk of the Benedictine Order at Saint Gall, and died about 908.

TUTTINÉ, JOHANN BAPTIST, German painter; born June 3, 1839, at Bräunlingen, Baden; became a student at the Carlsruhe Academy; mainly painted episodes in the life of the Black Forest peasantry, such as 'Vor der Wahl,' 'Erst Bezahlen' (in the Dresden Academy), and 'Die Goldene Hochzeit' (in the Carlsruhe Kunsthalle). He died at Carlsruhe, August 24, 1889.

TWEEDIE, WILLIAM MENZIES, a Scottish portrait painter, born at Glasgow in 1826. The son of a naval officer, he was himself intended for the Navy, but showed an early bent towards art. In 1842 he entered the Edinburgh Academy, where he gained a prize, and in 1846 came to London to study in the Royal Academy, subsequently completing his training in the studio of Couture, in Paris. He exhibited chiefly at the Royal Academy, and had many distinguished sitters. But the rejection of his pictures in 1874 and afterwards disheartened him. His health gave way, and he died in 1878. His portrait of the Duke of Devonshire hangs in the University of London.

TYBOUTS, WILLEM, a famous Dutch glass-painter, born at Haarlem about 1526. His best known works are portraits of Philip II. and Elizabeth of Valois, painted for the church of St. Ursula at Delft; 'The Taking of Damietta,' for the church of St. John at Gouda; and the glass windows in the 'Schützenhaus' at Leyden. He is further said to have painted portraits of the Counts of Holland. He died in 1599. Several other glass-painters of the same family are mentioned in the city registers.

TYMMERMAN, FRANZ, a native of Hamburg, was one of the pupils of Lucas Cranach, under whom he was working from 1538 to 1540.

TYN, LAMBERT DEN, born at Antwerp, in 1770, was a scholar of P. Van Regemorter. He painted interiors by candle-light, landscapes by moonlight, and genre subjects generally. He died in 1816.

TYR, GABRIEL, painter and lithographer, was born at Saint-Paul-de-Mons, in 1817. He was a pupil of Victor Orsel, in conjunction with whom he worked for twenty years, and completed his paintings in the chapel of Notre-Dame-de-Lorette. He himself painted chiefly portraits in oil and pastel. He was commissioned to decorate the cathedral at Le Puy with mural paintings, but his death prevented his carrying out the work. He made the designs for some good windows in the church of S. Etienne, in which town he died February 18, 1868. There are pictures by him in the museums of Le Puy, S. Etienne, and Lyons.

TYROFF, MARTIN, a German engraver and publisher, who resided at Nuremberg about 1750, and engraved a considerable number of portraits and plates for books. Among the former is that of Charles à Linne, architect to the King of Sweden.

TYRWHITT, RICHARD ST. JOHN. This well-known writer on art was born in 1827. He was educated at Oxford, entered the Church, and held a vicarage in that city. Several of his paintings in water-colours are at Christchurch, in the common room. He was at one time on the point of being given the Slade Professorship of Fine Arts, but, learning that there was a chance of Ruskin's being appointed, he withdrew in favour of that eminent man. He issued a well-known 'Note-book of Pictorial Art,' and many essays upon the writings of Ruskin. He had a good deal to do with the decoration of St. Paul's Cathedral, and it was very much due to his advice that the mosaic work was planned for the east end and ceiling of the choir. He died in 1895.

TYSON, MICHAEL, a fellow of Bennet (Corpus Christi) College, Cambridge, who about 1770 painted for his amusement, and etched some plates, among them portraits of Archbishop Parker, Sir William Paulet, Thomas Gray, and Jane Shore. He died May 4, 1780. (See Anderdon's 'Collectanea,' British Museum, vol. 99.)

TYSSENS, AUGUSTINE. See THYS.

TYSSENS, NICOLAS, was born at Antwerp, in 1660, learned the first principles of design in his native city, and is said to have visited Italy, and passed some time at Rome, Naples, and Venice. He was a painter of still-life. His pictures represented dead game, flowers, fruit, armour, sabres, and other military weapons. He is said to have visited Holland and England, and to have practised for a time at Düsseldorf. He died in 1719.

TYSSENS, PIETER. See THYS.

TYTLER, GEORGE, held the appointment of lithographic draughtsman to the Duke of Gloucester. About 1820 he made a journey in Italy, and on his return published some lithographic views of Italian scenery. He was further known by a large panoramic view of Edinburgh, also by a pictorial alphabet, which was first published as a lithograph, and afterwards on copper. He died in London in great poverty, Oct. 30, 1859.

TZANFURNARI, EMANUEL, a Byzantine painter of the 9th century. He is known only by a curious relic of early Byzantine art in the 'Museo Cristiano' in the Vatican. It was brought into Italy by means of Squarcione, and is a picture of the Death of St. Ephraim, with numerous monks and suffering poor, and, in the background, scenes illustrating the life of the anchorite.

U.

UBALDINI, PETRUCCIO, an Italian calligraphist and illuminator on vellum, who was working in England in the reign of Elizabeth, and seems to have enjoyed the favour of the Court. Vertue says that he taught the Italian language. One of his illuminated books, presented by him to Elizabeth, is in the Bodleian Library, and Walpole gives a list of other works, formerly in the King's Library, and now, most of them, in the British Museum. (See 'Anecdotes of Painting,' vol. i. p. 170.)

UBEDA, FRAY TOMAS DE, a member of the short-lived Academy of St. Barbara of Valencia. In 1754 he painted a picture of Judith, which was famous for a time.

UBELESQUI, (or UBIELESQUI,) ALEXANDRE, painter, called ALEXANDRE, was born in Paris in 1649. He was a pupil of Charles Lebrun, and completed his studies in Rome, where he became a member of the Academy, and where he painted the dome of a chapel in Santa Maria Transpontina. On his return to France he was patronized by the

Court, became a member of the French Academy in 1682, and Professor in 1695. He died in Paris, April 21, 1718.

UBERTI, P. F. DEGLI. See FARINATI, PAOLO.

UBERTINI, FRANCESCO D'ALBERTINO, called IL BACCHIACCA, was a native of Florence, and pupil of Perugino. He was born March 1, 1494. His father was one Ubertino di Bartolommeo, a goldsmith, of the Verdi family. Their pedigree is given by Milanesi ('Vasari,' vol. vi. p. 454). He painted historical subjects with success, and also excelled in *grotteschi* and ornamental painting. He frequently painted predellas for altar-pieces by other masters, and panels for the decoration of furniture. His works are generally on a small scale, with numerous figures. The latter part of his life was passed in the service of the Grand Duke Cosimo, for whom he designed some tapestries, painted some historical pictures, and was employed on decorative works generally. At a late period in his life he painted, in fresco, the grotto of a fountain in the garden of the Palazzo Pitti. Several of his rare easel pictures have passed into England and France. He died at Florence, October 5, 1557. Works:

Berlin.	*Museum.*	Baptism of Christ.
Florence.	*Uffizi.*	History of S. Acasius (predella in three compartments).
„	*S. Lorenzo.*	History of the Martyrs (predella to an altar-piece by Giov. Antonio Sogliani).
„	*S. Maria d. Pazzi.*	Deposition from the Cross (?).
London.	*Nat. Gallery.*	Two Scenes from the History of Joseph.

His brother BACCIO UBERTINI, born 1484, was also a pupil of Perugino, and a successful designer and painter. There is a 'Crucifixion' by him in the Uffizi. His other brother, ANTONIO, born 1499, followed the art of embroidery, and executed many of the tapestries which Francesco had designed. He died in 1572.

UCCELLI. See DONO, PAOLO DI.

UCEDA, DE. Several painters of this family flourished in Seville in the 16th and 17th centuries. JUAN the elder, about 1594; JUAN the younger, about 1660; PEDRO died in 1714, and JUAN UCEDA CASTROVERDO, about 1623.

UCHTERVELT. See OCHTERVELT.

UDEN, JAKOB VAN, was believed to have been the brother and scholar of Lucas van Uden, and to have painted landscapes in his style; but his existence is doubtful.

UDEN, LUCAS VAN, the son of ARTUS VAN UDEN, a landscape painter of little repute, was born at Antwerp, October 18, 1595, and was first taught by his father. He had not the advantage of any efficient master, but was indefatigable in his studies from nature, and passed his leisure hours in the fields and forests, drawing everything which appeared to him picturesque or remarkable, and giving particular attention to the peculiar appearance of the sky at sunrise and sunset. He was influenced by Paul Bril, and by a study of the landscapes of Rubens. In 1626 or 1627 he entered the Guild, and in 1647 travelled abroad. Van Uden was a painter of no originality, and it is mainly to his connection with abler men than himself that he owes such fame as he has. Rubens assisted him with his advice, and frequently employed him to paint landscape backgrounds to his pictures; himself occasionally painting figures in the landscapes of Van Uden. The death of this artist occurred in 1672 or 1673. Some of his latter works have figures by David Teniers, Regemorter, and others. Van Dyck's portrait of Van Uden was engraved by Lucas Vosterman the Elder. Pictures by him are to be seen in the galleries of Antwerp, Berlin, Brunswick, Dresden, Frankfort, Madrid, Munich, Paris, Petersburg, and Schleissheim. The Marquis of Bute has a very important landscape by Van Uden, in which the figures are by Teniers. It is signed *L. V. V.*, and may be taken as an example of the master at his best. We have sixty-two etchings of landscapes by this artist, of which fifty-eight are from his own designs. Among them the following:

Ten Landscapes and Views in Flanders, of various sizes; *from his own designs.*

Four Landscapes; *after Rubens.* The first impressions are before the name of Rubens was inserted.

UDINE, GIOVANNI DA. See NANNI.

UDINE, GIOV. DI MART. DA. See MARTINI.

UDINE, GIROLAMO DA, a painter of the Venetian school, and a disciple of Pellegrino da San Daniele. He is known only by a small picture of 'The Coronation of the Virgin,' painted for San Francesco at Udine.

UDINE, MART. DI BATT. DA. See MARTINO DI BATTISTA.

UFFENBACH, JOHANN FRIEDRICH VON, a designer, etcher, and art connoisseur, was born at Frankfort à M. in 1687. He published, in 1726, a work entitled 'Die Nachfolge Christi,' with numerous vignettes of his own etching. He died in 1769, leaving part of his collection of works of art to the University of Göttingen.

UFFENBACH, PHILIPP, painter and etcher, was born at Frankfort à M. in 1570. He was instructed by Hans Grimmer, and was himself the teacher of Adam Elsheimer. He painted in the 'Römer' and other buildings in Frankfort, and has left an 'Ascension of Christ,' and 'Adoration of the Kings,' with thirteen etchings of Scripture subjects and battles. He was also a clever mechanical artist and land-surveyor. He died in 1630.

UGGIONE. See OGIONNO.

UGOLINO DA SIENA, painter, flourished at Siena in the first half of the 14th century. He belonged to a family of painters, the genealogy of which is given by Milanesi ('Vasari,' vol. i. p. 457). Vasari supposes him to have been a pupil of Cimabue; others assert him to have studied under Guido of Siena, and the evidence on this point is obscure. His design was that of the Greek painters, and he was at least an imitator of Cimabue. He painted a large number of works for churches, and in all parts of Italy, and died in 1339, at a very advanced age. Two panels of an altar-piece painted by him for S. Croce, in Florence, are now in the National Gallery. They represent 'The Betrayal of Christ,' and the 'Procession to Calvary,' and are of much interest to the historian of art.

UGOLINO DI NERI was painting in Siena in 1317, and may be identical with UGOLINO DA SIENA. (See Milanesi, 'Vasari,' vol. i. pp. 453 et seq. *notes.*)

UGOLINO DI PIETRO was painting in Siena in 1324. Nothing further is known concerning him. He may be identical with UGOLINO DA SIENA (q. v.).

UGOLINO DI PRETE ILARIO, a painter of Siena, who executed frescoes in the chapel of S. Corporale in the cathedral at Orvieto, which bear the inscription, *Ugolinus pictor di Urbe Veteris,* and the date *1364.* In 1378 he was employed with other

artists on the decoration of the walls of the tribune and choir behind the high altar of the same church.

UGRUMOFF, GREGOR IWANOWITSCH, painter, was born in Russia about 1764. He was a pupil of Lossenko, and became professor and rector of the Petersburg Academy. The Hermitage contains two of his best pictures, 'The Conquest of Kasan,' and 'The Ascension of the Romanoff Family to the Throne.' He died in 1825.

UHLICK, ——, was an obscure German engraver, who resided at Leipsic. His name is affixed to a portrait of Johann Melchior Jacob, dated 1719. According to Zani, he was at work as late as 1740.

UIJTENBOGAART, IZAAK, was born at Amsterdam in 1767, and was a pupil of J. Andriessen. He painted landscapes with cattle, also fruit-pieces and dead game. He also worked in black chalk and Indian ink, and was for a time director of a tapestry factory at Hoorn. In 1810 he was crowned by the Society Felix Meritis. He died at Amsterdam in 1831. His son ABRAHAM was a painter and architect.

UIJTENBROUCK, MOYSES VAN, (called LITTLE MOSES,) was born at the Hague about 1590. He painted numerous small landscapes, which he usually embellished with subjects taken from church history, or from fables. In 1620 he was made free of the Guild of St. Luke at the Hague, and was dean in 1627. His name has been spelt in a great variety of ways (Utenbroeck, Uytenbroeck, Vijt den Broeck, Veit van den Broeck, Van Brouck, Wtenbrouck). He died at the Hague in 1648. Pictures by him may be seen at Augsburg, Brunswick ('The Festival of Bacchus,' 1627), Copenhagen, Florence, and Vienna. Bartsch and Weigel give a list of sixty-seven plates by Uijtenbrouck. Two other painters of the same name, JAN and MATTHÄUS UIJTENBROUCK, flourished at the Hague about the middle of the 17th century.

UIL, J. DEN. See DEN UYL.

UITENWAEL, (or UTENWAEL,) PAULUS VAN, an obscure engraver, who may have been connected with Joachim Uitewaal. He engraved portraits, mythological scenes, and plans of towns.

ULEFELD, ELEONORE CHRISTINE, Countess of, was born at Friedriksborg in 1621. She was the daughter of King Christian IV. of Denmark, and wife of the minister Ulefeld. She was a pupil of Karel van Mander, and was clever in miniature painting as well as in modelling in clay and embroidering. She died at Mariboe, in Laland, in 1698. Her daughter, HELENA CHRISTIANA, was also an artist.

ULENBURGH, (or ULENBURG,) GERHARD, a Dutch painter of the 17th century, was a native of Amsterdam. His father Hendrik, an art-dealer, was cousin to Saskia, Rembrandt's first wife, and placed his son in the great painter's atelier. After Hendrik's death, Gerhard carried on his father's business, and gathered together a fine collection of pictures. In 1675 he was impoverished by losses in trade, and his collection was sold. He is said to have then tried his fortune in England, where he was employed by Sir Peter Lely to paint-in draperies and backgrounds. He is supposed to have died in this country about 1690.

ULERICK. See VLERICK.

ULIN, PIERRE D', a French painter, born in 1669. He gained the first prize of the Academy in 1696, with a picture of 'Pharaoh giving his ring to Joseph,' and afterwards became painter in ordinary to the king. He died in 1748.

ULIVELLI, COSIMO, was born at Florence about 1625. He was a disciple and imitator of Baldassare Franceschini. His works are to be seen at Florence, in the Carmine, in the Uffizi, in S. Spirito, and SS. Nunziata. He died in 1704.

ULLMANN, WALTER, an English painter, was born in 1861. In 1882 his 'Jour d'Automne,' a landscape with figures, attracted attention at the Salon. He died in the June of the same year.

ULMANN, BENJAMIN, painter, born at Blotzheim (Haut Rhin) in 1829, was a pupil of Drolling and of Picot, and entered the École des Beaux Arts in 1849. He gained the "prix de Rome" in 1859, and profited much by his studies in Italy. He exhibited a number of works at the Salon from 1855 onwards, chiefly portraits and historical subjects, and was commissioned to paint some pictures for the Palais Royal and for the Palais de Justice. His 'Sylla and Marius' is in the Luxembourg, and other works by him are in the Museums of Mans, Marseilles, Melun, and Colmar. He died in 1884.

ULMER, JOHANN KONRAD, an engraver, was born at Beroldsheim, near Ansbach, in 1783. He studied first under Naumann, then at the Augsburg Academy, and next under J. G. Müller at Stuttgart. In 1806 he went to Paris, where he worked twelve years for the Musée Napoléon. In 1818 he returned to Germany, and became professor of engraving in the Städel Institute, Frankfort. He committed suicide in 1820. Among his best plates are:

The Madonna della Sedia; *after Raphael.*
Madonna di San Sisto; *after the same (completed by Piotti).*
St. Cecilia; *after Mignard.*
The Burgomaster; *after Van der Helst.*
Triumph of Religion; *after Lesueur.*
The Duke of Buckingham; *after Van Dyck.*
Carlo Dolci; *after that painter.*

ULRICH, called 'S. ULRICH,' a miniature painter who flourished from about 923 to about 973. He transcribed and illuminated an 'Evangelistarium,' now in the Munich Court Library, and another, now in the British Museum.

ULRICH, HANS JAKOB, painter, born at Zurich in 1798, was brought up by his parents to be a merchant, but gave up business and devoted himself to painting. He travelled in France, Italy, England, and the Netherlands for improvement, and became a successful painter of landscapes, sea-pieces, birds, and animals. He was at one time Professor at the Zurich Polytechnic. He was an exhibitor at the Salon between 1824 and 1840. Many of his landscapes were English in origin, and he was one of the first of his country to profit by the finer styles of the north in that branch of art. Examples of his work exist in the museums of Orleans and Nantes. C. Huber etched a series of sixty plates from his designs.

ULRICH, HEINRICH, a German painter and engraver, was born at Nuremberg about 1572, and worked in that city and Vienna. Two plates by him, 'Christ on the Cross,' and 'The Body of Christ in the lap of His Father Joseph,' have merit. In all he has left 150 plates, portraits, historical subjects, and genre. He died about 1631.

ULRICH, JOH. See WECHTLIN.

UMBACH, JONAS, painter, designer, and engraver, was born at Augsburg about 1624. He was cabinet painter to the Bishop of Augsburg, and produced many landscapes with cattle, also kitchen pieces, feathered game, and a few historical subjects

in chiaro-scuro. He also etched 230 plates of biblical, historical, and mythological scenes and landscapes. Among these there are:

Christ on the Mount of Olives.
Trains of Children and Nereids.
Two Duck-shooters lying in Wait.
Landscapes with Ruins.
Bacchanals and Infant Sports.

He died in 1680, or 1700. There was a younger JONAS UMBACH, but there are no particulars respecting him, except that he drew portraits.

UNDELOT, JACQUES, a miniaturist of the 15th century, who illuminated a missal for Charles the Bold (while Comte de Charolais) in the year 1465. It is now in the Copenhagen Library.

UNDERWOOD, RICHARD THOMAS, an English water-colour painter. He studied at Dr. Monro's, and practised in London, following art more as a pastime than as a profession. Some of his drawings appeared at Cooke's Exhibition in Soho Square. He died at Auteuil, near Paris, in 1836.

UNDERWOOD, THOMAS, born in 1809, was originally an engraver, but finally devoted himself to writing on artistic and antiquarian subjects. He published a work on 'The Buildings of Birmingham, past and present.' He was also much employed as an adviser by collectors of works of art. He died in London in 1882.

UNGER, EDUARD, was born at Hofheim, in Bavaria, in 1853, and studied in Munich under Strahuber and Seitz. He is best known as an illustrator of children's books, the humour and quaint charm and fancy of his representations of the denizens of the realm of faery being remarkable. As a mural decorator his work may be seen in various buildings in Munich. His best paintings are his 'Christbaum' and 'Antike Briefkasten.' He died at Oberaudorf in 1894. J. H. W. L.

UNGER, JOHANN FRIEDRICH, wood-engraver, was a son and pupil of Johann Georg Unger. He was born at Berlin about 1740 or 1750. He was a member of the Berlin Academy, and Professor of wood-engraving. A set of improved German printed characters was designed by him. His principal wood-cuts were after drawings by J. W. Meil. He died in 1804.

UNGER, JOHANN GEORG, a wood-engraver, was born at Goos, near Pirna, in 1715. He was originally a printer, but in 1757 devoted himself entirely to the art of wood-engraving. He worked for the Berlin Tobacco Administration, and also produced some good landscapes for his time. He invented several improvements in the technic of wood-engraving, and had much influence on the revival of the art. He died in 1788.

UNGER, JOHANNA, was born in Hanover in 1836-8, and studied from 1855 onwards under Karl Sohn and Otto Rethel at Düsseldorf, then under Leutze, and last at Munich under Piloty. She died at Pisa, February 11, 1871. She was clever at illustrative arabesques, and besides some portraits and aquarelles, left the following oil paintings:

The Sleeping Beauty. 1863.
The Marys at the Sepulchre. 1864.
Jephthah's Daughter.
Joan of Arc.
Deborah.

UNGER, JOSEPH, the younger, the son of an architect, was a painter and lithographer, and was born at Munich in 1811. He studied in the Academy there, and after devoting himself for a short time to painting, transferred his attention wholly to lithography. He died in 1843. Among his best lithographs are:

The Nativity; *after Schraudolph.*
The Death of the Virgin; *after the same.*

UNKER. See D'UNKER, HENNING-LUTZOW.

UNTERBERGER, CHRISTOPH, was born at Cavalese, in Tyrol, in 1732. He was taught drawing by an uncle, and afterwards went to Vienna, Venice, Verona, where he studied under Cignaroli, and, in 1758, to Rome. Here he made the acquaintance of Rafael Mengs, and copied the works of Pietro da Cortona, in whose style he produced two altar-pieces for the cathedral of Brixen. On the recommendation of Mengs he was commissioned to decorate the Vatican Library with *grotteschi* and other painted ornament, and to work in the Villa Borghese. He died at Rome in or about 1798. His works were mostly historical, but he also executed genre subjects, landscapes, and fruit and flower-pieces. He copied the Loggia of Raphael for the Emperor of Russia. Some genre paintings by him are in the Liechtenstein Gallery at Vienna.

UNTERBERGER, IGNAZ, painter and engraver, a younger brother of Christoph Unterberger, was born at Cavalese about 1743-8, and was also a pupil of his uncle, Franz. He likewise went to Rome and came under the influence of Mengs, but his model among the old masters was Correggio. He painted grotesque subjects and *bambocciati.* After settling in Vienna in 1776, he attracted attention by his arabesques and imitations of cameos. He became a member of the Vienna Academy, and died in the Austrian capital in 1797. Works:

Königgrätz. *Cathedral.* Descent of the Holy Ghost.
Prague. *Gallery.* Bathsheba.
Vienna. *Italian Ch.* Madonna.

Unterberger scraped some mezzotints; among them the best were:

Hebe giving drink to the Eagle of Jove; *after M. A. Unterberger.*
Venus surrounded by Loves.

UNTERBERGER, MICHEL ANGELO, was born at Cavalese in 1695, and studied first in that place under Giuseppe Alberti, and afterwards at Venice under Piazzetta. His most important work was done in the convent at Passau and in Vienna. In 1751 he became joint director of the Vienna Academy. He died in 1758. Among his best works are:

The Dismissal of Hagar.
The Archangel Michael.
The Death of the Virgin (*Brixen*).
SS. Joseph and Theresa (*Wiltau*).
Hebe giving drink to the Eagle.

UNWIN, R., enamel painter, was much employed at the beginning of the 19th century in enamelling watches and jewellery. He also painted portraits and landscapes in miniature, and exhibited at the Royal Academy from 1785 to 1812.

UNZELMANN, FRIEDRICH LUDWIG, wood-engraver, was born at Berlin in 1797. He studied under Gubitz at the Berlin Academy, of which he became a member in 1843, and in 1845 a professor. His cuts consisted chiefly of architecture, landscapes, portraits, and genre subjects. He engraved Menzel's illustrations to the works of Frederick the Great. He died at Vienna in 1854.

UPHAM, JOHN WILLIAM, landscape painter in water-colour, was born at Offwell, near Honiton, in 1772. He drew views of various parts of Devonshire, his favourite subjects being taken from the neighbourhood of Sidmouth, Sidbury, Torquay, and Exeter. He also worked in North Wales and

Switzerland. From 1800 to 1811 he exhibited landscapes annually at the Royal Academy. He resided at Weymouth, and published many engravings of the surrounding district. Upham died on January 5, 1828, and was buried at Wyke Regis. M. H.

URBANO DA VENEZIA, an obscure artist who is said by Venetian writers of the 18th century to have assisted Francesco Tacconi in painting the organ shutters of St. Mark's, Venice.

URBANO, PIETRO, a native of Pistoia, was a scholar of Michelangelo, and is mentioned by Vasari as one of those who lived in Buonarroti's house.

URBINA, DIEGO DE, was born at Madrid about the middle of the 16th century, and was employed in 1570, in conjunction with A. Sanchez Coello, on the paintings for the triumphal arches for the entry of Anna of Austria, fourth bride of Philip II. of Spain, to whom Diego was appointed painter. In 1572 he painted for the royal monastery of Santa Cruz, six pictures from the histories of the Virgin and our Lord, and a 'Finding of the Cross by the Empress Helena.' With Gregorio Martinez, in 1524, he painted and gilded a retable for the high altar of Burgos cathedral. The work was finished in 1594.

URBINA, JUAN DE, is said to have painted at the Escorial in the reign of Philip II. His name lives in the verse of Lope de Vega, who calls him 'Generoso Urbina,' and laments his death as his royal patron's loss.

URBINO, BRAMANTE DA. See LAZZARI.

URBINO, CARLO, a painter of Crema, in the 16th century, who painted some pictures in the town-hall of that place, and in some of the churches of Milan. The Brera has a 'Baptism of Christ' by him.

URBINO, GIOVANNI and FRANCESCO DA, two Italian painters, who, in 1575, were engaged to decorate the Escorial. Francesco was the abler of the two, and obtained considerable reputation in Spain.

URBINO, LUCA DA, is mentioned by Strutt as the engraver of a set of prints for a drawing-book, from designs by Michelangelo, the Carracci, and other masters.

URBINO, RAPHAEL SANZIO DA. See SANZIO.

URBINO, TERENZIO DA. See TERENZI.

URBINO, TIMOTEO DA. See DELLA VITE.

URLAUB, GEORG KARL, was born at Ansbach in 1749, and died at Marburg in 1809. He painted battle scenes, mythological and genre subjects, and portraits in oil and pastel. There was also a GEORG CHRISTIAN URLAUB, who was an historical painter of Thungersheim in the 18th century, and worked at Bamberg, Würzburg, &c.

UROOM. See VROOM.

URSINO. See GIOLFINO, NICCOLÒ.

URZANQUI, —, was an artist of Saragossa, who enjoyed a considerable reputation in his native city about the middle of the 17th century.

USSI, STEFANO, Italian painter; born September 3, 1822, at Florence; became a pupil at the Florence Academy, and studied with Pollastrini; gained several prizes; worked at Rome, and afterwards visited Egypt; became a member and professor of the Florence Academy; obtained Paris medal in 1867, and a Vienna medal in 1873. His 'Expulsion of the Duke of Athens' is in the Florence National Gallery. He died at Florence, July 11, 1901.

USTERI, JOHANN MARTIN, draughtsman, was born at Zurich in 1763. His father was a connoisseur of art, and he was instructed partly at home, and later on by the sculptor Sonnenschein. In 1783 he travelled in Germany, the Netherlands, and France. His drawings, which embrace every variety of subject, are drawn with the pen and then washed with Indian ink, or coloured like miniatures. Some of them are moral subjects in series, in the manner of Hogarth. He died at Rapperswyl in 1827.

UTENBROECK. See UIJTENBROUCK.

UTENWAEL. See UITEWAAL.

UTKIN, NICOLAI IWANOWITSCH, (or OUTKIN,) engraver and medallist, was born at Twer in 1779. He was a pupil of Klauber, and then studied in London, and under Bervic in Paris. He afterwards became director of the school of engraving at St. Petersburg. He died in 1863. Among his plates are:

Æneas saving Anchises; *after Domenichino.*
Portrait of the Empress Catherine II.; *after Borowikowsky.*
Prince Kurakin; *after Regnault.*
Field-Marshal Suwarrow; *after Schmidt.*
Dr. Leighton.
S. Basil; *after Schebujeff.*

UTRECHT, ADRIAEN VAN, born at Antwerp in 1599, was an eminent painter of domestic fowls, dead game, and objects of still-life. In 1614 he entered the atelier of Harmen de Neyt, and became in 1625 free of the Guild. He frequently introduced fruit and flowers into the pictures of other artists. He travelled in France, Germany, and Italy, and went to Spain, where he was much employed by Philip IV. It was there that he painted the fruit in the large picture by Rubens of 'Pythagoras and his Disciples,' which is now in Buckingham Palace. This part of the work is attributed to Snyders. He died at Antwerp, October 5, 1652. Two pictures by him are in the Madrid Gallery, in one of which the figures are inserted by Jordaens. Other good works by him are at Amsterdam, Antwerp, Brunswick, Brussels, Cassel, Cologne, Copenhagen, Dresden, Ghent, and St. Petersburg.

UTRECHT, ALEX. VAN. See KEIRRINCKX.

UTRECHT, CHRISTOPH VAN, a native of Utrecht, which he left when quite young, to become a pupil of Antonio Moro. He was at the court of Portugal about the middle of the 16th century, and held high rank at the courts of Charles V. and Philip II. of Spain. He died in 1557. There is some uncertainty concerning the works of this artist, but according to Nagler, some paintings at Evord, which are somewhat in the style of Van Eyck, may be attributed to him.

UTRECHT, JAKOB VAN, (Jacobus Trajedensis,) portrait painter of the early part of the 16th century, was a native of Utrecht, and is probably identical with one "Master Jacob v. Utrecht," who is registered as a member of the Antwerp Guild in 1506. In the Berlin Gallery there is a portrait of a man by him, dated 1523.

UTRERA Y CADENAS, JOSÉ, was born at Cadiz in 1829. He studied at the Academy there, and showed much promise, both as a portrait and history painter, when his career was cut short by death, in 1848. His 'Guzman the Faithful' is now in the Royal Palace at Madrid.

UUTE WAEL, JOACHIM, was born at Utrecht in 1566. He was the son of a glass painter, who taught him the rudiments of design, and he followed his father's profession until he was

eighteen years of age, when he became a scholar of Joost De Beer, under whom he studied three years, after which he travelled to Italy, and passed some time at Padua. In that city he became known to the Bishop of St. Malo, in whose employment he passed four years in Padua and two years in France. He then returned to Utrecht, where in 1592 he was admitted into the Guild of Saddlers and Painters. In 1611 he and the other painters left it and formed themselves into a separate college. Was a good portrait painter. Died August 13, 1638.

Berlin.	*Gallery.*	Lot and his Daughters.
Brunswick.	*Museum.*	Feast of the Gods. 1600. (*A subject he often treated.*)
Copenhagen.	*Gallery.*	The Preaching of John.
Dresden.	*Gallery.*	Apollo and Minerva. 1590.
Madrid.	*Gallery.*	Adoration of the Shepherds.
Munich.	*Gallery.*	The Marriage of Peleus with Thetis.
The Hague.	*Museum.*	Mars and Venus surprised by Vulcan. 1600.
Utrecht.	*Archiepiscopal Mus.*	Adoration of the Shepherds.
Vienna.	*Gallery.*	Adoration of the Shepherds. 1607.
„	„	Diana and Actæon.

W. H. J. W.

UWINS, Thomas, painter, was born in Pentonville, London, February 24, 1782. In 1797 he was apprenticed to an engraver, but having a great desire to be a painter, he left his master at the age of sixteen, and became a student at the Royal Academy. He soon began to make a modest living by designs for book-illustration, chiefly for frontispieces and vignettes. He was elected an Associate of the Water-Colour Society in 1809, and full member in 1810, and in 1813 became Secretary to the Society, a post which he only held for a short time, for, his health failing, he went in 1814 to the south of France. In 1818, in consequence of a money difficulty brought upon him by a friend for whom he had been surety, he resigned his membership of the Water-Colour Society, and worked unceasingly till he had freed himself from his embarrassments, drawing portraits in chalk and making many designs for booksellers. In 1824 he was able to make a long-desired journey to Italy, where he remained till 1831, studying and collecting material for future work. Returning to England, he set about a new departure in his art, determining thenceforth to abandon water-colour for oil, and at the age of fifty he began his practice in the new medium, with marked success. His exhibited works from this time onward were chiefly Italian subject pictures, and had great popularity in their day. He became an Associate of the Royal Academy in 1833, and a full member in 1838. He was appointed librarian of the Royal Academy in 1844; Surveyor of the Queen's Pictures in 1845; and Keeper of the National Gallery in 1847. His health again gave way, and in 1855 he resigned his appointments and retired to Staines, where he died, August 25, 1857. Among his works we may name:

The Little Housewife (*water-colour*). 1810.
Children returning from School (*do.*). 1811.
Higgler's Boy going to Market (*do.*). 1812.
Girl decorating her Head with Hops (*do.*). 1813.
Hay Harvest (*do.*). (*South Kensington.*)
Coronation of George IV. (*do.*). (*Do.*)
A series of six drawings for illustration (*do.*). (*Do.*)
Italian teaching her Child the Tarantella (*do.*). (*Do.*)
The Saint Manufactory.
Le Châpeau de Brigand. (*Sheffield Gallery.*)
Vintage in the Claret Vineyards. (*Dundee Gallery.*)
Sir Guyon, Verdant, and Acrasia (from Spenser). (*Nottingham Gallery.*)

UYL. See Den Uijl.
UYTENBROECK. See Uijtenbroeck.
UYTENWAEL. See Uitewaal.

V.

VAART. See Van der Vaart.
VACA, de. See Cabeza.
VACAS. See Belmonte.

VACCARO, Andrea, painter, was born at Naples in 1598. He was a scholar of Girolamo Imparato, and a rival of Massimo Stanzioni. He for some time attached himself to an imitation of the style of Caravaggio, and some of his early productions were mistaken for the works of that painter. He afterwards adopted principles more like those of Guido. After the death of Stanzioni, Vaccaro was considered the ablest artist of the Neapolitan school, and reigned without a rival until the coming of Luca Giordano from Rome, and even him he defeated in a competitive design for a 'Madonna' for Santa Maria del Pianto. He at last took to fresco painting, in which he was less successful. He was peculiarly happy in single figures of saints. Many of these are in the Naples Gallery. He died at Naples in 1670. He used a monogram similar to that of Andrea del Sarto, which at one time caused a few of his easel pictures to be attributed to that artist. Among his best works are:

Dresden.	*Gallery.*	Christ appearing to Mary after the Resurrection.
Madrid.	„	The Resurrection.
„	„	Isaac and Rebekah.
„	„	Death of St. Januarius. *And seven others.*
Munich.	„	The Scourging of Christ.
„	„	The Child Jesus Sleeping.
Petersburg.	*Hermitage.*	The Repentant Magdalene.
Vienna.	*Gsell Coll.*	Susannah in the Bath.

VACCARO, Domenico Antonio, who practised painting to some very small extent, was chiefly an architect and sculptor. He was born at Naples in 1680, and painted some ceilings in the church of Monte Vergine.

VACCARO, Francesco, (or Vicaro,) an Italian painter and engraver, was born at Bologna about 1636. He was a scholar of Francesco Albani, and is chiefly known, as a painter, by his perspective and architectural views. He published a treatise on perspective, embellished with plates designed and engraved by himself. His prints consist of twelve perspective views of ruins, fountains, and other edifices in Italy, inscribed *Fr. Vaccaro fec.* He died in 1675.

VACCELLINI. See Vascellini.

VACHER, Charles, was born in Westminster in 1818. He went to Italy in 1839, studied in Rome, and afterwards travelled in Sicily. In 1846 he was elected a member of the New Water-Colour Society, now in the Royal Institute of Painters in Water-Colours, to the exhibitions of which he was a regular contributor. His subjects were mostly from Italy, Algeria, and Egypt. He died in London, July 21, 1883. A 'Naples, with Vesuvius,' by him, is at South Kensington.

VACHER de Tournemine, Charles Émile, (or Vacher de Touraine,) was born at Toulon in 1814. He was a pupil of Isabey, and at first painted

landscapes from the coast of Brittany, but in 1854 visited the East, and thenceforth chose Oriental subjects. He became assistant conservator of the Luxembourg, and in 1853 received the Legion of Honour. He died at Toulon in 1873. Among his best paintings are:

Coast View in Brittany.
Thebes and Luxor at Sunset.
The Pyramids of Ghizeh.
View of the Bosphorus.
Moorish Churchyard in Algeria.
Turkish Café.
Salvator Rosa among the Robbers.
The Magi following the Star of Bethlehem.
African Hunt.
Elephants attacked by Lions.
Flamingoes and Ibis.
Fishing Birds.

VADDER. See DE VADDER.

VAFFLARD, PIERRE ANTOINE AUGUSTIN, a French historical and portrait painter, was born in Paris in 1777. He was a pupil of Regnault. His works consist chiefly of poetical subjects, some of the earliest being 'The Death of Jocasta,' 'The Blinding of Œdipus,' and 'The Death of Œdipus.' He also painted events from the careers of Henry IV., Napoleon, Prince Poniatowski. His 'Death of Molière' has been engraved by Migneret. He was employed to restore the decorative paintings at Versailles and in the Tuileries. Several of his pictures are in French provincial galleries. He died in 1835.

VAGA, P. DEL. See BUONACCORSI.

VAGNUCCI, FRANCESCO, a painter of Assisi, who practised about 1500. He painted in the style of the *quattrocentisti*, and remains of his work are to be found in his native town.

VAILLANT, ANDRÉ, third brother and pupil of Wallerant Vaillant, was born at Lille in 1629, and died at Berlin in 1693. He engraved the following portraits:

Aloisius Bevilaqua; *after Bernard Vaillant.*
Johann Ernst Schrœder; *after Jakob Vaillant.*
Gabriel de la Gardie.

VAILLANT, BERNARD, was born at Lille in 1625. The success of his brother Wallerant as a portrait painter, induced him to adopt the same pursuit, and to become his brother's pupil. He chiefly excelled in painting portraits in crayons, and having accompanied Wallerant to Frankfort and Paris, he was much employed. On his return to the Low Countries, he established himself at Rotterdam, where he chiefly resided for the remainder of his life. He died at Leyden in 1674. He engraved several portraits in mezzotint, among which are the following:

Johann Lingelbach, Painter; *after Schwarz.*
Paul Dufour; *after Wallerant Vaillant.*
Charles de Rochefort; *B. Vaillant ad vivum faciebat.* 1671.
Admiral Sweers.
Busts of St. Peter and St. Paul; *from his own designs.*

VAILLANT, JACQUES, fourth of the brothers and scholar of Wallerant, was born at Lille in 1628. Whilst young, he visited Italy, and passed two years at Rome. On his return to Flanders he was invited to the court of the Elector of Brandenburg, who, in 1672, employed him in painting some historical subjects. He was then sent by the Elector to Vienna, to paint the portrait of the Emperor, who presented him on the occasion with a gold medal and chain. He died at Berlin in 1691.

VAILLANT, JEAN, second of the five artist brothers, was born at Lille in 1624, and died at Frankfort. He painted and etched portraits and landscapes, but ultimately abandoned art for trade.

VAILLANT, WALLERANT, painter and etcher, the eldest of five brother artists, was born at Lille in 1623. After learning the rudiments of design in his native city, he went to Antwerp, where he became the disciple of Erasmus Quellin. On leaving the school of that master he adopted portrait painting, as the most lucrative branch of art, and settling at Middelburg, was received into the Guild of St. Luke there in 1647. Being advised to visit Frankfort, at the time (1658) of the coronation of the Emperor Leopold, he painted a successful portrait of Leopold, and his reputation was at once established. The Maréchal de Grammont took him in his train to Paris, where he painted the Queen, the Queen mother, and the Duke of Orleans, and was so fully employed that in four years he returned to Flanders with a competent fortune. He settled at Amsterdam, where he died in 1677. Some of his best portraits are in the Museum, and in the French Orphanage in that city, and in the palace at Berlin. Some striking portraits by him in chalk are preserved at Berlin and Dresden. He is said to have visited England in the suite of Prince Rupert, and to have learnt from that prince the then newly-discovered process of scraping in mezzotint. In conjunction with the prince, and also independently, he engraved a great variety of plates in that manner, some from his own designs, some after other masters. Among them are the following:

Prince Rupert, two; one in armour, and one with his arms crossed and leaning his head on his left hand. (*After his own design.*)
His own Portrait. (*Do.*)
The Portrait of his Wife. (*Do.*)
Desiderius Erasmus.
Johann Frobenius, the celebrated Printer of Basle.
Sir Anthony van Dyck.
Barent Graat, Painter.
A young Artist, probably his brother André.
St. Barbara; *after Raphael.*
Judith; *after Guido Reni.*
The Holy Family; *after Titian.*
The Temptation of St. Anthony; *after Cam. Procaccini.*
The Bust of a Warrior; *after Tintoretto.*
Venus lamenting the Death of Adonis; *after Eras. Quellin.*
The Prodigal Son; *after Marc Geerarts.*
Judith and Jael; *after Gérard de Lairesse.*

Vaillant executed a few excellent portraits with the point, among them the following:

Archbishop Johann Philipp, Elector of Mainz.
The Duc de Grammont.
The Emperor Leopold I.
Charles Louis, Elector Palatine, and his Wife. (*Two plates.*)

VAILLIÈRE, ——, a French painter, of whose career there is no record. In the Besançon Museum there are drawings by him of Montbarrey, Minister of War under Louis XVI., and of the Princesse de Montbarrey, afterwards Princesse de la Trémoille.

VAINES, MAURICE DE, painter, was born at Bar-le-Duc, March 2, 1815, and was a pupil of Auguste Conder and of Pigot. He worked much as a decorative painter, and was the author of the allegorical paintings in the Chapel of the Grand Seminaire, Blois, and of others in the choir of the Church at Chailles. His 'Slave Market' is in the Marseilles Museum, and his 'Death of Eustache Le Sueur' in the Orleans Museum. He exhibited occasionally at the Salon between 1839 and 1861. He died in 1872.

VAINI, PIETRO, Italian painter; born in 1847 at Rome, where he worked before settling in New York in 1872. His choice of subjects, such as 'First Grief,' 'After the War,' 'Veronica and her dead Rival,' showed the morbid bent of his mind, and this fact is attested by his tragic suicide in 1875 in New York.

VAJANI, ANNA MARIA, resided at Rome about the year 1650, where she engraved some plates for the 'Giustiniani Gallery.' She also painted flowers.

VAJANO, ALESSANDRO, or ORAZIO, called 'Il Fiorentino,' was a native of Florence, and flourished about the year 1628. He resided chiefly at Milan, and acquired considerable reputation by pictures for the churches of San Carlo and Sant' Antonio Abate. There are also several of his works at Genoa. Bartsch has described a print by him of a 'Dead Christ with the Instruments of the Passion,' and also one of a 'Magdalene' engraved after him by SEBASTIANO VAJANI, an artist of whom nothing else is known.

VAL, DU. See DU VAL.

VAL, SEBASTIANO DE, (or D'VL,) whose correct name has been given, perhaps, by Zani, as SEBASTIANO DE VALENTINI UTINENSE, was an engraver, and flourished about the middle of the 16th century. All that is certainly known is that he engraved two plates; but Bartsch says that he was a painter of merit, and probably a Venetian. His two prints are:

A Repose in Egypt, in which the Virgin, with the Infant in her arms, rests at the base of a rock on the right, and Joseph is seated on the left. On a tablet is inscribed *Sebastiano D'. VL.*

Prometheus chained, and tormented by the Vulture. On a stone to the right is inscribed *Sebastiano D' Val. Ut.* 5558. (Bartsch says 15558, but the 1 may possibly be a correction of the 5. Zani conjectures that 5558 represented the date from the Creation, which would be equivalent to A.D. 1554.)

VALADE, JEAN, painter, was born at Poitiers in 1709. He was received by the Academy in 1750, and became an academician in 1754. He was a frequent exhibitor of portraits in oil and pastel at the Salon between 1751 and 1781. He died in Paris, December 12, 1787.

VALADON, JULES EMMANUEL, French painter, born in Paris, October 5th, 1826; became a pupil of Drolling, Cogniet, and Henri Lehmann. His works include 'La Bohème Artiste,' exhibited in the Salon of 1887, 'Coin du Jardin,' 'Un Paysan,' and numerous portraits. In 1880 he obtained a third-class medal. He died in Paris, March 28, 1900.

VALBRUN, ALEXIS LÉON LOUIS, painter, was born in Paris in 1803. He was a pupil of Gosse and of Gros. He entered the École des Beaux Arts in 1817. Exhibited at the Salon between 1831 and 1843. His portrait of Philip V. of Spain is in the Versailles collection. He died in 1852.

VALBUENA. See MEDINA Y VALBUENA.

VALCK, GERARD, (or VALK,) a Dutch engraver, was born at Amsterdam about the year 1626. He was first a servant to Abraham Blooteling, but having married his master's sister, was instructed in engraving, and taken into partnership. He worked jointly with Blooteling upon several mezzotints. It is therefore not unusual to find the same plates ascribed to both. They worked much for Browne, the printseller, who, as was his custom, omitted their names from the plates. In Blooteling's company Valck visited England, where he was employed for some time by David Loggan. Returning to Amsterdam, he assisted Peter Schenck in the publication of his large Dutch Atlas, in two folio volumes, in 1683. He is believed to have died at Amsterdam in 1720. We have several portraits and other subjects engraved by him, both in mezzotint and with the graver. Among others are the following:

ENGRAVED PLATES.

Hortensia, Duchess of Mancini; *after Lely;* one of his best plates.
Nell Gwyn; *after the same.*
Robert, Lord Brooke.
John, Duke of Lauderdale.
Burgomaster Koningh; *after Miereveldt.*

MEZZOTINTS.

William, Prince of Orange; *after Lely.*
Mary, Princess of Orange; *after the same.*
Louisa, Duchess of Portsmouth; *after the same.*
Mary Davis, Actress; *after the same.*
A Girl holding a Lamp; *after G. Dou.*
David and Bathsheba; *after B. Graat.*
A Trumpeter presenting a letter to a Lady; *after Terborch.*
The Sleeping Maid.
A Death's Head crowned with Laurel.
Cupid asleep; *after Guido Reni.*

VALCK, PETER, painter, was born at Leeuwarden, Friesland, in 1584, and formed his manner by studying the works of Abraham Bloemaert. He afterwards went to Italy, and passed some years in Rome. On his return to Holland, he practised as an historical painter, and excelled also in portraits and landscapes. A portrait of himself, done in his twenty-first year, is praised by Houbraken. He engraved a few plates, in which he imitated the style of Philipp Galle.

VALCKENBURG. See VALKENBORCH.

VALCKERT, WERNER, or WARNARD, VAN, (VAN DEN VALKER, &c.,) a Dutch painter and etcher, was born, probably at Amsterdam, about 1580. According to Houbraken he was a scholar of Hendrik Goltzius, at Haarlem. He painted historical pictures and portraits. He was still alive in 1635, when he was at Delft, painting on fayence. There are pictures by him in some of the churches at Utrecht, and the following are in the Amsterdam Museum:

The Archer company of Captain Albert Coenraet Burgh. 1625.
Four Syndics and an Employé of the Mercer's Guild. 1622.
Four Male Regents of the Leper's Hospital. 1624.
Three Female Regents of the same.
Five pictures from the Foundling Hospital.
Portrait of Swartenhont, Lieut.-Admiral of Holland. 1627.
(?) Portrait of Pieter Dirksz. Hasselaer.

He also etched a few plates from his own designs, among them the following:

His own Portrait.
The Holy Family.
Jacob with Joseph's Coat.
The Last Supper.
St. Luke.
The Good Samaritan.
Venus sleeping, surprised by two Satyrs.
An old Man and Woman seated at a table, with the figure of Death giving his hand to the old Man; dated 1612.
Fool and Girl.
Cupid and Satyrs.

VALDELMIRA DE LEON, JUAN, was born at Tafalla, in Navarre about 1630. He was instructed in the rudiments of design by his father at Valla-

dolid, and after his death entered the school of Francisco Rizi, at Madrid. He assisted that master in several of his works, particularly in the Portuguese church at Toledo, in the Retiro, and other places. But his chief excellence was in flower-pieces. He died in his thirtieth year.

VALDES, Lucas de, a painter and engraver, was the son of Juan de Valdes-Leal, and of his wife Isabella Carasquilla. He was born at Seville in 1661, and at the age of eleven he engraved four plates, which are to be found in 'Fiestas de Seville á la canonizacion de San Fernando,' and form emblematic allusions to the virtues of that Saint. He became mathematical master of the Marine College at Cadiz, but continued the exercise of the pencil and graver till his death there in 1724. His sacred subjects are chiefly in the cathedral and churches of Seville, and there is one in the Museum of that city. He also painted pictures of Saints and portraits, several of which he engraved; among them the portrait of Father Francisca Tamariz, and that of the philanthropist Mañara. His son, Juan de Valdes, distinguished himself as an engraver, particularly of religious subjects for books of devotion.

VALDES, Maria and Laura de, daughters of the Spanish painter, Juan de Valdes-Leal, were miniature painters. Maria died in the Cistercian Convent at Seville, in 1730.

VALDES, Sebast. See Llanos y Valdes.

VALDES-LEAL, Don Juan de, was born at Seville in 1630, and distinguished himself as a painter, sculptor, and architect. He worked for a time under Antonio del Castillo. Of his pictures, the most worthy of notice are a 'History of the Prophet Elias,' in the church of the Carmelites; the 'Martyrdom of St. Andrew,' in the church of S. Francesco, at Cordova; the 'Triumph of the Cross,' in la Caridad, at Seville; and the 'Assumption,' in the National Gallery. He was one of the founders of the Seville Academy. He lived in habits of intimacy with Murillo, who was an admirer of his works, and died at Seville in 1691. He has left two plates. His wife, Isabella Carasquilla, was also a painter. She died at Seville in 1730.

VALDIVIESO y HENAREJOS, Domingo, was born at Mazarron, in Murcia, in 1832. He was first a pupil of Juan Albacete, and then studied successively in the Schools of Art at Madrid, in Paris, and in Rome. After his return he became anatomical teacher to the Academy of San Fernando. About 1870 his mind was for a time deranged. He died in 1872. He painted portraits, genre subjects, and historical pictures; among the latter are:

The Entombment.
The First Communion.
Philip II. on the occasion of an Auto da Fè.

VALDOR, Jan, the elder, an engraver, was born at Liège about 1580. He was a pupil of Wierix, and engraved portraits, historical subjects, and title-pages for books. An 'Assumption of the Virgin' and a 'Conversion of St. Paul' are among his plates.

VALDOR, Jan, the younger, (or Waldor,) was a native of Liège; his birth has been assigned both to 1590 and 1602. He is supposed to have been the son of Jan Valdor the elder; if so, the latter date is probably the right one for his birth. He closely followed the style of Wenzel Hollar. He was sent when young as plenipotentiary to the French court, where he attracted the notice of Mazarin. He from this time chiefly resided in Paris, where he executed a considerable number of plates, representing saints and devotional subjects. He also engraved, after Michel Pontianus, some of the plates for 'Les Triomphes de Louis le Juste,' published in Paris in 1649. These are his best performances. We have besides, by him, a 'Repose of the Holy Family,' after Herm. Swanevelt; and a head of St. Ignatius Loyola, very highly finished. After the death of his wife he returned to Liège, and became an ecclesiastic. His death occurred after 1649.

VALÉE. See Vallée.

VALEGGIO (Valegio, or Valegius). See Valesio.

VALENCIA, Jacopo da, sometimes called Valentina, learnt his art in Murano, and was probably a disciple of the Vivarini. His earliest picture is a Madonna and Child, dated 1485, belonging to the Pagani Family, at Belluno. The Correr Museum, in Venice, has a similar subject, dated 1488; the Berlin Gallery contains two Madonnas; in the church of San Giovanni, Serravalle, is an Enthroned Virgin and Child, dated 1502; the cathedral of Ceneda possesses two Madonnas, one dated 1508; and in the Academy of Venice there is a Virgin and Child, dated 1509. The dates of neither his birth nor death are known.

VALENCIA, Matias de. See Chafrion.

VALENCIENNES, Pierre Henri, (or Devalenciennes,) landscape painter, was born at Toulouse in 1750, and after studying for a time in his native city, was sent by his parents to Paris, where he became a pupil of Doyen. He subsequently visited Italy, and studied the works of Claude and Poussin at Rome. On his return to France he formed a school, from which issued many well-known masters of classical landscape. He exhibited at the Salon from 1787 to 1814. He became a member of the old Academy of Painting in 1787. He died in Paris in 1819. His principal pictures are, 'Cicero discovering the tomb of Archimedes; two subjects from Œdipus; 'Philoctetes in the island of Lemnos;' a 'View of the ancient city of Trœzene;' the 'Vale of Tempé;' and the 'Dance of Theseus.' Besides these he painted a great number of landscapes. Several of his pictures have been engraved. He published a treatise entitled 'Éléments de Perspective pratique à l'usage des Artistes.'

VALENS, (or Falens,) Charles van, painter, born at Antwerp in 1683, was a pupil of Constantinus Francken about 1696. In 1703 he went to France, and, practising in Paris, became a member of the Academy in 1726. He married Marie, the daughter of the sculptor, Sebastien Slodts, in 1716, and became painter in ordinary to the French king. He painted battle-pieces, hunting-scenes, &c., in close imitation of the manner of Philips Wouverman, and his works show little trace of any original talent. In the Dresden Gallery there is a 'Starting for a Heron Hunt' by him, and two pictures in the same genre in the Stockholm Gallery. He died in Paris, May 26, 1733.

VALENTIN, a painter, who, though French by birth, should be classed among the *Naturalisti* of the Italian school. He was born at Coulommiers (Seine et Marne) in 1600. But little is known concerning him: even his name has been a subject of doubt. He has frequently been assigned the Christian name of Pierre, and sometimes that of Moïse. The latter has been shown to be a corruption of the title "Mosu" prefixed to his name by the Italians. He has been called Jean Rasset, but his real name would appear to have been

Jean de Boullongne, and his pseudonym of Valentin to have been taken from the Christian name of his father. He found his way to Rome when very young. Here he is said, doubtfully, to have studied under his countryman Vouet, then in the height of his Italian reputation. Some writers, influenced by the reflection of Caravaggio seen in his works, have called him a pupil of that master. That this is a mistake is evident from the fact that Caravaggio died in 1609. He shows the weaknesses and strong points of that painter. His drawing is vigorous, and his treatment of light and shade powerful, though frequently overstrained. In his choice of subjects, like the other *Naturalisti*, he seems to have found nature only in her ugliest and most ignoble forms. Valentin was known to Sandrart and to Nicolas Poussin. Like both of these painters, he was patronized by Cardinal Barberini, for whom he painted the 'Execution of St. John Baptist.' Through the influence of the same patron, he obtained the commission for his principal work, the 'Martyrdom of SS. Processus and Martinianus,' for St. Peter's. Another important commission was the picture of 'Peter denying Christ,' now in the Corsini Palace at Rome. But it is not in works of this character that he is in his element. He was a man of irregular life, and the scenes most congenial to him are those peopled by wandering musicians, swashbucklers, gamesters, gipsies, and pickpockets. His career was cut short by a fever caused by imprudently bathing when heated after an orgy. He died at Rome August 7, 1634. One etching was formerly attributed to Valentin. It is now ascribed to another hand. The following is a list of his pictures in some of the chief European galleries:

Antwerp.	*Academy.*	Card-players.
Berlin.	*Museum.*	Our Lord washing the Disciples' Feet.
„	„	Bad Company.
Copenhagen	„	Carnival Scene.
Dresden.	*Gallery.*	The Blind Musician.
Florence.	*Uffizi.*	The Mote in the Eye.
„	„	The Guitar Player.
Madrid.	*Museum.*	Martyrdom of St. Lawrence.
Montpellier.	„	Two Young Men Drawing.
Munich.	*Pinakothek.*	Presentation in the Temple.
„	„	Queen Artemisia.
Paris.	*Louvre.*	The Judgment of Daniel.
„	„	The Judgment of Solomon.
„	„	The Tribute Money.
„	„	The Concert.
„	„	The Fortune-Teller.
„	„	An Inn.
Petersburg.	*Hermitage.*	Christ Expelling the Traders from the Temple.
„	„	The Denial of St. Peter.
„	„	Soldiers Dicing.
„	„	A Concert.
Rome.	*Vatican.*	Martyrdom of SS. Processus and Martinianus.
„	*Pal. Sciarra.*	Death of John the Baptist.
„	*Pal. Borghese.*	Joseph interpreting Dreams.
Rouen.	*Museum.*	Call of St. Matthew.
Stockholm.	*Nat. Gallery.*	St. John Baptist.
Turin.	*Gallery.*	Christ scourged.
Versailles.	*Palace.*	The Evangelists (four pictures).
Vienna.	*Gallery.*	Moses with the Tables of the Law.

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VALENTIN, A— HENRI, painter and illustrator, was born at Allarmont in 1820, and died in 1855. He painted genre subjects and aquarelles, but was better known by his designs for the 'Magasin Pittoresque' and other papers.

VALENTIN, GOTTFRIED, a painter of Leipsic in the 17th century, produced numerous animal and hunting pieces, and allegories. One of the latter, a 'Vanity,' is in the city library at Leipsic, and represents a skeleton playing upon the harpsichord.

VALENTINA, JACOPO. See VALENCIA.

VALENTINI, ERNST, a German painter, was born at Westerburg in 1759. He was at first a bookseller in Frankfort, but practised drawing and silhouetting in his leisure hours, till in 1780 a portrait of his gained him sufficient notoriety to cause him to proceed to Italy for improvement. He attended the Academies of Turin and Milan. At Parma he painted the Duke and his family, and at Florence (1787) the Grand Duke (afterwards the Emperor) Leopold. From 1789 till 1794 he was in Rome. In the latter year he returned to Germany, where he lived partly at Oettingen and partly at Detmold as court painter. In his later career he painted landscapes and miniature portraits. He died in 1820.

VALENTINY, JÁNOS, Hungarian painter; born January 1, 1842, at Nagy-Lak, Hungary; was a pupil of Csillag at Arad, and of Van der Venne at Budapest; Count Nádasdy afterwards enabled him to study in Paris, and in 1873 he worked at Munich. He also lived in Italy for over two years, and afterwards stayed at Nadasd-Ladany, the estate of his life-long patron and friend. Works by him include 'Santa Elena,' 'The Broken Pitcher,' 'Storm on the Plattensee,' and 'The Dying Gipsy.' He died in 1899.

VALERIANI, Padre GIUSEPPE, according to Baglione, was a native of Aquila, and flourished at Rome in the pontificate of Clement VIII. (1592—1605). It is not said under whom he studied, but he imitated the style of Sebastiano del Piombo. In this manner he painted for the church of San Spirito in Sassia, two pictures, representing the 'Transfiguration' and the 'Descent of the Holy Ghost.' He afterwards became a Jesuit, and painted several scenes from the Life of the Virgin for the church of his order.

VALÉRIO, THÉODORE, a French painter, draughtsman, engraver, and lithographer, born at Herserange in 1819. He was a pupil and friend of Charlet. His works first appeared at the Salon in 1838, when he exhibited a 'Corps de Garde Flamand.' He travelled in Germany, Switzerland, Italy, the Herzegovina, and stayed for some considerable period in Transylvania and in the Carpathians, and visited the more remote villages of Hungary, Montenegro, and Roumania. Some of the Oriental habits of these people interested him very much, and he was never tired of painting groups of Hungarian peasantry. His drawings of the people and scenery of South-Eastern Europe made his reputation. On the outbreak of the Russo-Turkish war of 1853, he accompanied the Turkish army, and exhibited a series of water-colour sketches then made by him at the Paris Exhibition of 1855. Of a retiring disposition, his latter years were spent in a secluded corner of Brittany. He visited England for a short time, but was greatly disappointed in what he called "the grey-and-green appearance of the country," returning with much pleasure to the vivid and sumptuous colouring of the people he so delighted to represent. He died at Vichy in September 1879.

VALERO, CRISTÓBAL, was born at Alboraya, Valencia, early in the 18th century. He was at first a student of philosophy, but later devoted him-

self to art under Evaristo Muñoz, and afterwards travelled to Rome, where he worked with Sebastian Conca. On his return he became a priest, and also (1754) director of the Academy of Santa Barbara; in 1762 he was made an honorary member of that of San Fernando, and in 1768 director of that of San Carlos. He died at Valencia in 1789. Some of his pictures are in the churches of Valencia; in the Archiepiscopal Palace in the same city there are portraits of various prelates, while the Madrid Museum possesses two scenes from 'Don Quixote' by him.

VALERY, Caroline de. A picture signed with this name hangs in the Glasgow Gallery. It is in the style of Greuze, and represents a girl examining a miniature, but nothing is known of its author.

VALESCART, (or Walescart,) Jan, a painter of Liège, who flourished in the 17th century. He studied first at Antwerp, and afterwards went to Italy to complete his education in Guido's atelier. He died at Liège in 1675.

VALESIO, Francesco, (Valeggio, Valegius, &c.) who was born at Bologna in 1560, is mentioned by Florent le Comte as both painter and engraver; he has left several plates from his own compositions, as well as frontispieces and other book-ornaments. His most important work, however, is a set of Hermits, engraved for the 'Illustrium Anachoretorum Elogia,' written by Jacobus Cavacius, a Benedictine monk, and published at Venice in 1612. He also engraved some portraits and views of towns, after Pietro Facini and other masters. He carried on a business as an art dealer in partnership with one Doino.

VALESIO, Giacomo, (Valegio, &c.) an Italian engraver, was a native of Verona, and flourished towards the close of the 16th century. His plates are executed with the graver, in a style resembling that of Cornelis de Cort, but very inferior to it. Among other prints by him, we have one of 'St. Michael vanquishing the Evil Spirits,' after Paolo Veronese, and bearing the signature *Jacom. Valegio fecit*, 1587. Niccolò Valegio, another engraver, flourished about the same time; he was also of Verona, and both were publishers.

VALESIO, Giovanni Luigi, was born at Bologna about 1579. He was the son of a Spanish soldier, and was at first a dancing and drill master, but took to decorating doctors' patents, and in 1610 entered the school of Lodovico Carracci. Here he studied miniature as well as fresco painting, and also executed some pen-and-ink drawings. In 1621 he proceeded to Rome, where he prepared designs for the embroideries of the Countess Lodovisi, and then became secretary to the Cardinal of that name, who presently succeeded to the Popedom as Gregory XV., and employed Valesio to paint in his palace. Valesio died at Rome not sooner than 1623. Among his works at Bologna are, a 'Scourging of Christ,' in the church of San Pietro; an 'Annunciation,' at the Mendicanti; and 'St. Roch curing the Plague-stricken,' in the church dedicated to that Saint. At Rome his best work is 'Religion,' in the Minerva Monastery. He etched several plates from his own designs, and after other masters, as well as a variety of plates for books. In these he approached the style of Agostino Carracci. Among others, we have the following prints by him:

The Virgin, with the Infant Christ seated on her lap; *after his own design.*
Venus threatening Cupid; *do.*
Venus chastising Cupid; *do.*
Funeral of Gregory XV. (1623.)

VALET. See Vallet.

VALETTE-FALGOUS, Jean, called Penot, painter, was born at Montauban in 1710. There are some pictures of still-life by him in the museum of his native town. He died after 1776.

VALETTE, Louis Antoine, was born in Paris in 1787. He was a pupil of Guérin and Chéry. The only picture he exhibited was a 'Cephalus and Procris,' at the Luxembourg in 1830. In that same year he was killed by a soldier during the street-fighting of the "Days of July."

VALETTE, Paul Bernard, wood-engraver, was born at Toulouse in 1852. He was a pupil of M. Pannemaker and of the École Nationale de Dessin. He exhibited, at the Salon, wood-engraving after well-known painters, such as Baudry, Carolus Duran, Mercié, Madrazo, and Gautherin; also after Michelangelo and Albrecht Dürer. He died in Paris June 9, 1880.

VALIN, ——, painter. All that is known of him is that a picture signed with his name exists in the Strasburg Museum.

VALK, Gerard. See Valck.

VALK, H. (J. ?) —, a Dutch painter of whom scarcely anything is known. He worked in the second half of the 17th century, and two pictures by him are in the Amsterdam Museum; a portrait of Hans Willem, Baron van Aylva, and another of his wife.

VALK, Pieter de. See Valck.

VALKENBORCH, Frederik van, the son of Lucas van Valkenborch, is said to have been born at Mechlin in 1570, and was instructed by his father. He travelled to Venice when still young, studied the works of Titian, Tintoretto, and P. Veronese, and afterwards settled with his father in Nuremberg. Though he occasionally painted historical subjects, he was more successful with perspective views, markets, fairs, and festivals, in which he usually introduced a great number of figures. His works are little known out of Germany. He passed the latter part of his life at Nuremberg. In 1612 he painted a triumphal arch for the entry of the Emperor into the city. He died in 1623. He is the author of a 'Village Fête' (1594) and a 'Fair' (1595), in the Vienna Gallery; and of landscapes in those of Frankfort and Brunswick.

VALKENBORCH, Lucas van, was born at Mechlin about 1530, and lived in that town and Antwerp. He was registered in the Guild of St. Luke in 1560, and became a master in 1564. He painted landscape and genre subjects with peasants and soldiers in water-colours, as well as portraits in miniature. During the troubles in the Netherlands he took the popular side, and, in 1566, was compelled to fly from Mechlin. After a stay at Antwerp, where he joined his brother Marten, and is believed to have studied under Pieter Brueghel, the brothers, accompanied by Jan Vredeman de Vries, proceeded to Aix-la-Chapelle and Liège, where they produced a number of landscapes. Lucas seems to have returned to the Netherlands for a short time, but the Spanish triumphs sent him back to Germany. In 1570 he obtained the patronage of the Archduke Matthias, whom he accompanied to Linz. There, until the outbreak of the Turkish war, he painted miniature portraits, and landscapes with genre subjects introduced. In 1594 he was at Frankfort a. M., where Georg Hoefnagel employed him on designs, and in 1597 he was back at

Nuremberg, where Sandrart says he met him in 1622. At that date he would be about ninety-two. In addition to landscapes at Brunswick and Frankfort, there remain the following by him:

Vienna.	*Gallery.*	The Four Seasons. 1580-7.
„	„	Stag Hunt. 1590.
„	„	Portrait.
„	*Ambraser Coll.*	Landscape. 1585.
„	„	Banquet of Persons of Rank.

VALKENBORCH, MARTEN VAN, brother of Lucas van Valkenborch, was born at Mechlin in 1542 (some say 1533), was enrolled in the Mechlin Guild in 1559, went to Antwerp in 1565, and in 1566 accompanied his brother to Liège and Aix. At a later period he settled at Frankfort. He died after 1602. He painted landscapes, portraits, and genre subjects. There is a 'Kermesse' by him in the Vienna Gallery; a 'Tower of Babel,' at Dresden; several landscapes in the Ambraser Collection at Vienna, and other pictures at Frankfort (private collections) and Gotha.

VALKENBORCH, MARTEN VAN, the younger, probably a son of Marten van Valkenborch the elder, was a painter of Frankfort, and died there in 1636. A companion picture to Frederik van Valkenborch's 'Village Fête,' by Marten the younger, is preserved in the Vienna Gallery.

VALKENBORCH, THEODOOR, DIRK, or GILLIS VAN, was born at Amsterdam in 1675, and was first a scholar of Cuylenborch, but he afterwards studied under Michiel van Musscher. Ultimately he became the pupil of Jan Weenix, and painted similar subjects to his. In 1695 he travelled in Germany, with the intention of visiting Italy, but he was commissioned to paint some pictures at the court of the Duke of Baden, and afterwards visited Vienna with a recommendation to Prince Liechtenstein. He was so much employed in that capital, that he renounced his project of visiting Rome, and amassed a fortune. After a time he returned to Holland, where he was employed to paint for the palaces at Loo. Subsequently, however, he met with domestic afflictions, and emigrated to Surinam, where he died in 1725. Works:

Brunswick.	*Gallery.*	Defeat of Sennacherib.
Frankfort.	*Städel Inst.*	Study of Dead Game.

VALKENBURG, HENDRIK, Dutch genre painter; born September 8, 1826, at Deventer; became a pupil of the Antwerp Academy. For a long while he filled an obscure position as teacher of drawing, and until the year 1883 was comparatively unknown. His early manner recalls that of Denner. 'Heirathsantrag' by him is in the Amsterdam Museum, and his other works include 'Willkommen,' 'Im Gemüsegarten,' 'Der Letzte Gang,' and 'Bauernstube.' He settled at Amsterdam, and died October 30, 1896.

VALKERT (VALKER, &c.). See VAN DEN VALCKERT.

VALLANCE, WILLIAM FLEMING, was born at Paisley in 1827. His strong predilection for ships and the sea, and his taste for drawing, showed where his powers lay. He got his artistic training in Edinburgh, latterly under Robert Scott Lauder, and at first devoted himself to figure subjects, but soon found his true vocation in depicting the sea in its varied moods. He was indefatigable in his open-air study of nature, and made many water-colour sketches of sea and sky. In 1853 he made his first appearance at the Exhibition of the Royal Scottish Academy, of which body he was elected an Associate in 1875, and a full Academician in 1881. He also exhibited regularly at the Glasgow Institute, and frequently at the Royal Academy, London. 'Break, Break, Break,' 'Crossing the Bar,' 'The Busy Clyde,' 'The Port of Leith' (Albert Institute, Dundee), and 'Reading the War News' (diploma picture in the National Gallery of Scotland), are characteristic examples of his work. For several years before his death in August 1904, he had been in weak health and on the retired list of the Academy. J. H. W. L.

VALLAYER-COSTER, ANNE, a painter of flowers, animals, and still-life, was born in Paris in 1744, and died in 1818. She was admitted into the Academy in 1770 as a painter and sculptor.

VALLÉE, ALEXANDRE, designer and engraver, was born at Bar-le-Duc about 1558, and is known by some 134 unimportant plates, executed with the point and graver. They include some religious subjects after Sustris, Sprangher, and others; also plates after antique medals, architectural subjects, portraits, &c.

VALLÉE, ETIENNE, or STEFANO, DE LA. See DE LA VALLÉE.

VALLÉE, SIMON, (or VALÉE,) was born in Paris about the year 1700. He was a pupil of Pierre Drevet, and has engraved several plates, which are etched and finished with the graver. The following are among the best:

Jean de Troy, Painter to the King; *after Fras. de Troy.*
Jean François Savary, Curate of S. Menehoult; *after the same.*
The Transfiguration; *after Raphael.*
St. John in the Wilderness; *after the same.*
The Flight into Egypt; *after Carlo Maratti.*
The Resurrection of Lazarus; *after Girolamo Muziano.*
The Finding of Moses; *after Francesco Romanelli.*
Christ bearing His Cross; *after Andrea Sacchi.*
The Death of the Virgin; *after Caravaggio.*
The Sacrifice of Abraham; *after Ant. Coypel.*
Christ blessing Little Children; *after P. J. Cazes.*
The Descent of the Holy Ghost; *after the same.*

VALLENBURGH. See VALKENBORCH.

VALLES, JOSEF and JUAN, two brothers, were engravers at Saragossa in the reign of Philip IV. Josef engraved the title-page to Leonardo de Argensola's 'Annals of Arragon'; Juan, from a design by Juan Martinez, engraved the frontispiece to a work on the birthplace of San Lorenzo, by Juan de Ustarroz.

VALLET, GUILLAUME, (or VALET,) a French engraver, was born in Paris in 1633. His father, also an engraver, died when Vallet was but three years old, and his mother placed him under Daret at an early age. He made rapid progress, and at the age of twenty travelled to Rome, with his friend, Etienne Picart, and studied under Maratti. After a stay of eight years in Rome, where he engraved chiefly after the Italian and French masters, he returned to settle in Paris, where he died July 1, 1704. He exhibited at the Salon in 1673 and 1699. Among others, we have the following prints by him:

Portrait of the Poet Virgilio of Barrea; *after P. F. Mola;* his best plate.
Charles Emanuel, Duke of Savoy.
Louis, Duke of Mantua.
Alessandro Algardi, Sculptor.
Andrea Sacchi, Painter; *after Carlo Maratti.*
The Bust of Corneille, crowned by Melpomene and Thalia; *after Paillet.*
Olympia Maldachini, Roma, 1657.
The Nativity; *after Raphael.*
The Holy Family; *after the same.*

Melchizedeck bringing presents to Abraham; *after the same.*
The Last Supper; *after the same.*
The Holy Family; *after Guido Reni.*
The Holy Family; *after Albani.* From the picture in the Louvre, called 'La Laveuse.'
A Repose in Egypt; *after Carlo Maratti.*
The Virgin, with the Infant Christ and St. John; *after Ann. Carracci.*
The Annunciation; *after Courtois.*
The Resurrection; *after N. Loir.*
St. John the Baptist before Herod; *after Le Brun.*
The Adoration of the Magi; *after Poussin.*
The Assumption of the Virgin; *after J. Miel.*
The Holy Family; *after Jacques Stella.*
The Crucifixion; *after the same.*

Vallet's son, JEROME, who became a member of the Academy in 1702, engraved sixteen plates from the bas-reliefs of 'The Pillars of Theodosius in Constantinople,' *after drawings by Gentile Bellini.*

VALLET, PIERRE, designer and engraver, was born at Orleans about the year 1575. He bore the title of 'Brodeur ordinaire du Roi' to Henry IV. of France, and was living in 1655. He is noted by Dumesnil as the engraver of the one hundred and twenty-four prints in 'Les Aventures amoureuses de Théagène et Chariclée,' published in 1613; of a Plan of the City of Paris, after François Quesnel; of 'Earth and Fire,' after Toussaint Dubrenil; and of the one hundred plates of flowers in 'Le Jardin du Roy très Chrestien Henry IV., Roy de France et de Navare. Dedié à la Reyne,' published in 1608. This edition has the portrait of the artist with his name and the date. He continued to work for Louis XIII. Nothing further is recorded of Pierre Vallet, except that he was connected in some other work with two artists, P. FATOURE, and GABRIELLO GIOVANE, or GABRIEL LE JEUNE, who flourished in Paris in 1609.

VALLIN, JACQUES ANTOINE, a French painter of whose life no details are forthcoming. He was a frequent exhibitor at the Salon between 1791 and 1827, and his pictures are to be met with in private collections in France. His subjects were taken from classic literature.

VALLORY, THÉODORE, Chevalier, a French amateur engraver, flourished about the year 1760. He etched, for his amusement, several small landscapes and other subjects, after Boucher. There was also a Cavaliere ANTONIO VALLORY, an Italian, who practised thirty years earlier.

VALLOT, PHILIPPE JOSEPH, engraver, born at Vienna in 1796, of French parents, was a pupil of Ortemann. He engraved a few plates after Gros and Vernet, among them 'Napoleon visiting the Field of Eylau,' 'The Battle of the Pyramids,' and 'The Trumpeter's Horse.' He executed vignettes after various artists for the works of Voltaire, Rousseau, Rabelais, Legouvé, for 'The History of Napoleon,' 'Don Quixote,' and for the Bible. He died in Paris in 1870.

VALLOU DE VILLENEUVE, JULIEN, painter, engraver, and lithographer, was born at Boissy-Saint-Léger in 1795. He was a pupil of Garneray and of Millet, and exhibited many works in oil and water-colours, and several lithographs, at the Salon, from 1824 onwards. He died in Paris, May 4, 1866.

VALOIS, JEAN FRANÇOIS, a Dutch painter, was born at Paramaribo in 1778. He was the pupil of his father, an obscure painter. He lived at the Hague for many years, and gave lessons in drawing. He died at the Hague, December 7, 1853. Works:

Amsterdam. *R. Museum.* View of a Town.
Rotterdam. *Museum.* A Farmyard.

VALPUESTA, PEDRO DE, 'El licenciado,' a Spanish painter, was born at Osma, in Old Castile, in 1614. He was a disciple of Eugenio Caxes, at Madrid, and, according to Palomino, the most successful follower of his style. He became a priest, and died in the capital in 1668. His principal works are in the churches and convents at Madrid. The most remarkable are: a series of pictures from the Life of the Virgin, in the church of San Miguel; the 'Holy Family, with St. Joachim and St. Anne,' in the chapel of the Hospital del Buensuceso; six pictures representing the 'Life of St. Clara,' and scenes from the Life of St. Francis, in the respective convents of those saints.

VALTON, HENRI, painter, born at Troyes about 1810. He was a pupil of Couture, and exhibited portraits and historical pictures at the Salon from 1834 to 1857. His portrait of Dominique Morlot, painter, is in the Troyes Museum.

VANAISE, GUSTAVE, Belgian painter; born at Ghent in 1854; became a pupil at the Ghent Academy, being also taught by Canneel; historical and genre painter; obtained an honourable mention in Paris in 1883. Among his works we may mention: 'Louis XI. and Olivier le Daim,' 'Magdalen,' 'Girl and Mirror,' and 'Good Samaritan.' After travelling in various parts of Europe, he lived in Paris for some years, sharing a studio with Jan van Beers, Lambeaux, and other Belgian artists. He exhibited at the Salon regularly for some years. He eventually returned to his native country, where he achieved great success, and was one of the leading artists for many years. He died in 1901.

VANASSEN, BENEDICTUS ANTONIO, a designer and engraver, who worked in England towards the end of the 18th and the beginning of the 19th centuries. His works occasionally appeared at the Academy between 1788 and 1804. His death is supposed to have taken place in London about 1817. Amongst his plates are:

Portrait of Belzoni. 1804.
Portrait of Mortimer, R.A. 1810.
Emblematic Devices in forty-eight plates. 1810.
A Sacrifice to Pomona and Ceres.

VAN AUDENAERDE, ROBERT, one of the great masters of the art of engraving, was born at Ghent, Belgium, in 1663, and died there in 1743. He was a pupil of Mierhop and J. van Cleef, and studied painting under these masters with great industry, until in 1685 he went to Rome, in order to perfect himself in the painter's art. Here he studied with Carlo Maratta, who soon came to the conclusion that Van Audenaerde was not nearly as well qualified to be a painter as an engraver, as the master soon recognized his extraordinary gifts for the engraver's art. On a former occasion Maratta had in a similar manner turned the attention of J. Frey from painting to engraving, and he now advised Van Audenaerde to devote himself to the needle instead of the brush, and always regarded him as his favourite engraver. Both his pupils, by his advice, devoted themselves to etching and copying historical subjects. Nevertheless, Van Audenaerde did not entirely neglect his painting; while taking his Roman master as his model, he remained faithful in the brilliancy of his colour to the art as he had learned it in his native country. In the latter, especially at Ghent, his best paintings are to be found. His principal work in the latter city is to be seen in the church of the Carthusian monks, viz. 'The Apparition of St. Peter, prevent-

ing the Monks from leaving their Monastery.' Van Audenaerde remained at Rome seventeen years, continuing during all this time on terms of close intimacy with Maratta. Here he completed the larger number of his plates, which are all free and full of spirit, among the best being those after paintings by Maratta. For Cardinal Barbari he engraved copies of a large number of medals, issued from the ninth century to the middle of the eighteenth to the different generations of the noble family of the Barbari, embellished with original symbolical designs; the text was written by Cardinal Giovanni Francesco Barbari, and was translated into Latin by the Jesuit Giovanni Xavier Valcavio; the first part was published at Padua in 1732, and the additional pages in 1760, the entire work, entitled 'Numismata Virorum Illustrium ex Gente Barbadica,' being undoubtedly one of the greatest monuments of family pride in existence, and the engravings a veritable "tour de force" of the art. There are in all eighty-five medals, each ornamented with most beautiful symbolic figures; each initial is surrounded by a small engraving, about one and a half inches square, and after each description is a tail-piece of an additional symbolic figure, making a total of 255 engravings, all executed in the highest type, such as could only be possible to a man of genius, free from all worldly cares, knowing his wants would be amply provided for, so that his work could be done in the best possible manner. His style comprises the best influence of the Italian, Dutch, and Flemish, and in his figures one can easily trace on the one hand how our artist profited by his study of Raphael and Michelangelo, and on the other the native influence of Rubens and Rembrandt. Brunet, in his manual, calls it "ouvrage magnifique," and it must be regarded as the culmination of the art of engraving. His single plates comprise numerous portraits of cardinals, copies of paintings by different Italian masters, especially Carlo Maratta, principally religious subjects. H. H.

VAN BRAY, Joseph (or Josephus De Bray, see De Bray, Jacob and Salomon). This artist is known to have died, May 16, 1664, of the plague at Haarlem, and to have been the son of Salomon de Bray. He is believed to have painted interiors, and to have signed them Van Bree or Van Bray, but writers disagree very much as to the works attributed to him.

VAN BREE, J. Nothing is known of the history of this painter, save that a fully signed and dated (1675) picture of still-life appeared in a sale in Amsterdam in 1889, and that other works so signed are in various private galleries in the Hague and Rotterdam.

VANDAEL. See Dael, van.

VAN DE CAPPELLE, John, not Van der Capelle, born in 1624 or 1625, son of Francis, a dyer, and Anne Mariens. He married Anne, daughter of John van Serhuysen, before September 12, 1653, and died September 22, 1679, leaving four sons and three daughters, and a considerable fortune gained chiefly as a dyer. He had a collection of 196 paintings and a very large number of drawings. He was himself one of the best seventeenth-century painters of sea-pieces, and also executed several excellent winter landscapes.

Amsterdam.	*Museum.*	A Calm Sea with Shipping and a few Sunlit Clouds. 1656.
Berlin.	*Gallery.*	A Calm Sea.
"	*Baron von Carstanjen.*	A Calm.
London.	*Nat. Gall.*	A Coast Scene; calm; mid-day (*signed*).
"	"	River Scene with a Fortified Town. 1650 (*signed*).
"	"	River Scene with a Ferry Boat.
"	"	River Scene. 1660.
"	*Bridgewater Gallery.*	River Scene with Boats.
"	*C. T. D. Crews, Esq.*	Sea-piece; view along the coast; cloudy sky.
"	"	Landscape; Winter Scene.
"	*Hon. W. Massey Mainwaring.*	Harbour of Amsterdam, with a Man-of-War, a State Barge, and Boats.
"	*Mrs. Bischoffsheim.*	Boats in a Calm.
"	*Earl of Northbrook.*	Mouth of the Brill (*signed*).
"	"	A Quiet Sea with Boats.
"	*Lady Wantage.*	River Scene (*signed*).
"	"	Sea-piece; calm; morning.
Richmond.	*Sir F. Cook.*	Winter Landscape.
St. Petersburg.	*Hermitage.*	Mouth of a River (*signed*).
Stockholm.	*Museum.*	Harbour with Ships. 1649 (*signed*).

Authority: Bredius, in 'Oud Holland,' X., 1892.

Capelle, John. Haarlem, 1686; no relation of the above. W. H. J. W.

VANDELAR, Jean, a French illuminator of the 14th century, who worked in Paris. In 1372 he was employed by the king, Charles V.

VAN DE LAAR, Jan Hendrik, a Dutch painter, born at Rotterdam in 1807. He was a pupil of G. Wappers at Amsterdam, and worked alternately at Rotterdam, the Hague, and Antwerp. He became a member of the Academy of Amsterdam in 1852, and was Professor of the Rotterdam Academy. He died at Rotterdam, May 15, 1874. There is a picture by him in the Museum of that city. His brother Bernhard born at Rotterdam in 1804, was chiefly known as a painter of church interiors.

VAN DE PASS, Crispin, the elder, (Van de Passe, De Passe, De Pas, or Passæus,) an eminent draughtsman and engraver, was born at Armuyden in the province of Zealand, about the year 1560. He was instructed in engraving by Cuerenhert, and worked successively at Cologne, Utrecht, and Amsterdam. His talents recommended him to the notice of Prince Maurice, who sent him to Paris, where he taught drawing in the academy of M. Pluvinel, riding-master to Louis XIII., on which occasion either he or his son Crispin the younger (see below) published in 1629 the celebrated set of sixty prints, entitled 'Instruction du Roi en l'exercise de monter à cheval, par Messire Antoine de Pluvinel.' In these are introduced the portraits of Louis XIII., the Duc de Bellegarde, and many other great personages of the court. From Paris he came to England, at what date is not certain; but as none of his English prints are dated later than 1635, it is probable that he quitted this country about that year. He published a drawing-book in 1643 at Amsterdam, in Italian, French, and Dutch, entitled 'Della Luce del dipingere e disegnare,' in the preface to which he mentions his intimacy with the most celebrated masters of the time. Freminet, Rubens, A. Bloemart, P. Moreelze, and P. Van der Berg, were among his friends. Another work of his in four languages was 'The Functions of the Human Body,' illustrated with engravings. The date of this publication makes him an octogenarian, and after that he disappears. The plates of Crispin

van de Pass are neatly executed with the graver. Many were designed from life, and the greater part of his subject plates are engraved from his own compositions. He succeeded best in figures of a small size, for he undertook too many engagements to devote sufficient time to the larger ones. He usually marked his plates with a cipher composed of an *S.* a *V.* and a *P.* joined together. He was a man of letters, and a 'patron.' This appears from the fact that Holland's 'Heröologia Anglica' is expressly stated to be published, 'Impensis Crispini Passe.' This work, published in 1620, contained thirty-five portraits of English statesmen, and thirty of divines and martyrs of the Protestant faith. These were probably engraved under commission from Van de Pass. The following is a list of his better prints:

PORTRAITS.

Queen Elizabeth, with the Crown, Sceptre, and Globe; *after Isaac Oliver.*
A Head of the same Queen.
James I. with the Sceptre in his hand.
James I. with a Hat and Ruff.
Anne of Denmark, his consort.
Henry, Prince of Wales.
Charles, his brother, afterwards Charles I.
Frederick, Count Palatine of the Rhine.
Princess Elizabeth, his wife.
Sir Philip Sidney.
The Earl of Essex, on horseback.
Thomas Percy, the conspirator.
Henry IV., King of France.
Marie de' Medicis, his Queen.
Philip II., King of Spain.
Christian IV. of Denmark.
Heinrich Friedrich, Prince of Nassau.
Albert, Archduke of Austria, and Maurice, Prince of Nassau, on horseback.
Louisa Juliana, Countess of Nassau.
William Perkins; for the 'Heröologia.'
Admiral Andrea Doria.
Adolphus, Baron Schwartzenberg.
Alexander Farnese II.
'Speculum illustrium feminarum.' A set of fourteen Portraits of Women, with a frontispiece.
Adam and Eve; *after a design by himself.*
Susannah and the Elders; *ditto.*
Three small circular plates, Faith, Hope, and Charity; *ditto.*
Cleopatra; *ditto.*
Hercules strangling Antæus; *ditto.*
The Inside of a Tavern, with Men and Women quarrelling; *C. van Pass inv.* 1589.
The Seven Liberal Arts; *ditto.*
The Nine Muses; *ditto.*
Thirteen Scenes from the Life of Christ; *ditto.*
Nineteen from Christ's Passion; *ditto.*
A set of two hundred emblems for George Wither.
The History of Tobit, in six plates; *after M. de Vos.*
The Twelve Months, in twelve circular plates; *after the same.*
The Four Evangelists, in four plates; *after Gortzius Geldorp.*
The Angels appearing to the Shepherds; *after A. Bloemaert.*
The Crucifixion; *after Jod. de Winghe.*
The Judgment of Paris; *after C. Van den Broeck.*
The Siege of Troy; *after the same.*
A set of four Landscapes, with figures; *after J. Brueghel.*

VAN DE PASS, CRISPIN, the younger, the eldest son of the elder artist of the name, was born at Utrecht in 1585, and was instructed by his father. There is some confusion between the younger and the elder Crispin, and it is now suspected that the sixty plates in Pluvinel's 'Horsemanship,' cited under the elder artist, were really executed by the son. Crispin the younger flourished up till at least 1645, and Zani says as late as 1659: he quotes an inscription, *Avec privilège du Roy* 1659. *C. de Pas. inven. et fecit—Crisp. Passeus Junior Sculpcit.* We have also the following engravings by the younger Crispin:

Frederick, Elector Palatine; inscribed, *Crispin Passeus, jun. fig. et sculps.*
Johannes Angelius Werdenhagen; *C. de Passe filius, fec.* 1600.
Pope Paul V.; *Crispinus Passaeus senior inv. et exc., junior sculp. aetatis* 17.
Three out of a set of four scenes from the Parable of the Rich Man and Lazarus; the fourth was engraved by Crispin, senior.

VAN DE PASS, MAGDALENA, who was born at Utrecht about 1583, was the daughter of the elder Crispin van de Pass, and learned the art of engraving from her father. She worked for a time in England, and also in Germany and Denmark. The date of her death is not known. She executed some small plates in imitation of the style of Count Goudt, and also engraved a few portraits. She sometimes used the cipher . Among others, we have the following prints by her.

Her own Portrait (bust).
Catherine, Duchess of Buckingham, with a feather in her hand.
The Wise and the Foolish Virgins; *after Elsheimer.*
The Four Seasons; *after Crispin Van de Pass, senior.*
Cephalus and Procris.
Salmacis and Hermaphroditus. 1623.
Latona changing the Lycian Peasants into Frogs.
Alpheus and Arethusa. 1623.
A pair of Landscapes; *after Roelandt Savery.*
A pair, one a Storm with a Shipwreck, and the other a Landscape with a Windmill; *after A. Willeres.*

VAN DE PASS, SIMON, the elder, born at Utrecht in 1591, was the youngest son and pupil of Crispin Van de Pass the elder. He resided about ten years in England, where he engraved several fine portraits, the earliest of which is dated 1613. On leaving this country he entered the service of the King of Denmark. He died at Copenhagen in or soon after 1644. He was employed by Nicholas Hilliard to engrave counters of the English Royal Family. Of his numerous prints, his portraits are the best, although he engraved several sacred subjects, frontispieces, and other plates for books. He sometimes marked his plates with the cipher . The following are his most esteemed prints:

Queen Elizabeth; whole length.
James I. crowned, sitting in a chair.
The same, with a hat.
Charles I. when Prince Charles.
Anne, Queen of James I., on horseback, with a View of Windsor. 1617.
Prince Henry with a Lance.
Philip III., King of Spain.
Maria of Austria, his daughter, the intended bride of Charles I.
Another portrait of the same lady.
General Edward Cecil, son of the Earl of Exeter.
George Villiers, Duke of Buckingham. Two portraits one dated 1617, the other 1620.
Launcelot Andrews, Bishop of Ely. 1618.
William Burton, Physician. 1620.
Robert Carr, Earl of Somerset.
Frances Howard, Countess of Somerset.
Francis Manners, Earl of Rutland.
James Hay, Lord Saley, afterwards Earl of Carlisle.
Thomas, Earl of Arundel; *after Mierevelt.*
Sir Walter Raleigh.
John King, Bishop of London.
Sir Thomas Smith, Ambassador to Russia.
William, Earl of Pembroke; *after Van Somer.*
Richard, Earl of Dorset.

Archbishop Abbot, with a View of Lambeth.
Robert Sidney, Viscount Lisle.
Charles, Earl of Nottingham.
Mary Sidney, Countess of Pembroke.
Henry Wriothesly, Earl of Southampton.
Edward Somerset, Earl of Worcester.
Count Gondomar, Spanish Ambassador to the English Court.
Frederick Henry, Prince of Orange, inscribed *Liberum Belgium.*
Large Head of Christian IV. of Denmark.
Sir Thomas Overbury.
Captain John Smith.
Four whole length Portraits of Dukes of Burgundy—John the Intrepid Philip the Bold, Philip the Good, and Charles the Rash; *etchings.*
The Holy Family.
Christ with the Disciples at Emmaus.

VAN DE PASS, Simon, the younger, was a son of Crispin van de Pass the younger. He resided at Copenhagen, probably with his uncle Simon. All that is known about him is that he engraved a portrait of Frederick III. of Denmark; an 'Ecce Home' (1639), and a 'Woman with three Children' (1643).

VAN DE PASS, Willem, was the second son of Crispin van de Pass the elder. He was born at Utrecht about the year 1590, and was also instructed by his father. It is probable that he came with the latter to England, and there resided the greater part of his life. The date of his death is not known, but if he engraved Cromwell's portrait, as Nagler states, it is probable that he lived till about 1660. His most esteemed works are his portraits, many of which are very scarce. He also engraved some devotional and other subjects. He sometimes marked his plates with the cipher . The following are his principal works:

James I. and his Family, inscribed *Triumphus Jacobi Regis Augustæque ipsius prolis.*
James I. with Henry, Prince of Wales. After the death of that prince the face was erased, and that of Charles his brother substituted in its place.
Robert Dudley, Earl of Leicester; oval, with the cipher.
George Villiers, Duke of Buckingham, on horseback, with shipping in the background.
Robert Devereux, Earl of Essex, on horseback.
Frances, Duchess of Richmond and Lenox; a very careful plate, inscribed *Anno* 1625. *insculptum Guliel. Passeo Londinum.*
Christian IV. of Denmark and Frederick of Holstein, in a group.
George Chapman, the poet.
Sir John Haywood, *W. Pass f.*
Sir Henry Rich; very fine.
Darcy Wentworth. 1624.
The King and Queen of Bohemia, with four of their children, inscribed *Will Pass fecit. ad vivum figurator.* 1621.
The Palatine Family, in which the youngest child is playing with a rabbit; without the engraver's name.

VAN DE PERE, Anton, a Fleming, flourished at Madrid about the middle of the 17th century. He painted pictures of two bishops for the Carthusians of Paular, and for the Carmelites and Hieronymites of the capital a number of sacred subjects, one of which bore his signature and the date 1659.

VAN DE VELDE, Adriaen, painter, the son of Willem Van de Velde the elder, was born at Amsterdam in 1635 or 1636. He was at first instructed by his father, showing a precocious talent for painting, but as his bent seemed rather towards landscape and figures than marine subjects, he was sent to Haarlem, where he entered the atelier of J. Wynants, and afterwards studied the figure under Philips Wouwerman. He painted genre and battle-pieces with success, but especially excelled in landscapes with animals, and was much employed by contemporary painters to insert figures in their pictures. Among those whom he thus assisted were Hobbema, Van der Heyden, Hakkert, Wynants, Verboom, and Moucheron. His works are numerous, taking into account their high finish and the shortness of the painter's life. They amount to about 187, but many have darkened through his use of inferior pigments. He died at Amsterdam, January, 21st, 1672. The following pictures by him may be named:

Amsterdam.	*Rijks Museum.*	The Ferry.
,,	,,	The Hut.
,,	,,	Landscape.
,,	,,	The Artist and his Family in the Country.
,,	,,	The Hunt.
,,	,,	Landscape with Cattle.
Antwerp.	,,	Landscape with Figures and Cattle.
Berlin.	,,	Woody Landscape with Figures and Cattle (*signed and dated* 1668).
,,	,,	Pasturing Cows (*signed and dated* 1658).
,,	,,	River Landscape.
Cassel.	,,	Coast of Scheveningen.
Dresden.	*Gallery.*	Two Landscapes. *And four others.*
Dulwich.	,,	Cows and Sheep in a Wood.
Edinburgh.	*Nat. Gal.*	Landscape with Figures, Cattle, and Herdsmen.
Hague.	*Museum.*	Cattle.
,,	,,	Dutch Beach.
London.	*Nat. Gal.*	The Farm Cottage.
,,	,,	The Ford.
,,	,,	Frost Scene.
,,	,,	Forest Scene.
,,	,,	Landscape and Cattle.
,,	,,	A Bay Horse with a Cow, a Goat, and Sheep.
,,	*Buckingham Pal.*	Landscape with a Hunting Party.
,,	,,	A Woody Landscape with Animals.
,,	,,	Landscape with Cattle under Trees.
,,	,,	The Coast at Scheveningen.
Munich.	*Pinacothek.*	Herdsmen with Cattle.
,,	,,	An Idyllic Landscape with Figures. *And three others.*
Paris	*Louvre.*	The Prince of Orange and his suite driving at Scheveningen.
,,	,,	The Shepherd's Family.
,,	,,	Frozen Canal with people Skating.
,,	,,	Three Landscapes with Cattle.
Petersburg.	*Hermitage.*	The Herd.
Vienna.	*Gallery.*	Two Landscapes with Cattle.

Adriaen Van de Velde was an etcher. Bartsch enumerates twenty-one plates by him, chiefly landscapes with cattle. Five are dated 1653, when Adriaen was only fourteen years old, ten are dated 1657, 1659, and six 1670. To these Immerzeel adds three landscapes with figures, and one plate of a cow lying in a field.

VAN DE VELDE, Esaias, a Dutch painter of 'conversations,' cavalry skirmishes, and especially winter landscapes with skaters, was born at Amsterdam, in what precise year is unknown, but probably not much before 1590. In what degree he was related to William Van de Velde the elder is another debatable point. Kramm suggests that they were father and son. Nothing, however,

has come to light in confirmation of this hypothesis. The known facts of his life are very scanty. We find him established at Haarlem in 1610, and in the following year he there married Catelijne Maertens, a native of Ghent. In 1612 he was admitted into the Guild of St. Luke at Haarlem, and in 1618 he was employed by the Prince of Orange at the Hague, where in 1628 his name was inscribed in the registers of the Painters' Guild. Two years later he was working in Leyden, but his burial is recorded to have taken place at the Hague, November 18th, 1630. Like Adriaen, he was often employed by landscape painters to insert figures in their pictures. With Avercamp, Dirk Hals, and Adriaen van der Venne, Esaias Van de Velde may be looked upon as the founder of Dutch genre painting. He was also an etcher. Works:

Amsterdam.	*Rijks Museum.*	Belling the Cat. (*A Satire on the religious differences of* 1618-19.)
„	„	Spanish Troops evacuating Bois-le-Duc. 1629.
„	„	Winter Pastimes.
„	„	Dutch Landscape.
Berlin.	*Museum.*	A Dutch Fortress by a Canal.
Brunswick.	„	Cavalry Skirmish.
Dresden.	*Gallery.*	Two Skirmishes.
Glasgow.	„	Skirmish with Bandits. 1624.
Hague.	*Museum.*	A Company at Dinner. 1614.
Hamburg.	*Kunsthalle.*	Landscape with Animals.
„	„	Winter Landscape.
Munich.	*Pinacothek.*	Skating Party in a Moat.
Rotterdam.	*Museum.*	Skirmish.
Vienna.	*Gallery.*	A Skirmish of Cavalry.

VAN DE VELDE, Jan. Much uncertainty prevails as to the identity of various painters of this name. One Jan van de Velde was painting still-life at Haarlem about the middle of the 17th century. There is an example of his work in the Brussels Museum, signed with his name in full and the date 1655. Another, of very fine quality, is in the National Gallery. It is also fully signed, and dated 1656. Another (?) Jan van de Velde, a painter of landscapes and cattle, and an engraver, was *Vinder* of the Guild of St. Luke at Haarlem in 1635. It has been suggested that he was the brother of Esaias, to one of whose children he stood sponsor in 1619. He engraved chiefly after M. Molyn and Adam Elzheimer. Nagler mentions a Jan van de Velde the younger, as a painter and draughtsman.

VAN DE VELDE, Nicolas, an obscure Flemish painter, who worked at Ypres in the 17th century. The Église St. Bertin at Poperinghe has a 'Last Supper' by him, and Descamps speaks of a 'St. Martin' in the church of that saint at Ypres, but this picture has now disappeared.

VAN DE VELDE, Pieter (Champaigne). See De Kempeneer, Pieter.

VAN DE VELDE, Willem, the elder, was born at Leyden in 1610, and in early life was a sailor. Before he was twenty years of age he had acquired a reputation as a painter of marine subjects in black and white, in imitation of drawings in Indian ink. His talents recommended him to the States of Holland, and a small vessel was put at his disposal to witness the sea-fights. King Charles II. invited him to England, where he arrived in 1675. He received a pension from Charles, which James II. continued until his death in 1693. He was buried in St. James's Church, Piccadilly, with the following inscription on his tombstone: "Mr. William van de Velde, senior, late painter of sea-fights to their Majesties King Charles II. and King James II., died in 1693." Many of the large sea-fights signed W. van de Velde are painted by the son, from designs by the father; the more coarsely executed are probably entirely by the former. Such are the twelve naval engagements, in the palace at Hampton Court. These are dated 1676 and 1682.

VAN DE VELDE, Willem, the younger, the son and pupil of Willem van de Velde, and the best known of the Dutch marine painters, was born at Amsterdam in 1633, and studied also under Simon de Vlieger. After gaining a certain reputation in Holland he went with his father to London; and in 1674 Charles II. granted him a salary of £100 for painting sea-fights for which his father made the drawings. The pension, like that of equal amount granted to his father, was continued by James II. Van de Velde died in London, April 6th, 1707, and was buried by his father in St. James's Church, Piccadilly. Three hundred and twenty-nine pictures by him are described in 'Smith's Catalogue raisonné.' The great majority of them are in English private collections. His drawings are astonishingly numerous. It is said that between 1778 and 1780 there were about eight thousand sold at public auction. It is also recorded that his execution was so rapid that he frequently filled a quire of paper with sketches in an evening. Many of his larger pictures represent actions between the English and Dutch fleets. On these he often wrote over the ships their names, and those of their commanders, and under his own vessel in front, "V. Velde's Gallijodt," or "Mijn Gallijodt," showing that he had been a spectator of the battle. His sketches are executed in black-lead; his more finished drawings with pencil and pen, shaded with Indian ink. Among his works are the following:

Amsterdam.	*Museum.*	The Four Days' Battle between the Dutch and English.
„	„	Bringing in the prizes from the Four Days' Battle.
„	„	The Cannon Shot (*very fine*).
„	„	The Y, before Amsterdam.
„	„	A Calm.
„	„	A Harbour.
„	„	Near the Coast (*very fine*).
„	„	A Storm (*and four others*).
„	„	The Beach.
Berlin.	„	Two Pictures.
Cassel.	*Gallery.*	Sea-piece. 1653.
„	„	Coast Scene.
Dresden.	„	Vessels at Sea.
Dulwich.	„	A Calm.
„	„	A Brisk Gale.
Edinburgh.	*Nat Gallery.*	Fishing-boats in a Calm.
Glasgow.	*Gallery.*	Sea-piece with Fishing-boats, &c.
„	„	The Evening Gun.
„	„	Sea-piece with Men-of-war saluting.
„	„	The Approaching Squall.
Hague.	*Museum.*	A Calm.
Lille.	„	A Calm Sea.
London.	*Bridgewater House.*	A Dutch Packet in stormy weather (*very fine and important*).
„	„	A View on the Texel.
„	„	A Calm.
„	„	Entrance to the Bril.
„	„	The Rising of the Gale.
„	„	Surrender of the 'Royal Prince.'
„	*Nat. Gallery.*	A Calm at Sea.
„	„	A Fresh Gale at Sea.
„	„	Shipping in a Calm. 1657.
„	„	Coast Scene—a Calm. 1661.

London.	*Nat. Gallery.*	Shipping off the Coast.
,,	,,	Coast of Scheveningen (*the figures are by Adriaen Van de Velde*).
,,	,,	A Calm at Sea.
,,	,,	A Light Breeze.
,,	,,	A Gale.
,,	,,	Sea-piece.
,,	,,	River Scene.
,,	,,	Shipping.
,,	,,	Dutch Ships of War saluting.
,,	,,	A Storm at Sea. W. VANDER VELDE LONDIO. 1673.
,,	*Wallace Coll.*	The Morning Gun (*a very large picture*).
Munich.	*Gallery.*	Two Pictures.
Paris.	*Louvre.*	A Marine piece.

His son, CORNELIUS VAN DE VELDE, practised in London at the beginning of the 18th century as a copyist, and reproduced several of his father's works.

VAN DEN AVEELEN, (or AVELEN,) JAN, a Dutch engraver, was born about the middle of the 17th century, and resided at Leyden about the year 1696. He also lived much in Sweden. He died at Stockholm in 1727. He was chiefly employed by the booksellers, and, among other plates, engraved the frontispiece for the nineteenth volume of the Thesaurus Antiq. Rom., published by Peter van der Aa in 1698. He also engraved views of Dutch country houses.

VAN DEN BERG, JAKOBUS EVERARDUS, a Dutch historical painter, born at Rotterdam in 1802, was first instructed by his father, GYSBERTUS JOHANNES, a miniature painter, (born 1769, died 1817,) and later by Herreyns, at Antwerp. He travelled in France and Italy, and was very successful in his genre. Among his best known pictures are: 'The Fair Maid of Perth,' Jan van Schaffelaar, Claudius Civilus. He died at the Hague, July 20, 1861.

VAN DEN BERG, MATHIAS, a Flemish painter, was born at Ypres in 1615. His father, according to Descamps, had the management of Rubens' estates in the neighbourhood of that place, and the boy was brought up in the great master's academy. He is only known by the excellent copies he left of some of the pictures of Rubens. Balkema says he died at Alkmaar in 1687; Brulliot, following Descamps, that he died at Ypres in 1647; and Zani places his death in 1685.

VAN DEN BERGEN, THIERRY or DIRCK, (or BERGHEN,) a painter of landscapes and cattle, was born at Haarlem about 1645. He was probably brought up under Adriaen Van de Velde, whose manner he imitated, and whose ablest disciple he became. He settled in London in 1673, where he painted for some time, but he died in his native country about 1689. He sometimes signed his name *Berghen*, as in a landscape in the Louvre, where there is also one signed *D. V. Bergen*, with the date 1688. The Berlin Museum, the galleries of Vienna and Dresden, the Amsterdam Gallery, and other collections in Holland and Germany, contain good specimens of his art. Not a few of his pictures are ascribed to Berchem and Adriaen Van de Velde.

VANDENBERGHE, CHARLES AUGUSTE, painter, the son of Augustinus Van den Berghe, was born at Beauvais, April 13, 1798. He entered the École des Beaux Arts, Paris, in 1817, and was the pupil of Girodet, Gros, and Guérin. He exhibited at the Salon from 1822 to 1853, winning a medal and the Legion of Honour. His subjects were various, but portraits predominated. The Ministry of the Interior, Paris, has a 'Holy Family' by him. He died in Paris, December 17, 1853.

VAN DEN BERGHE, AUGUSTINUS, an excellent historical and portrait painter, was born at Bruges in 1757, and studied under Gaeremyn and afterwards under Suvée in Paris. Returning to Bruges in 1772, he obtained the first prize at the Academy at Ghent for his picture of 'Œdipus.' In 1796 he returned to France, and settling at Beauvais, was appointed professor at the École Centrale. He afterwards opened a private academy at Beauvais, where he died about 1830. Others of his paintings are:

The Vision of St. Anthony. (*In the church of Notre Dame at Bruges.*)
St. Sebastian; *after Suvée.* (*In the Bruges Hospital.*)

VAN DEN BERGHE, PIETER, was a native of Amsterdam, where, as well as at Hamburg and Paris, he worked towards the end of the 17th century. He engraved in mezzotint after himself and others. Of his plates we may mention:

The Elephant and the Rhinoceros. 1686.
The Portrait of the Princess Friederike Amalie of Denmark.
St. Theresa; *after G. D. Lar.*

VAN DEN BOGAERDE, DONATUS, a Flemish painter of the 17th century, born in 1644. He became a monk at the Abbaye des Dunes at Bruges, and painted several large landscapes in the cloister of his monastery. In the Bruges Academy there is a wooded landscape by him.

VAN DEN BOS, GASPAR, a Dutch painter of sea-pieces, was born at Hoorn in 1634. His storms and calms, with shipping, are not without merit. He died young in 1666.

VAN DEN BOSCH, JAKOB, born at Amsterdam in 1636, painted battle-pieces, and died in 1676.

VAN DEN BOSCH, LODEWYK, a flower painter mentioned by Van Mander, who was active early in the 16th century.

VAN DEN BOSSCHE, BALTHASAR, (or VAN DEN BOSCH,) was born at Antwerp in 1681. His only instruction was from an obscure artist, one Gerard Thomas, whom he soon surpassed. He is said to have spent three years in France, working in Paris, Douai, and Nantes. He became a master in the Guild of St. Luke in 1696. He excelled in painting the interiors of saloons, galleries, painters' and sculptors' studios. His pictures were extremely popular, and fetched large prices. He also painted small portraits with success; the Duke of Marlborough, when he was at Antwerp, had his picture painted by him. He represented the duke on horseback; and in order that the work might be more complete, engaged Peter van Bloemen to paint the horse. The Wallraf Museum at Cologne has two 'Studios' by him, and an excellent portrait-group of about forty persons is in the Antwerp Museum. He died in 1715.

VAN DEN BOSSCHE DOMENICUS, painter, was born at Grammont in 1808. He painted portraits and history, and became a professor at the Ghent Academy. He died at Ghent in 1860.

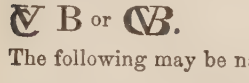
VAN DEN BRANDEN, JAN, painter, was born at the Hague towards the middle of the 17th century. He visited England in 1690, and died there a few years later. He painted portraits and genre.

VAN DEN BROECK, BARBARA, the daughter of Crispin van den Broeck, was born at Antwerp in 1560 and was taught drawing by her father.

From the style of her engraving it is thought she was instructed in that art in the school of Collaert, who engraved some plates from her father's designs. She worked entirely with the burin, and in some of her plates, particularly in that of the 'Last Judgment,' she imitated with success the style of Martin Rota. We have the following engravings by her:

The Holy Family, with Angels; marked with the cipher of her Father, and signed *B. filia sc.*
Samson and Delilah; *Crispin. inv.; B. fecit.*
The Last Judgment; *Barbara filia Crispini sc.; H. Hond. exc.*
Mandonia prostrating herself before Scipio; *Barbara fec.*
Venus and Adonis; *B. fil. fec.*

VAN DEN BROECK, CRISPIN, (or CRISPIAEN,) a Flemish painter, engraver, and architect, was born at Mechlin about the year 1530. He was a disciple of Frans Floris, and painted history with some skill. In 1555 he was received into the Antwerp Guild of St. Luke, and became a citizen in 1559. An 'Adoration of the Magi' by him is in the Vienna Gallery. To him also is now given the 'Last Judgment,' signed *Crispian f.*, and dated in 1571, in the Museum at Antwerp. He also distinguished himself as an architect. He died in 1601. Van den Broeck engraved both on wood and on copper, and marked his plates with a cipher composed of the letters *C V* and *B*, thus



The following may be named:

COPPER-PLATES.

The Creation; a series of seven plates, with Latin inscriptions.
Another set of nine Scriptural scenes, beginning with an 'Adam and Eve,' and ending with a 'Tower of Babel.'
Nineteen scenes from the Life of the Virgin.
The Crucifixion; with a border in which the Instruments of the Passion are introduced.

WOODCUTS.

The Annunciation (*circular*).
The Visitation (*do.*).
The Adoration of the Shepherds (*do.*).
The Adoration of the Magi (*do.*).
The Circumcision (*do.*).

VAN DEN BROECK, ELIAS, a Flemish painter, was born at Antwerp about 1657. He was probably a scholar of Ab. Mignon, but De Heem and Ernst Stuven have also been suggested as his masters. He painted flowers and fruit with tolerable success. The Vienna Gallery has three works by him, and there are four in the Schwerin Gallery. He died at Amsterdam in 1708.

VAN DEN BROECK, VEIT. See UIJTENBROUCK.

VAN DEN DIJCK, DANIEL, (or VAN DEN DYCK,) was born, according to Brulliot, in France, but Boschini and others say he was a native of Flanders. He was an historical painter, and also an etcher. He went to Venice, and in 1658 became inspector of the gallery of the Duke of Mantua. It is said that he was a successful painter of historical compositions and portraits, in which he was assisted by his wife LUCRETIA, a daughter of Nicolas Renier Mabuse, whom he married at Venice. Van den Dijck is said to have died in 1729. Robert-Dumesnil has described five etchings by him, all of which have his name. Three of them, marked below with a star, have sometimes been attributed to Anthony Van Dyck.

* Susannah and the Elders; *Dani^{l}. Vanden Dyck in. et fecit.*
* The Virgin and Child; *DV. Dyck in et fec^{t}*
St. Catharine; *D.V. Dyck I.*
The Deification of Æneas.
* A Bacchanalian scene; Silenus drunk at table, supported by a Bacchante; *Dani^{l}. Van den Dyck fec^{t}.*

VAN DEN EECKHOUT, ANTONIE, a Flemish painter of flowers and fruit, was born at Bruges about 1651. He accompanied his relation, L. de Deyster, to Italy, and remained there several years. He afterwards went to Lisbon, where he met with encouragement, and married a lady of fortune. After this he only painted, perhaps, for his amusement. He is said to have been assassinated in 1695, when driving in his coach.

VAN DEN EECKHOUT, GERBRAND, (or VAN DEN ECKHOUT,) was born at Amsterdam in 1621, and was in the school of Rembrandt from about 1635 to 1640. He was a favourite pupil, and lived in close intimacy with Rembrandt even after he had left his house. He excelled in small Biblical subjects, painted in close imitation of his master. Good examples are the 'Tobit,' in the Brunswick Gallery, and a 'Raising of Jairus's Daughter,' in the Berlin Museum, if indeed the latter be his. Herr Bode prefers to give it to Bernard Fabritius. Late in life Eeckhout took to painting large pictures, which are greatly inferior to his small works. He died at Amsterdam in 1674. Other works:

Amsterdam.	*R. Mus.*	The Woman taken in Adultery.
„	„	Huntsman Resting.
Brunswick.	*Gallery.*	Sophonisba taking the Poison.
„	„	Portrait of an old Man. *And five others.*
Cassel.	„	The Circumcision.
Dresden.	„	Simeon in the Temple.
Frankfort.	*Städel Inst.*	Portrait of Dapper, the Dutch Historian. 1669.
London.	*Stafford Ho.*	Soldiers gambling.
„	*Nat. Gallery.*	(?) Christ blessing the Children. (Formerly in the Suermondt Collection, and looked upon as a masterpiece by Rembrandt himself.)
„	*St. John's Lodge.*	Merry Life in the Guard-house (in Terborch's style).
Munich.	*Pinakothek.*	Christ among the Doctors.
Paris.	*Louvre.*	Hannah delivering Samuel to the High Priest.
Pommersfeld.	*Gallery.*	The Witch of Endor raising Samuel.
„	„	Six Persons over a Game of Draughts.
Schleissheim.	„	Abigail before David.

There are a few etchings by Gerbrand Van den Eeckhout, among them:

A Bust of a young Man, in an Oriental Dress; marked *G. V. D.* 1646.
The Portrait of Cornelius van Tromp.

VAN DEN HECKE, JOHAN, born at Quaremonde, near Oudenarde, about 1625, was a painter of landscapes, sea-pieces, still-life, and portraits. He lived for many years in Rome, where he practised with success. He returned eventually to his own country, settled at Antwerp, and died there about 1669. In the Madrid Gallery there are three marine pictures by him.

VAN DEN HECKEN, ABRAHAM, a painter of the Dutch school, born at Antwerp. In 1635 he was at Amsterdam, and there married the sister of the painter Gerard Lundens. From 1636 to 1656 he worked alternately at the Hague and at

Amsterdam. He painted interiors, peasant assemblies, and portraits. The Amsterdam Museum has a signed example of his work.

VAN DEN HEUVELE, ANTONIE, (called DON ANTONIO,) a scholar of Gaspar de Crayer, was born at Ghent in 1600. He was for some years in Italy. On his return to Ghent he painted many historical pictures and portraits, which are in the churches and private collections of Ghent, and other Belgian cities.

VAN DEN HOECKE, JAN, (or VAN HOECK,) painter, born at Antwerp in 1611, was the son of KASPAR VAN DEN HOECK, an obscure painter. Jan was probably a pupil of Rubens, though there is no direct evidence on this point. He was, at any rate, one of the most successful imitators of the master. His chief merit lies in the warm harmony of his colour. He visited Italy and Germany, and in both countries was well received, and patronized by the most influential persons of the day. The Archduke Leopold made him his painter in ordinary. In 1647 he returned to the Netherlands, in the suite of the archduke, and died at Antwerp in 1651. In the Vienna Gallery there are two portraits of the Archduke Leopold William by him, and one of Philip IV. of Spain; in the Rotterdam Museum a 'Roman Charity,' and other pictures at Antwerp, Bruges, Louvain, and Stockholm.

VAN DEN HOVE, FREDERIK HENDRIK, a Dutch engraver, was born at Haarlem about 1630. The circumstances of his life are little known, but he resided chiefly in London, where he was employed by the booksellers. His prints are dated from 1648 to 1692, and consist chiefly of portraits. He also engraved some plates for the 'Historia Plantarum' of Robert Morison, and several of the plates for Quarles' 'Emblems.' He died after 1715. We have, among others, the following portraits by him:

James II.
William III. on Horseback. 1692. | Mary II.
William and Mary Enthroned.
Thomas Sutton, founder of the Charter-house.
Thomas Butler, Earl of Ossory.
Sir Edmundbury Godfrey; prefixed to his Life.
Sir Matthew Hale; prefixed to his 'Origin of Mankind.'
Samuel Speed, Poet. | Sir Thomas Browne, M.D.
Hansard Knollis, V.D.M. | John Hopkins, Poet.
Sir Henry Morgan, Governor of Jamaica.
Joseph Moxon, Mathematician.
John Taylor, Mathematician.
William Winstanley, Biographer.

VAN DEN KERCKHOVE, JOSEPH, was born at Bruges in 1670, and studied at Antwerp under Jan Erasmus Quellin. Under that master his progress was rapid, and on leaving school he set out intending to travel through France to Italy, but meeting with encouragement in Paris, he lived there some years, and abandoned his project of visiting Italy. On his return to Bruges he united with Duvenede in founding an academy, of which he became first director. He was also employed in a series of fifteen pictures from the Life of our Saviour, for the church of the Dominicans at Bruges. The collegiate church of St. Saviour has four 'Works of Mercy' by him, and a fine Resurrection; a 'St. Catharine of Siena' is in the Bruges Academy. At Ostend he painted a 'Feast of the Gods,' on the ceiling of the town-house. He also painted portraits. He died at Bruges in 1724.

VAN DEN KERKHOVE, FREDERIK, the son of Jan van den Kerkhove, a living Belgian painter, showed an extraordinary bent towards art from very early years. He was born in 1862, painted a number of landscapes which were exhibited in various European capitals, and died in 1873. His works were rude in design, but full of poetry.

VAN DEN QUEBOORN, CRISPIN, (or VAN QUEBOREN,) a Dutch engraver, was born at the Hague about 1600. He mainly confined himself to engraving portraits, which he did with considerable skill. He also executed a part of the plates for Thibault's 'Académie de l'Epée,' published at Antwerp in 1628; and a print after Hendrik van Balen's 'Nativity.' The date of his death is unknown. We have, among others, the following portraits by him:

Queen Elizabeth. 1625.
Charles I. 1626.
William I., Prince of Orange; *after Visscher.*
Mary, daughter of Charles I., consort of the Prince of Orange.
Friedrich Wilhelm, Elector of Brandenburg, and his Consort Luise of Orange; *after Honthorst.*
Count Heinrich Math. von Thurn-Valsassina; *from his own design.*
Friedrich V., Elector Palatine.
Elizabeth, daughter of James I., his consort.
Juliana, Princess of Hesse.
Frederick Henry, Prince of Nassau. 1630.

VAN DEN RIETHOORN, JAN, (or RITHOORN,) a Dutch painter of little note, was born at Haarlem early in the 17th century. He was a pupil of Cornelis Visscher, and painted portraits and genre. He joined the Guild at Haarlem in 1646, and died in the same city in 1669.

VAN DEN TEMPEL, ABRAHAM, was born at Leeuwarden in 1622 or 1623, and after a period of study with his father, Lambert, became the scholar of Joris van Schooten at Leyden. He remained at Leyden until 1660, after which he settled at Amsterdam. He painted small pictures of historical subjects, allegories, conversations, and portraits. His works are very highly finished, and he has the credit of having been master to Frans Mieris the elder, Karel de Moor, Ary de Vois, and Michiel van Musscher. In portraiture he followed the style of Van der Helst, and acquired especial repute. He died at Amsterdam May 13, 1672. Three allegories by him are in the Cloth Hall at Leyden, and some excellent portraits in the Berlin and Rotterdam Museums. The following may also be named:

Amsterdam.	*R. Mus.*	Portrait of Machteld Bas, widow of Abraham Visscher.
„	„	Portrait of Abraham Visscher.
„	„	Portrait of a Woman.
Leyden.	*Orphanage.*	Portraits of the Regents.

VAN DEN WIJNGAERDE, ANTHONIE, who lived in the middle of the 16th century, is known as the draughtsman of a series of thirty-two views of Spanish cities, which were made for Plantin, the celebrated printer of Antwerp. These, with a number of topographical drawings of London and its neighbourhood, Rome, and various cities of the Netherlands, are now in the South Kensington Museum. A collection of views of English cities by him is in the Bodleian Library. Some of his drawings bear his signature and the date 1558, whence it has been conjectured that he was a Fleming attached to the suite of Philip II., and that he accompanied that prince on his travels.

VAN DEN WIJNGAERDE, FRANS, a Flemish draughtsman, etcher, and print publisher, was born at Antwerp about the year 1612. He died about 1660. We have by him several etchings after

Rubens and others, which possess great merit, though the drawing is frequently incorrect. Among them are the following:

Samson killing the Lion; *after Rubens.*
Christ appearing to Mary Magdalene; *after the same.*
The Nuptials of Peleus and Thetis; *after the same.*
A Bacchanal, in which Bacchus is represented with a Cup, into which a Bacchante is pressing the juice of the Grape; *after the same.*
Brawling Soldiers; *after the same.*
A dead Christ, supported by the Marys; *after Van Dyck.*
Achilles discovered amidst the Daughters of Lycomedes; *after the same.*
Two Women with a Light; *after Callot.*
The Return from Egypt; *after J. Thomas.*
Flemish Peasants regaling at the Door of an Alehouse; *after Teniers.*
The Temptation of St. Anthony; *after the same.*
Portrait of Lucas Vosterman; *after Lyvius.*
St. Jerome; *after Vanni.*

VAN DER AA, HILDEBRAND, a Dutch engraver, who flourished from about 1692 to 1728, was brother to Pieter Van der Aa, the celebrated publisher of Leyden, by whom he was employed to engrave frontispieces, portraits, and other plates for books. They are executed with the graver in a heavy style, and the drawing is incorrect. In the collection entitled 'Principum et illustrium Virorum Imagines,' there is a portrait by Van der Aa, inscribed *Otho, Archiep. et Vice-Comes Mediolan. H. v. Aa del. et sculpsit.* He engraved the title for the 'Index Batavicus,' by Adriaan Pars, printed at Leyden in 1701.

VAN DER AA, THIERRY, (or DIERICK,) a Dutch painter, born at the Hague in 1731, was a disciple of Johann Heinrich Keller; and after quitting this master he worked in concert with Gerrit Mets, as a painter of coach panels. His skill was shown chiefly in flowers, fruit, and birds. He practised for a time in Paris, and died in 1809.

VAN DER ASSELT, JAN, from 1364 to 1380 held the post of painter to Luis de Male, Count of Flanders, for whom he executed a series of portraits of the Princes of the House of Flanders, on the walls of a chapel in Notre Dame, at Courtrai. Of these portraits the faces have disappeared, and those parts which remain do not testify much to the author's ability as an artist. He was employed a few years later by Philip the Hardy.

VAN DER AST, BALTHASAR, (or BARTHOLOMÄUS,) flourished at Utrecht in the early part of the 17th century, and was received into the guild of St. Luke in 1619 as Baltus Van der Asch. He painted small pictures of flowers and fruit, in the manner of Brueghel, introducing insects, shells, drops of water, and other such accessories. Unfortunately his pictures are defective in arrangement and harmony, though each object by itself is well done. In 1629 he presented to the Hospital of St. Job, at Utrecht, a picture of fruit. Works:

Berlin.	*Museum.*	Three pictures of still-life.
Dresden.	*Gallery.*	Shells, apricots, and a branch of currants.

VAN DER BANCK, JOHAN, portrait painter, and son of Pieter Van der Banck, was born in England about 1694. He lived a considerable time in London, where he painted numerous portraits, some of distinguished persons. He showed much facility, but often painted with insufficient care. He painted the 'Sir Isaac Newton,' in the rooms of the Royal Society, and has left at Hampton Court a group of figures. He had some power of comedy, and, in 1735, designed the illustrations to Lord Carteret's translation of 'Don Quixote.' He was the leader of the party which seceded from Sir James Thornhill's Academy, and himself established a rival school, which, however, was not long lived. He died in London in 1739.

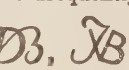
VAN DER BANCK, PIETER, an engraver, of Dutch extraction, was born in Paris in 1649. He was a scholar of François de Poilly, under whom he became an excellent artist. About the year 1674 he came to England with Henri Gascar, the painter, and engraved the portraits of many eminent persons of his time. His chief merit lies in the neatness and finish of his execution. He engraved a set of heads for Kennet's History of England, from the designs of Lutterel. The time required for the execution of his plates, which were unusually large for their class, was out of all proportion to the prices he received. He was reduced to poverty, and became dependent on his brother-in-law, one Forester, in whose house at Bradfield, Hertfordshire, he died in 1697. His widow sold his plates to Brown, the printseller, who made considerable sums by them. The following are his more interesting prints:

Archbishop Tillotson; *after Mrs. Beale;* the face was taken out and re-engraved by *R. White.*
Thomas Lamplugh, Archbishop of York.
Archbishop Tenison; *after the same.* 1695.
John Smith, writing-master; *after Faithorne.*
Charles II.; *after Gascar.* 1675 and 1677. Two plates.
James II., large plate; *after Kneller.*
Mary, his Queen; *after the same.*
William III.; *after the same.*
Queen Mary II.; *after the same.*
William, Lord Russell; *after the same.*
Sir William Temple; *after Lely.* 1679.
Lady Litchfield; *after Verelst.*
The same; *after Wissing.*
William III.; *after the same.*
Queen Mary II.; *after the same.*
The Princess Anne. | Prince George of Denmark.
Thomas, Earl of Ossory.
Alexander, Earl of Moray. 1686.
George, Viscount Tarbat. 1692.
James, Duke of Monmouth.
Richard, Lord Maitland. 1683.
Sir George Mackenzie. | Archibald, Earl of Argyle.
Frederick, Duke of Schomberg.
Robert, Earl of Yarmouth.
John, Earl of Strathnaver, or Earl of Sutherland.
William, Duke of Queensberry.
George, Lord Dartmouth. | Sir Thomas Allen.
James, Earl of Perth. 1683.
George Walker, who defended Londonderry
Thomas Dalziel. | John Locke.
Edmund Waller. Æt. 23 and Æt. 70. Two plates.
John Cotton Bruce.
The Virgin and Child, with St. Elizabeth and St. John; *after S. Bourdon.*
Christ praying on the Mountain; *after the same.*
The Naval Triumph of Charles II. from a ceiling at Windsor Castle, *by Verrio,* in two sheets.
Mercury in the Air, bearing the portrait of Charles II., from the ceiling at Windsor Castle; *after the same.*

VAN DER BAREN, JAN ANTON, a painter of flowers, landscapes, &c., who flourished in the middle of the 17th century. He seems to have founded his style upon that of Zeghers. He was employed at Brussels by the Archduke Leopold William, whom he accompanied to Vienna in 1656. He succeeded Teniers in the curatorship of that prince's collections. In the Vienna Gallery there are two pictures by him: both female portraits surrounded by flowers.

VAN DER BAREN, JOSSE, painter, flourished at Louvain in 1604. He is supposed to have been a pupil of Michael Coxie. In the church of St.

Pierre, Louvain, there is a triptych by him, a 'Decapitation of St. Dorothea'; and in St. Gertrude's two panels from broken-up altar-pieces. He also made the drawings for the views of Louvain and Héverlé, engraved in the 'Lovanium' (1604).

VAN DER BENT, JOHANNES, a Dutch painter, was born at Amsterdam in 1650. He was first instructed by Philips Wouwerman, on whose death he became a scholar of Adriaen van de Velde. His style of painting, however, bears a closer resemblance to that of Nicolaas Berchem than to that of either of his masters; and his works are often mistaken for Berchem's. Besides landscapes, one of which is in the Rotterdam Museum, he painted battles and animal pieces. His pictures are frequently met with in English collections.  He died in 1690.

VAN DER BERG, NICOLAAS, a Flemish engraver, is supposed to have been a native of Antwerp. He etched some plates after Rubens, which he marked *N. V. D. Berg*; among them are:

Portrait of Justus Lipsius.
Portrait of a devout person, with a crucifix; half length.

VAN DER BERGE, P., an obscure Dutch engraver, produced a set of plates for a folio volume of prints, entitled 'Theatrum Hispaniæ,' or views of the towns, palaces, &c. of Spain, published at Amsterdam. He also engraved some portraits, including one of a Jewish Rabbi, with a Hebrew inscription, to which is appended *P. V. D. Berge ad vivum del. et fec.*; also the 'Triumph of Galatea,' after A. Coypel.

VAN DER BILT, JACQUES, (or, as he usually called himself, BILTIUS,) a native of the Netherlands, was living at the Hague in 1651; he went to Amsterdam in 1661, and to Antwerp in 1671, where he was made a member of the Guild in the following year. He was still living in 1678. A 'Cock-fight' by him is in the Antwerp Museum, and a 'Dead Game' in the Copenhagen Gallery. He excelled in painting game, fowling-pieces, pouches, nets, and other impedimenta of the sportsman. These objects he was fond of representing on a white ground, as if they were attached to the wall; they are often painted with such fidelity as almost to produce illusion.

VAN DER BORCHT, HENDRIK, the elder, painter and engraver, was born at Brussels in 1583. The troubles in the Low Countries obliged his family to move into Germany when he was very young, and they settled at Frankfort, where he was placed under one of the Valkenborchs. The Earl of Arundel, passing through Frankfort, had dealings with Van der Borcht, and became the patron of his son. Van der Borcht the elder painted flowers and fruit. Towards the latter part of his life he resided at Antwerp, where he died in 1660. We have the following etchings by this artist:

The Virgin and Infant Jesus; *after Parmigiano.* 1637.
The dead Christ, supported by Joseph of Arimathea, from a drawing by Parmigiano *after Raphael.* 1645.
Abraham at Table with the Angels; *after L. Carracci.*
The Infant Jesus embracing St. John, from Guido's print; *after Agost. Carracci.*
Apollo and Cupid; *after Perino del Vaga;* oval.
Twenty-two plates of the Entry of Frederick, Elector Palatine, with Elizabeth, Princess Royal of England, his Consort, into Frankenthal; dated 1613.

VAN DER BORCHT, HENDRIK, the younger, was born at Frankfort about 1610. He was educated as a painter, but was employed as draughtsman and engraver by the Earl of Arundel, by whom he was sent to Italy. After Lord Arundel's death, he entered the service of Charles II., then Prince of Wales, but afterwards retired to Antwerp, where he died at a very advanced age. Hollar engraved the portraits of both the elder and the younger Hendrik Van der Borcht, the former from a painting by the latter.

VAN DER BORCHT, PIETER, the elder, a Flemish landscape painter and engraver, was born at Brussels about the year 1540. His work as a painter was of no great merit, but he applied himself with industry at least to engraving, and has left a great number of somewhat rough plates. Among them are:

A set of Landscapes, with subjects from the Old and New Testament.
Rural Enjoyments; *Cornelis van Tienen exc.*
The Feast of the Company of Archers; *same inscription*
A Country Wedding; *fecit Petrus van der Borcht.* 1560.
A Landscape, with Hagar and Ishmael; dated 1586.
A set of 178 Plates for the 'Metamorphoses' of Ovid, published at Antwerp; *Theodore Galle exc.*

VAN DER BORCHT, PIETER, the younger, received the freedom of Antwerp in 1597. Together with one PAUL VAN DER BORCHT, he is supposed to have been of the same family as Pieter the elder. Pieter the younger and Paul worked chiefly at Mechlin.

VAN DER BRUGGEN, JAN, a Flemish engraver, was born at Brussels in 1649. After engraving some plates in Holland and Vienna, he settled in Paris, and followed the business of a printseller. He scraped several plates in mezzotint; they are chiefly portraits and drolleries, after Teniers, Brouwer, and Ostade. He marked his plates with his name, or with the cipher . The following are the best:

Portrait of himself; *after Largillière.*
Soldiers in a Tavern, drinking and playing Cards; *after Teniers.*
The Children of Teniers playing with Soap-bubbles; *after the same.*
The Peasant War; *after the same.*
An old Peasant, and a Girl playing on the Flute; *after the same.*
A Man drinking and a Woman smoking; *after the same.*
Portrait of A. van Dyck; *se ipse pinx.*
Portrait of Louis XIV. 1681.
Portrait of Johann August Uijtenbogaart; *after Rembrandt.*
The Gold Weigher; *after the same.*
An old Woman weighing Gold; *J. V. Brug. f.*
Man holding a Goblet.
Man leaning on a Table, and a Woman.
Man sitting on the Trunk of a Tree, lighting his Pipe.
Cupid and Psyche.
A Skull; *Memento mori.*

VAN DER BRUGHEN, HANS or LOUIS, a French painter of miniatures, was born in Paris in 1615; died in the same city, April 5th, 1658. He was a member of the Academy of Painting in 1648, but details of his life are wanting.

VAN DER BURCH, AELBERT, was a portrait painter, born at Delft in 1672. He was a scholar of Verkolje, and of Adriaan van der Werff.

VANDERBURCH, JACQUES ANDRÉ EDOUARD, painter, son of one Dominique Vanderburch of Cambray, was born at Montpellier, Hérault, December 1st, 1756. He studied in Paris and Italy. In 1791 he began to exhibit landscapes at the Salon.

In 1801 he won the Prix d'Encouragement with a landscape with animals and shepherds. Some religious pictures by him are in the Church of St. Maurice, at Lille; and there are other examples of his art in the *Musées* of that town, of Lisieux, and of Montpellier. Vanderburch died at the Sorbonne, Paris, in August, 1803.

VANDERBURCH, JACQUES HIPPOLYTE, landscape painter and draughtsman, was born in Paris in 1796. He was a pupil of his father, J. André Vanderburch, and also studied under David, Guérin, and Mulard. His works first appeared at the Salon in 1824. He became draughtsman to the Museum of Natural History in Paris, and also practised in lithography. Much of his attention was devoted to the theory of art, and he wrote 'Méthode Nouvelle de Peinture à l'Aquarelle' (1835), and 'Essais sur le Paysage à l'Huile' (1839). He died in Paris, October 20, 1854. There is a 'View on the Lake of Geneva' by him in the Marseilles Museum.

VAN DER BURG, ADRIAAN, (or VANDERBURG,) was born at Dordrecht in or about 1693, and was a scholar of Arnold Houbraken, whom he accompanied to Amsterdam. He became a good painter of portraits and conversation pieces. He produced some cabinet pictures in the style of his master, and also attempted to imitate Mieris and Metsu. He died in 1733. His best picture is a portrait group of seventeen directors of the Dordrecht Mint.

VAN DER BURG, THIERRY, (or DIRCK,) was born at Utrecht in 1723. He painted landscapes with cattle, views of villages, and country mansions. He died in 1773.

VAN DER BURGH, HENDRIK, a Dutch painter, born at the Hague in 1769. He died there September 15th, 1858. In the Amsterdam Museum there is a 'Milking Cows' by him.

VAN DER BURGH, HENDRIK ADAM, an obscure Dutch painter, born at the Hague in 1798. 'Milking Time' by him is in the Amsterdam Museum.

VAN DER BURGH, R——, an obscure Dutch painter of still-life, who was working towards the close of the 17th century. The Amsterdam Museum has a study of fish by him.

VAN DER BURGT, N., an obscure fruit and flower painter, who lived about the middle of the 18th century. It is said that he copied some of Luca Giordano's pictures.

VAN DER CABEL. See VAN DER KABEL.

VAN DER CAM, F., an obscure Dutch engraver, who flourished about the year 1750. He scraped a few plates of Scriptural subjects.

VAN DER CROOST, ANTHONIE JANSZ, (or CROOS,) a Dutchman of the 17th century, who won a certain reputation in his time as a painter of town views. In 1647 he was received into the Guild of St. Luke at the Hague, and practised in that city, where he died at an advanced age about the year 1662. He was one of the foundation members of the Pictura Society at the Hague, and imitated Jan v. Goyen, whose pupil he may have been. In the Amsterdam Museum there is a view of the Castle of Egmont, near Alkmaar, by him.

VAN DER CROOST, JAKOB, (or CROOS,) painter, was the son of Anthony van der Croost. He painted landscapes and marine pieces. Pictures by him, dated 1643 and 1667, are extant. The details of his life are unknown. The Stadthuis at the Hague has a picture by him.

VAN DER DOES, AART, engraver, was born at the Hague in 1610. He has left several portraits and a few other subjects, executed with the burin in the style of Paul Pontius, of whom probably he was a pupil. He engraved several of the plates for 'Portraits des Hommes illustres du 17me. Siècle,' published at Amsterdam, some of which are dated 1649. The following plates may be named:

Ferdinand, Cardinal-Infant of Spain, Governor of the Low Countries, on Horseback; in the background is the Battle of Nördlingen; *after A. van Diepenbeeck.*
Gerard Coch, Senator of Bremen; *after A. van Halle.*
George Wagner, Quæstor of Eslingen, Plenipotentiary at the peace of Osnaburg; *after the same.*
The Marquis of Castello Rodrigo; *after Rubens.*
The Magdalene; *after Van Dyck.*
A Miracle wrought by St. Francis; *after A. van Diepenbeeck.*
The Virgin and Child; *after Erasmus Quellin.*
The Holy Family; *after the same.*

VAN DER DOES, JAKOB, the elder, was born at Amsterdam in 1623. After being instructed for some time by Nicolaas Moyaert, he visited Paris, when he was twenty-one years of age, and afterwards proceeded to Italy. He made drawings of views in the vicinity of Rome, and the work of Peter van Laer being then in great favour in Italy, he adopted the style of that master, and painted similar subjects. After passing some years at Rome, he returned to Holland. He died at the Hague in 1673. Van der Does is said to have been a morose, melancholy individual. His pictures have darkened very much. We have by him several small etchings of landscapes with cattle. They are free and masterly. His best pictures are the following:

Cassel.	*Gallery.*	Landscape with Animals.
Copenhagen.	„	Sheep at pasture on a Hill.
„	„	Sheep and Goats in an Italian Landscape.
„	„	Sheep under Oak-trees.
Vienna.	*Gallery.*	Landscape with Figures and Cattle.
„	„	Italian Landscape.

VAN DER DOES, JAKOB, the younger, second son of the elder painter of the name, was born at Amsterdam in 1654. After receiving instruction from his father and Karel du Jardin in landscape, and being also for a time under Caspar Netscher, he applied himself to historical painting under Gerard de Lairesse, in which he made great progress, and had produced some pictures which promised much, when he was overtaken by death while still very young.

VAN DER DOES, SIMON, the son of Jakob van der Does the elder, was born at Amsterdam in 1653, and was instructed in art by Adriaan van de Velde. His pictures, like those of the elder Van der Does, usually represent Italian landscapes, with figures and cattle, painted in a clearer and more agreeable tone than those of his father; he also painted small portraits and domestic subjects, in the style of Caspar Netscher. He is said by Houbraken to have visited England, where he did not remain longer than a year; he worked also at Brussels and Antwerp, and finally settled at the Hague. He died in 1717. Simon van der Does etched a few plates of landscapes with cattle. Pictures by him are in the galleries of Amsterdam, Copenhagen, the Hague, and Frankfort, and in the Vienna Academy.

VAN DER DONCKT, JOSEPH, a Flemish painter, born at Alost in 1757. He learnt the rudiments of art from J. de Rycke, and afterwards studied under Suvée and Gaeremyn at the Bruges Academy. In

his youth he was intended for a Jesuit, but on the suppression of the order, was sent to Marseilles into a house of business, and soon abandoned commerce for painting. He visited Paris and Italy, and did not finally settle in his native city till 1791. He distinguished himself as a painter of portraits, especially in pastel. He died in 1821. The Bruges Academy has several portraits by him.

VAN DER DORT, ABRAHAM, modeller, earns a place in this dictionary by having acquired at least some proficiency in painting, for a portrait of the King of Denmark, by him, was in the collection of Charles I. He was born in Holland, was employed by the Emperor Rudolph, and afterwards came to England, where he was in the service successively of Prince Henry and of Charles I. He was keeper of the king's pictures, and was appointed designer to the mint in 1628. Walpole mentions a document in which he is recommended as a husband, by the king himself, to one Louisa Cole. He received other favours from Charles, and compiled the still extant catalogues of the Royal Collections of pictures, medals, and other works of art. It is said that he mislaid a miniature by Gibson, which had been given into his safe keeping by the king, and that, when it could not be found, he hanged himself in despair, the miniature being afterwards discovered and restored by his executors.

VAN DER EIJDEN, JAN, (or JEREMIAS,) portrait painter, was born at Brussels, but came to reside in London, where he was employed by Lely to paint draperies. After the death of that artist he was patronized by several of the nobility. He afterwards settled in Northamptonshire, where, according to Walpole, he died about 1697. The date of his death has also been given as 1687, and his name as VAN DER HEYDEN.

VAN DER EIJK, ABRAHAM, (or VAN DER EYK,) was a contemporary of Willem Mieris, and painted somewhat in the manner of that master.

VAN DER ELST, PIETER. See VERELST.

VAN DER EYDEN, JOHN. See VAN DER EIJDEN.

VAN DER GOES, HUGH, was born, in all probability, at Ghent about the year 1435. It is not known to whom he was apprenticed, nor under whom he worked as journeyman prior to his admission as free master into the Guild of St. Luke at Ghent on May 5, 1467. In the interval between the termination of his apprenticeship and his admission as free master he doubtless spent some time, as was the custom, in visiting other towns.

In 1468 the wedding of Charles the Bold and Margaret of York took place at Bruges, and Van der Goes was called thither to take part in the painting of the decorations and *entremetz*, which on that occasion were carried out on an unusually splendid scale; he was paid at the rate of 14*s.* a day. Some weeks later he designed and painted the allegorical and historical figures which were hung in the streets and elsewhere at Ghent on the occasion of the joyous entry of the Duchess into that town. In 1468 he was chosen to be one of the four sworn assistants of the Dean of his Guild, of which body he was elected Dean in 1473, an office he held until 1476. In 1468 he painted the papal escutcheons that were hung over the town gates and in the church of St. John of Ghent, on the occasion of the Jubilee. He executed heraldic and other decorations on the entry of the Duke and Duchess, May 6, 1472, and escutcheons when the body of Duke Philip lay in state for the night in the church of S. Pharaildis, on its translation from Bruges to Dijon. Van Mander tells us that Hugh fell violently in love with a daughter of James Weytens, a burgher, who lived in a house near the Ter Muyde bridge, and that he painted on the wall above the fireplace her portrait as Abigail coming with five handmaids to meet David after the death of Nabal. Both Luke De Heere and Van Mander extol the beauty of the female figures. This story may be true or a mere invention of the poet; at all events, there is no evidence that Hugh was ever married. In 1476 he, following the example of his brother Nicholas, entered the monastery of the Austin canons at Roodenclooster, near Brussels. One of the canons, who was a novice about the same time as Van der Goes, relates in his chronicle of the house that numbers of people of rank, including the Archduke, came to see the painter and admire his pictures. In 1478 he was sent to Louvain, at the request of the magistrates of that town, to value a painting which Dirk Bouts had left unfinished. Worry as to whether he would be able to complete the pictures he had contracted to paint, and which it is said would have taken him nine years to execute, brought on a fit of melancholy. In 1481–82 he went with his brother Nicholas, a canon named Peter, and others to Cologne, and on his journey back he was seized with a violent fit of madness, but after a time recovered. He died in 1482, and was buried in the cloister. The most remarkable of his paintings that have come down to us are: 1. A triptych, painted by order of Thomas Portinari, the agent of the Medici at Bruges, for the Hospital of Our Lady at Florence. The middle picture represents the 'Adoration of the Shepherds'; on the shutters are the portraits of the donor, his two sons, wife and daughter, protected by SS. Matthew, Anthony, Margaret, and Mary Magdalene; the figures are nearly life-size. 2. 'The Death of the Blessed Virgin,' in the Museum at Bruges. 3. 'The Adoration of the Shepherds'; on each side is a life-size half-length figure of a prophet drawing aside a curtain. In the Berlin Museum. 4. The shutters of an altar-piece, with kneeling figures of James III., King of Scotland, his queen, Margaret of Denmark, and his brother Alexander, Duke of Albany, protected by St. Andrew and St. Canute, and on the exterior the Blessed Trinity, two angels playing an organ, and the provost of Trinity Church, Edinburgh, kneeling in adoration; the figures of the royal personages were not painted from life. Holyrood Palace, Scotland. Another celebrated altar-piece, representing 'The Deposition of Christ,' painted for James Biese, of Bruges, long adorned the high altar in the church of St. James, but disappeared from the church after 1770. A small triptych, representing 'The Adoration of the Magi' and the donor, a canon, protected by St. Stephen, with 'The Annunciation' on the exterior, in the Liechtenstein Gallery at Vienna, and many other paintings, are attributed to him. It is thought that the figures of the donor and his wife on the dexter shutter of a triptych by Dirk Bouts, in the cathedral at Bruges, representing 'The Martyrdom of St. Hippolytus,' were added by Van der Goes.

The picture in the Glasgow Gallery assigned to Hugh Van der Goes was first attributed to him by Sir W. Armstrong in the catalogue of Netherlandish paintings exhibited at the Burlington Fine Arts Club in 1892. Some critics now believe it to be by the master of the altar-piece of the Bourbons

DON JUAN DE VALDES-LEAL

Hanfstängl photo] [*National Gallery*

THE ASSUMPTION OF THE MADONNA

[*Uffizi Gallery, Florence*

THE PORTINARI ALTAR-PIECE

A Canon with St. Victor (or St. Maurice)
From the painting by H. Van der Goes in the Glasgow Gallery.

at Moulins, but the brilliant colour and technical execution prove it to be the work of a master of the Netherlandish School, though perhaps settled in France. The donor is a layman, some prince who, as the descendant of a founder of a collegiate church, had the privilege of wearing a cope and sitting in the canons' stalls. He is protected by St. Victor or St. Maurice, a clue which may lead to the identification of the donor and ultimately to that of the painter. Meanwhile this interesting picture bears for the present the name of Hugh Van der Goes, although I cannot accept it as his work.

W. H. J. W.

VAN DER GOUWEN, Willem, a Dutch engraver, was a native of Amsterdam and flourished early in the 18th century. We have by him an indifferent set of Bible prints, published in that city in 1720, after the designs of Picart and others. He also engraved some ornamental frontispieces, &c., for the booksellers. 'The Whale cast upon the Dutch Coast in 1598' should also be specially noticed among his plates.

VAN DER GRACHT, Jakob, a Flemish painter and engraver, was born at Lierre (?) in 1593. Raphael Coxie was his master. He spent some years in Italy, under the protection of the Spanish Viceroy at Naples. He is chiefly known, however, by his 'Anatomy for Artists,' published at the Hague in 1634. An excellent portrait by him is in the Weimar Collection. He died at the Hague in 1647.

VAN DER GUCHT, Benjamin, portrait painter and picture-dealer, was the only son of John van der Gucht, the engraver. Benjamin was a student at the school in St. Martin's Lane, and afterwards at the Royal Academy. He painted many portraits of actors, among them those of David Garrick, as steward of the Stratford Jubilee, and of Woodward the Comedian, now in the Lock Hospital. He also painted scenes from popular plays, but in 1786 he relinquished painting for picture-dealing, picture-cleaning, and repairing. He was drowned in the Thames, near Chiswick, September 21st, 1794.

VAN DER GUCHT, Gerard, an elder son of Michiel van der Gucht, was born in 1696 (or 1695). He was the pupil of Louis Chéron, and was principally employed by the booksellers, for whom he engraved a great number of portraits in small, chiefly after Kneller. Later in life he became a dealer, founding a "Gallery" in Lower Brook Street. He was employed by Sir Hans Sloane. He died, the father of thirty children, in 1776. We have by him, among others, the following portraits:

John Tillotson, Archbishop of Canterbury; *after Kneller.*
John Milton, Poet; three plates.
John Dryden, Poet; *after Kneller.*
John Hughes, Poet; *after the same.*
John Philips, Poet; *after the same.*
Colley Cibber, Poet and Actor; *after Van Loo.*
Charles Jervas, Painter.
The Four Seasons; *after Coypel.*

VAN DER GUCHT, John, a younger son of Michiel van der Gucht, was born in London in 1697, and was taught engraving by his father. He also studied under Louis Chéron. He died in 1776. He engraved six academical figures, from the drawings of Chéron, which were much admired; and was employed by William Cheselden, the surgeon, to engrave the plates for his 'Osteology,' for which he is highly commended in the preface to that work. He also had a share in the plates after Sir James Thornhill's pictures in the Cupola of St. Paul's. There is a print by him of 'Tancred and Erminia,' after N. Poussin. He is stated to have excelled as a caricaturist. We have also by him the following portraits:

John Ker, of Kersland; affixed to his Memoirs; *after Hammond.*
William King, LL.D.; prefixed to his works.
John Dennis, critic.

VAN DER GUCHT, Michiel, a Flemish engraver, was born at Antwerp in 1660, and was first a pupil of one of the Boutats, but came early to England, and studied under David Loggan. Here he met with considerable encouragement, and remained till death. He was chiefly employed by the booksellers, and engraved many of the portraits for Clarendon's 'History.' He also engraved anatomical figures, and a large print of the 'Royal Navy,' after Baston. He was the master of Vertue. Walpole calls him Vandergutch. He died in Bloomsbury, October 16th, 1725, and was buried in St. Giles's churchyard. The following portraits by him may be named:

Queen Elizabeth; *after Sir Antonio Mor.*
Sir Josiah Child; *after Riley.*
J. Savage; prefixed to his History of Germany; *after Foster;* his best work.
James Stanley, Earl of Derby; *after Winstanley.*
Francis Atterbury, Bishop of Rochester; *after Kneller.*
William Congreve, Poet; *after the same.*
Joseph Addison, Poet; *after the same.*
Thomas Betterton, Actor; *after the same.*

VAN DER HAERT, Henri, painter and sculptor, was born at Louvain in 1794. He studied in the Academy of Ghent, and afterwards under Jacquin and David. He was successful in portraiture, and in 1841 he became a director of the Ghent Academy, which he completely reorganized. He died at Ghent in 1846. The Museum of that city possesses a 'Dismissal of Hagar' by him.

VAN DER HAGEN, George, born between 1615 and 1620 at the Hague; married Magdalene Tymans; was at Amsterdam in 1650 and 1657, and painted in collaboration with Berchem; in 1649–53 was Commissary of St. Luke's Guild; painted sunny landscapes, Dirk Wijntrack added ducks and geese in some. His son Cornelius worked under him and John Post as a landscape painter, 1670–71.

Hague.	*Mauritshuis.*	View near Arnhem. 1649.
"	"	The Rhine Gate, Arnhem.
Paris.	*Louvre.*	Village in a Plain, with a Sportsman and Dogs. 1660.

VAN DER HAGEN, Johann, a Dutch marine painter, born at the Hague early in the 18th century. He migrated to London, and finally settled in Ireland. In his latter years his improvidence brought him to want, and he died in Dublin about 1770.

VANDERHAMEN Y LEON, Juan de, the son of a Flemish archer of the guard, was born at Madrid in 1596. His father amused his leisure with flower painting, in which he instructed his son. The latter married a Castilian wife, Eugenia de la Herrera, and adopted painting as a profession. On the death of Gonzales in 1627 he was an unsuccessful candidate for the vacant post of painter to the king. In conjunction with Eugenio Caxes, Vanderhamen painted several scenes from the infancy of Christ for the Convent of the Holy Trinity at Madrid, as well as six scenes from the Life of Christ for the Carthusians of Paular. In these subjects his style was dry and harsh; but

his portraits were agreeable. His chief merit was displayed in kitchen-pieces, of which an excellent example is in the Gallery at Madrid. He died in 1632.

VAN DER HECKE, MARTEN HEEMSKERK, was the son and pupil of Nicolas van der Hecke. He painted landscapes with ruins, but never rose above mediocrity.

VAN DER HECKE, NICOLAS, son of DIRK, was born at the Hague about the year 1580, and was a scholar of Jan Naghel, and a relative of Marten Heemskerk. He painted history and landscapes, but excelled chiefly in the latter. Of his historical works, the most important are three large pictures in the town-hall at Alkmaar: the 'Decapitation of a Magistrate, for an act of oppression towards a Peasant'; the 'Punishment of Cambyses'; and the 'Judgment of Solomon.' He worked at Alkmaar from 1616 to 1650, and was one of the founders of the St. Luke's Guild in that town in the year 1631. He died in 1658. The Dresden Gallery has two alehouse interiors by him, and the Amsterdam Museum views of the Castle and Abbey of Egmont.

VAN DER HEIJDEN, JAN. See VAN DER EIJDEN and VAN DER HEYDEN.

VAN DER HELST, BARTHOLOMEUS, portrait painter, was born at Haarlem in 1611 or 1612. The registers of Haarlem have been searched in vain for the exact date of his birth. It is supposed that Nic. Elias was his instructor, and that he was further influenced by Frans Hals. He settled at Amsterdam while still very young, and lived there for the greater part of his life. In 1636 he married Constantia Reinst, a young girl of good family, who was famous for her beauty and wit. He was a foundation member of the Painters' Guild (1654). He occasionally painted civic scenes and shooting pieces, but his better known and more numerous works are portraits and portrait groups, often of civic officers or archer guards. He has been called a realist whose works were scarcely pictures, and sometimes the criticism is not without foundation. His best pictures are apt to lack what the French call *enveloppe*. They have little unity or subordination, while they are often cold in colour. The strength of his work lies in its robust simplicity of conception, in its vigorous solidity of method, and in its unfailing carefulness. Van der Helst died at Amsterdam, December 16, 1670. Pictures:

Amsterdam.	*Museum.*	The Banquet of the Civic Guard on June 18, 1648, in celebration of the conclusion of peace with Spain. 1648. (*His most famous picture.*)
"	"	The Heads or 'Umpires' of the Brotherhood of St. Sebastian, Amsterdam. 1653.
	"	The Company of Captain Roelof Bicker and Lieut. J. M. Blau, before a tavern in Amsterdam. 1639.
"	"	Portrait of the Princess Maria Henrietta Stuart. (*And eleven others.*)
"	*Town-hall.*	The Marksmen. 1656.
"	*Workhouse.*	Conversation-piece. 1650.
Hague.	*Gallery.*	Portrait of Paul Potter.
London.	*Nat. Gallery.*	Portrait of a Lady in Blue.
"	"	(?) Portrait of a Lady.
Munich.	*Gallery.*	Two Portraits.
New York.	*Museum.*	Music.
Paris.	*Louvre.*	Smaller repetition of the above picture, 'The Umpires.' 1688.
Rotterdam.	*Museum.*	Portrait of a Protestant Divine; *signed and dated* 1638, *probably his earliest work.* (*And four others.*)

VAN DER HELST, LODEWIJK, painter, was the son of Bartholomeus van der Helst. He was born at Amsterdam in 1645, and became the pupil of his father. He practised in Amsterdam, where he died after 1680. Works:

Amsterdam.	*R. Museum.*	Portrait of Admiral Stellingwerf.
"	"	Portrait of Adriana Hinlopen.

VAN DER HEYDEN, JAN, (or VAN DER HEIJDEN,) was born at Gorinchem (Gorcum) in 1637. His only instruction consisted of a few desultory lessons received from an unknown glass-painter; but his natural genius soon discovered itself in very correctly finished drawings of ruins and buildings. He next attempted similar subjects in oil, and succeeded still better. He travelled in Germany, Belgium, and England, painting in Cologne, Brussels, London, and other places. He died at Amsterdam, September 28, 1712. The chief pictures of Van der Heyden represent picturesque spots in Dutch towns, particularly in Amsterdam. Although he paints each individual brick or stone in his buildings, there is nothing hard or dry in his pictures; his handling is dexterous and light, and his colour warm and luminous. His pictures are generally furnished with figures by Adriaan van de Velde. After the death of Adriaan, Van der Heyden got Lingelbach and Eglon van der Neer to perform the same office for him. We have a few original etchings by this painter; he had also a secret for printing pictures. These were stamped in oil colours on parchment and afterwards retouched. The following pictures by Van der Heyden may be named:

Amsterdam.	*R. Museum.*	A Quay with Trees.
Brunswick.	*Gallery.*	A Landscape with old Castle.
Brussels.	*Arenburg Coll.*	The Quay of Amsterdam.
Cassel.	*Gallery.*	A Palace in Brussels with Dutch Flower Garden, &c.
Copenhagen.	"	View of a Château.
Dresden.	"	View of a Convent. (*And three others.*)
Hague.	*Museum.*	View in a Dutch Town.
London.	*National Gall.*	Street in Cologne.
"	"	An Architectural Group.
"	"	Landscape.
"	"	Street in a Town.
"	*Bridgewater Gall.*	View in a Dutch Town.
"	*Buckingham Pal.*	Dutch House by a Canal.
"	"	View in a Dutch Town.
Munich.	*Gallery.*	A Square.
"	"	Duke of Brabant's Palace, Brussels.
Paris.	*Louvre.*	The Town Hall of Amsterdam.
"	"	Village by a River.
Petersburg.	*Hermitage.*	Dutch Canal and Street.
"	"	Mountain Landscape with Town.
Vienna.	*Gallery.*	Old Castle surrounded by Water.

There was also a JAN VAN DER HEYDEN the younger, of whom little is known.

VAN DER HEYDEN, JAKOB, engraver, was born at Strasburg about 1570 and died in 1637. At the beginning of the 17th century he was living at Frankfort, where he engraved a number of small pictures of churches, an 'Interior of Strasburg Minster' among them.

VAN DER HORST, GERARD, a Dutch draughtsman and painter of landscapes and marines, who

flourished in the 17th century. Jan van de Velde engraved after him.

VAN DER HORST, NICOLAS, was born at Antwerp in 1598, and was educated in the school of Rubens. He afterwards travelled through Germany, France, and Italy, and on his return to the Netherlands established himself at Brussels, where he was not unsuccessful as a painter of history and portraits. The Archduke Albert favoured him, and appointed him to his household. He died at Brussels in 1646. Several of his drawings for booksellers are extant, and his 'Sacrifice of Jephthah' was in the Suermondt Collection. He painted a portrait of Marie de' Medici, which Vostermann engraved. He signed with the initials *N. V. H.*

VAN DER HULST, JAN BAPTIST, was born at Louvain in 1790, and first studied under Geedts at Ghent, after which he visited Paris, Rome, Naples, &c. He settled at the Hague, became court-painter to Willem I. of the Netherlands, and was elected a member of the Amsterdam Academy. His work was at first confined to historical subjects and altar-pieces, but at a later period he took to portraits, which he sometimes lithographed. He died at Brussels in 1862. In the Amsterdam Museum there are by him the portraits of Willem I. and of his Queen.

VAN DER HULST, PIETER, the elder, a Dutch painter, who flourished in the first half of the 17th century, was a pupil of Van Goyen. His works consisted of landscapes with figures; among them are:

Brunswick. *Gallery.* A Church Consecration. 1628.
Frankfort. *Städel Inst.* Dutch Village with River. 1652.

VAN DER HULST, PIETER, a Dutch painter, born at Dordrecht in 1652. He was at first a pupil of W. Doudyns, but from 1674 he studied under Mario Nuzzi, at Rome, where he attempted historical painting, but without success. He afterwards painted flowers, fruit, and reptiles, in the style of Nuzzi. Ultimately he settled at the Hague. He was called 'Tournesol' or 'Solsiffe,' because he generally painted a sunflower in his pictures. His manner of painting was rather Italian than Dutch. He died in 1701.

VAN DER JAGT, MARTINUS, draughtsman and painter, was born at Haarlem in 1747. He was a pupil of J. H. Jelgersma and Jan Punt, and painted animals somewhat in the style of Hondecoeter. He also painted sea-pieces. He died at Zeist in 1805.

VAN DER JEUGHT, JAN JOZEF, a Flemish painter of history and portraits, who flourished at Antwerp in the 18th century. In 1771 he was director of the Antwerp Academy.

VAN DER KABEL, ADRIAAN, or ARIE, (or VAN DER CABEL,) originally VAN DER TOOW, painter and etcher, was born at Ryswick, near the Hague, in 1631. He was a scholar of Van Goyen. Leaving home to visit Italy, he stopped at Lyons, where his works were so much admired, and so liberally paid for, that he was induced to settle in that city. This took place not later than 1669, for in that year he married one Susanne Bourgeois, at Lyons. He painted landscapes with figures and cattle, and views of sea-ports. He appears to have sometimes imitated the style of Benedetto Castiglione and Salvator Rosa, at others that of the Carracci and P. F. Mola. His pictures are very unequal, as his life was irregular and dissolute. Descamps says he did not visit Italy, but there is a tradition that he was known in Rome by the nicknames of 'Corydon' and 'Geestigkeit.' He died at Lyons in 1705. A landscape by him, signed, and dated 1652, is in the Munich Pinakothek; and in the Lyons Museum there is a sea-piece. Van der Cabel has left the following etchings:

A set of six Landscapes, with figures and buildings.
Another set of thirty Landscapes and Marines.
A set of four mountainous Landscapes, with figures; inscribed *A. vander Cabel fecit. N. Robert exc.*
Two large Landscapes, with figures.
A large upright Landscape, with St. Bruno: the figure is engraved with a single stroke, in the manner of *Mellan.*
Another, its companion, with St. Jerome.

VAN DER KAPPEN, FRANS, a Flemish painter, was born in 1660, at Antwerp. He died in 1723, and nothing is known of his life beyond the bare fact that he travelled in Italy.

VAN DER KOOGEN, LEENDERT, painter, was born at Haarlem in 1610. His parents were in affluent circumstances; and on his discovering an inclination for art, sent him to Antwerp, where he became a scholar of Jacob Jordaens. On his return to Holland, his first efforts were in history, but becoming acquainted with Cornelis Bega, he quitted that for conversations, boors regaling, and other things in the style of Bega. He entered the Haarlem Guild in 1652, and died in that city in 1681. His works are little known out of his own country. Van der Koogen has left several etchings, some of which are in the style of Salvator Rosa. We may name the following:

A set of six prints of Soldiers; in three series, dated 1664, 1665, and 1666.
A set of four, representing Apollo and the Muses; the Battle of the Giants; a Sacrifice near a Tomb; and a Standard-bearer, with Soldiers.
Another set of four; a Female Head, 1664; an Ecce Homo, 1664; St. Sebastian, 1665; and two Men playing at Tric-trac.

VAN DER KOOGH, ADRIANUS, painter, was born at Middelharnis in 1796, and died at Dordrecht in 1831. The Rotterdam Museum has a landscape by him.

VAN DER KOOI, WILLEM BARTEL, was born at Augustinusga, in Friesland, in 1768. He studied under J. Verrier, at Leeuwarden, and under Beekkerk, and in 1798 became teacher of drawing at the Academy at Franeker, where he remained till its dissolution in 1811. In 1808, he won a prize of 2000 florins at the Amsterdam Exhibition, for his picture of a 'Lady with a Servant handing her a Letter.' After this he resumed study at Dusseldorf after Van Dyck. He was correspondent of the Netherlands Institute, and a member of the Academies of Amsterdam, Antwerp, and Ghent. He died at Leeuwarden in 1836. Seven portraits by him are in the Amsterdam Museum.

VAN DER KRYNS, (or KRYNS VAN DER MAES,) EVRARD, a Dutch painter of the 17th century, was a pupil of van Mander. He was received into the Painters' Guild at the Hague in 1604, but worked for the greater part of his life in Italy and other foreign countries. The Hague archives speak of him also as a glass painter. The windows in the Frederiksborg Chapel, Copenhagen, which were destroyed in the fire of 1859, were by him.

VAN DER KUYL, GYSBERT, a Dutch painter, born at Gouda at the beginning of the 17th century. He was a pupil of Wouter Crabeth the younger, and also spent twenty years in France and Italy. His manner shows the influence of Honthorst and Abraham Bloemaert. He died at Gouda in 1673. The Amsterdam Museum possesses two of his works.

VAN DER LAAK, MARIA, a Dutch painter, who worked at the Hague about the middle of the 17th century, and died there in 1664.

VAN DER LAAN, ADRIAAN, a Dutch engraver, was born at Utrecht about the year 1690. He resided some time in Paris, where he worked for the printsellers. His most important performance is a set of landscapes after J. Glauber. He also engraved a portrait of Laurens Coster, of Haarlem, to whom the Dutch attribute the invention of printing, and some plates after Van der Meulen. He was still living in 1742.

VAN DER LAAN, DIRK, a Dutch painter, and pupil of Frans Floris, who flourished in the 16th century, and painted history in small.

VAN DER LAMEN. See VAN DER LANEN.

VAN DER LANEN, CHRISTOFFEL JOAN, or JACOBSZ, (LAENEN, LAMEN,) a Flemish painter, is supposed to have been born at Antwerp about the year 1570. He is believed to have been a pupil of Frans Francken the younger. He was working at Antwerp about 1620, whilst one of his pictures is dated as late as 1638. He painted conversations and riotous subjects, some of them not very decent. The picture bearing the above date represents 'Two Ladies playing at Draughts.' A 'Ball at Antwerp' by him is in the Copenhagen Gallery. He died in 1651 or 1652.

VAN DER LEEPE, JAN ANTHONIE, painter, came of an opulent family, originally of Brussels, which city his parents left on account of the troubles in Brabant, to settle at Bruges, where our artist was born in 1664. He painted sea-pieces, both in calm and storm, and landscapes in the style of Gaspar Poussin. These were generally furnished with figures by his fellow-townsmen, Duvenede and Kerkhove. Van der Leepe was appointed Comptroller-General of Flanders by the Emperor. In 1713 he became councillor at Bruges, and in 1716 "Echevin." He died March 17, 1718. His chief pictures are:

Bruges.	*St. Anne.*	Flight into Egypt.
"	*St. James.*	Christ's entry into Jerusalem. The figures in these two pictures by John Ramont.
Versailles.	*Museum.*	Four landscapes. W. H. J. W.

VAN DER LEEUW, GABRIEL, (or GABRIELE LEONE,) was born at Dordrecht in 1643. He was the son of SEBASTIAAN VAN DER LEEUW, a painter of landscapes and animals, who had been a scholar of Jacob Gerritz Cuyp. In a short time Gabriel greatly surpassed his father, when he went to Amsterdam, and there formed an acquaintance with David van der Plaas, with whom he set out to visit Italy. Passing through France he stopped four years at Paris, and two at Lyons. On his arrival at Rome, he studied Benedetto Castiglione and Rosa da Tivoli, and painted landscapes with cattle in their styles. After a residence of ten years in Italy he returned to Holland, where after a time he lost his popularity and projected a return to Italy. But going to Dordrecht, for the arrangement of some family affairs, he there died suddenly in 1688. Gabriel van der Leeuw etched several plates in the style of Castiglione and H. Roos. When in Italy he signed these *G. Leone* (Italian of *Leeuw*, a lion), which has led to the invention of an apocryphal Giovanni, Gabriele, or Guglielmo Leone. In the Edinburgh National Gallery is a landscape with figures by him, dated 1674.

VAN DER LEEUW, PIETER, a native of Dordrecht, was a younger son of Sebastiaan van der Leeuw. He studied for some time under his father, but subsequently became an indefatigable imitator of Adriaan van de Velde. It is said that he never painted without one of that master's pictures by his side. He entered the 'Kunstgenootschap' in 1669, and in 1678 he was made director. He died in 1704. Several of Van der Leeuw's best works are in the galleries of Rotterdam and Munich.

VAN DER LEUR, NICOLAAS, was born at Breda in 1667. After studying art for a time in his native country, he went to Italy when young, and passed some years at Rome. On his return to Holland he acquired some reputation as a painter of history and portraits. His chief work is the principal altar-piece in the church of the Recolets, at Breda. He died about 1726.

VAN DER LINDEN, MORITZ, a Dutch painter of the 17th century. He was a pupil of Caspar Netscher, and showed talent as a painter of portraits and genre. He had, however, a more decided turn for engineering, and entering the service of the States-General as engineer, he abandoned art.

VAN DER LISSE, DIRCK, painter, flourished at the Hague about the middle of the 17th century. He entered the Guild of St. Luke in 1644, helped to found the new Guild in 1656, was burgomaster in 1660, and died in 1669. Between him and Van der Lys there seems to have been some confusion. Dirck made use of a monogram composed of a D, an L, and a stroke which may stand for J or I or a part of V. There is a picture by him in the Munich Gallery.

VANDERLYN, JOHN, painter, was born at Kingston in America, in 1776. He studied in France, and on his return to his own country, attracted attention by some clever pen-and-ink copies of engravings. After some further study at Washington, where he became known by his picture of 'Niagara Falls,' and some creditable portraits, he returned to France, and coming under the influence of Vincent, began to paint historical pictures. His 'Landing of Columbus,' now in the Capitol at Washington, was of this period. From Paris he went to Italy, where he painted 'Marius among the Ruins of Carthage,' for which he received a gold medal from Napoleon I. in 1807. After his re-establishment in America in 1815, he executed panoramas of Paris, Athens, Mexico, and Geneva, which were exhibited in many of the States with much success. He also painted portraits of Madison, Monroe, Washington, Calhoun, and Jackson. He died at Kingston in 1852.

VAN DER LYS, JAN, or more probably DIRCK, (VAN DER LIS, or VAN DER LIJS,) was born at Breda in 1600, and was a scholar of Cornelis Poelemburg, whose manner he imitated so well that his pictures are often attributed to that master. He painted historical subjects, landscapes, bathing nymphs, and conversations; some of which he engraved. He is supposed to be identical with Giovanni Lutz, after whom Mogalli engraved 'A Sacrifice of Isaac.' He has also been confused with Jan Lis, called Pan (*q. v.*). He died at Rotterdam in 1657. Pictures by him are at Brunswick and Copenhagen.

VAN DER MAES, KOENRAD, a Dutch painter, flourished at Leyden towards the close of the 16th century, and was the master of Joris van Schooten.

VAN DER MAST, HERMAN, a Flemish painter, was born at Brielle about 1550. He was a pupil of Frans Floris, and after that master's death, in 1570, of Frans Francken. Later he worked for a

time in Paris, under the patronage of the Archbishop of Bourges. He is said to have finally settled at Delft, and to have died there some time after 1604. His skill was chiefly shown in the realistic painting of details.

VAN DER MEER, BAREND, (or BERNARD,) probably a son of the elder Jan van der Meer, was born at Haarlem about 1659, and painted still-life with some success. Pictures of fruit by him are in the Vienna Gallery, and at Würzburg. The Vienna picture is signed and dated 1689.

VAN DER MEER, CATHARINA, probably a daughter of Jan van der Meer the elder, was a painter of conversation pieces, in the style of Caspar Netscher. One of her pictures is said to be dated 1675.

VAN DER MEER, GERARD. See VAN DER MEIRE.

VAN DER MEER, JAN, called VAN DER MEER, of DELFT. See VER MEER.

VAN DER MEER, JAN, the elder, (erroneously VERMEER,) was born at Haarlem in 1628. He was the son of an obscure painter of the same name as himself. He entered the school of Jacob de Wet in 1638, and when he was still young he visited Italy, accompanied by Lieven van der Schuur. On his return to Holland his pictures were sought after with great avidity. He painted landscapes with cattle and figures, and marines. His sea-pieces are particularly good, the skies light and floating, and the water clear and transparent. He also painted battle-pieces with success, and drew horses with great fire and animation. He entered the Guild of St. Luke in 1654, and died at Haarlem in 1691. Works:

Berlin.	*Museum.*	View of Haarlem.
„	„	Two Landscapes.
Brunswick.	*Gallery.*	A Landscape.
Dresden.	„	Two Forest-scenes.
Munich.	*Pinakothek.*	Four Landscapes.
Paris.	*Louvre.*	Entrance to an Inn.
Vienna.	*Gsell Coll.*	A Landscape. 1663.

VAN DER MEER, JAN, the younger, (erroneously VERMEER,) was the son of Jan van der Meer the elder, and was born at Haarlem in 1656. He was first instructed by his father, but he afterwards studied under Nicolas Berchem, of whom he became one of the best scholars. He painted subjects similar to those of Berchem, landscapes with cattle and pastoral figures, and was peculiarly successful in painting sheep. His landscapes also exhibit very pleasing scenery. He died at Haarlem in 1705. Pictures:

Amsterdam.	*R. Museum.*	The Sleeping Shepherd.
Berlin.	*Museum.*	Landscape with Cattle.
Copenhagen.	*Gallery.*	Landscape with Cattle.
Dresden.	„	Mountainous Landscape.
„	„	Shepherd and Flock.
Frankfort.	*Städel Inst.*	Evening Landscape.
Petersburg.	*Hermitage.*	Italian Landscape.
Rotterdam.	*Museum.*	Italian Landscape.

We have a few charming etchings by this artist, which are now become scarce, viz.:

A set of four landscapes, with sheep.
A Ewe suckling a Lamb; *I. v. der Meer de Jonghe fecit.* 1683.

VAN DER MEER, JOHN. See VAN DER MEERE.

VAN DER MEER, N., a Dutch engraver, who resided in Paris about the year 1760. He engraved some church interiors, flowers, &c., for Le Brun's Gallery.

VAN DER MEERE, CHARLES, son of Livin, was admitted as free master into the Guild of St. Luke at Ghent, on August 5, 1470. W. H. J. W.

VAN DER MEERE, CHRISTOPHER, son of Martin, admitted as free master into the Ghent Guild on October 14, 1488, was one of the sworn officers in 1489–90. W. H. J. W.

VAN DER MEERE, GERARD, a painter, who flourished in the second quarter of the 15th century at Ghent. On November 18, 1426, he was surety for another painter who had been admitted as free master into the Guild of St. Luke, but had not paid the fees. He is described in a chronicle of the 15th century as a pupil of Hubert van Eyck. Many of his works were destroyed during the Spanish troubles, and no absolutely authentic painting by him is known. In St. Bavon's at Ghent there is a triptych, composed of a 'Crucifixion,' 'Moses striking the Rock,' and the 'Brazen Serpent,' which is attributed to him, as also a Passion picture in the cathedral of Bruges, but for neither is there any documentary evidence whatever, and the two are certainly not by the same hand. Some of the miniatures in the Grimani Breviary at Venice used to be ascribed to him, but some of these are now believed to be by Gerard Horenbout, and others are certainly by Gerard David. Van Mander mentions having seen a Lucretia painted by Gerard Van der Meere, in the possession of Mr. James Revaert at Amsterdam. W. H. J. W.

VAN DER MEERE, JOHN, a painter of Ghent in the 15th century, is called by Immerzeel a brother of Gerard Van der Meere, and scholar of the Van Eycks. The same author says he painted a picture of an 'Installation of the Order of the Golden Fleece' for Charles the Bold, Duke of Burgundy, whom he followed in his campaigns, and that he died at Nevers in 1471. The following pictures by him are at present not to be found:

The Martyrdom of St. Livin.
The Death of St. Bavon.

VAN DER MEERE, JOHN, a painter, who worked at Antwerp, was admitted as free master into the Guild of St. Luke at Antwerp in 1474, and was Dean in 1505. He married Adelaide de Bock. W. H. J. W.

VAN DER MEERE, LIVIN, a Flemish painter, settled at Lyons in 1508, and was still working there in 1525, but died before 1528. He had two sons who were painters: John, who was admitted into the Guild in 1524, died in 1557; and Gabriel, 1529–1554.

VAN DER MEERSCH, PASCHUIER, is mentioned in the archives of Bruges as having entered the Painters' Guild in that city in 1483, and as having been a pupil of Memling.

VAN DER MEERSCH, PHILIP, a Flemish draughtsman and painter, born at Oudenarde in 1749. He founded a free school of design and architecture in his native town, where he died in 1819.

VAN DER MEULEN, ADAM FRANS, painter, was born at Brussels in 1632, though from his long residence in Paris he is generally classed with the French School. His parents, who were in easy circumstances, placed him as a disciple with Peter Snayers, whom he soon surpassed. Some of his first productions then found their way to Paris, and possessed sufficient merit to attract the attention of Charles Le Brun, at that time the arbiter of taste in the French metropolis. As the great aim of every one about the Court was to flatter the

ambition of Louis XIV., Le Brun recommended Van der Meulen to Colbert, as a likely person to fitly commemorate the military achievements of that monarch. The minister agreed. Van der Meulen was invited to Paris, was pensioned by the king, and granted apartments at the Gobelins, where he was employed on designs for tapestry. The brilliant exploits of Louis XIV. afforded an ample field for the painter's ability; and Van der Meulen was appointed to attend his royal patron to the field in his campaigns. He painted the principal battles and sieges in Flanders for the Château of Marly. He also painted huntings and cavalcades. Although he was principally employed in painting for the court, many of his pictures are in private collections. In 1673 he was received a member of the Academy. Most public museums possess samples of his works, while those of the Louvre and Versailles have a large collection between them. The king heaped riches and distinctions on him, and Le Brun, his constant friend, gave him his niece in marriage. Van der Meulen died in Paris in 1690.

VAN DER MEULEN, Pieter, was the brother, and probably the scholar, of Frans van der Meulen. He was originally brought up a sculptor, but abandoned that art for painting. He, too, painted battles and huntings, and in 1670 came to England to paint the exploits of King William III., Louis's rival. Largillière's portrait of this artist was mezzotinted by Becket.

VAN DER MIJ, Jerome, (Van der My,) was born at Leyden in 1687, and was a scholar of Willem Mieris. He painted history, portraits, and genre subjects.

VAN DER MIJN, Agatha, the sister of Herman van der Mijn, came with her brother to London, and was a member of the Free Society of Artists. She painted fruit, flowers, game, &c., and exhibited for the last time in 1768.

VAN DER MIJN, Andreas, an obscure Dutch engraver, was the second son of Herman van der Mijn, and resided some time in London. He was born in 1714, but the year of his death is unknown. We have a portrait of Richard Leveridge, the actor, by him.

VAN DER MIJN, Frans, the third son of Herman van der Mijn, was born at Amsterdam in 1719. He was an excellent portrait painter, and, after a period of activity in his native town, came to London, where, in 1763, he became a member of the Free Society of Artists. To the Society's exhibitions he sent forty portraits between the years 1761 and 1772. He was in some ways the best painter of his family. He died in London, August 20, 1783.

VAN DER MIJN, Gerhardt, the eldest of the sons of Herman van der Mijn, was born in 1706, and painted chiefly in London. His subjects were portraits, ladies attired as shepherdesses, and other subjects after the manner of contemporary French art.

VAN DER MIJN, Herman, painter, was born at Amsterdam in 1684. He was the son of a clergyman, who intended him for the Church, and bestowed on him a suitable education. His love for art, however, finally led to his being placed under the tuition of Ernst Stuven, the flower painter. Wishing to practise a higher branch of art, he quitted Stuven and flower-painting, and turned his attention to history and portraiture. In 1716 he was summoned to the court of the Elector Palatine, where he passed some time. He afterwards returned to Holland, where he painted a 'Jupiter and Danae,' which excited much admiration. He then visited Antwerp, and afterwards Paris, where he painted a picture of 'Peter denying Christ,' which is considered his best work. On the recommendation of Lord Cadogan, he came to England about the year 1722, and was employed in painting portraits for the nobility, in which he carried minuteness to excess. Frederick, Prince of Wales, and the Prince of Orange, sat to him; and he painted a picture of the Duke and Duchess of Chandos, for which he is said to have received five hundred guineas. He was also employed in repairing the pictures at Burleigh House. Van der Mijn died in London in 1741. Several of his paintings are at Augsburg and Munich. Besides his five sons he had a daughter, Cornelia, who gained some reputation in England as a painter of still-life. She was born at Amsterdam in 1710; the year of her death is unknown.

VAN DER MIJN, Joris, (or George,) the fourth son of Herman van der Mijn, was born in London in 1723, but after the death of his father he went to Amsterdam, where he painted small portraits and genre pieces, and discovered a talent for representing silks and other stuffs. He died at Amsterdam in 1763.

VAN DER MIJN, Robert, fifth son of Herman van der Mijn, and a painter of portraits, landscapes, and fruit and flower-pieces, was born in London in 1724. He was an imitator of Watteau, and exhibited portraits with the Free Society in 1762-3-4.

VAN DER MOERE, Nicolas, an early Flemish painter, who is mentioned in a record of 1397 as practising at Antwerp.

VAN DER MOIRON, ——, a Dutch landscape painter of the 17th century, of whom nothing is known. In the Stockholm Gallery there are two pictures by him; one represents peasants dancing near the ruins of a temple, the other a cattle fair.

VAN DER MONT, Theodore, a Flemish painter, was born at St. Trond in 1581. His name has been Italianized into Deodato Del Monte. He was a pupil of Rubens, and enjoyed the special friendship of this master. He was made free of the Guild of St. Luke at Antwerp in 1608. He worked as engineer for the King of Spain, and was also employed by the Duke of Neuburg, who ennobled him. He died at Antwerp in 1644, and was buried in the church of St. Jacques. In the Antwerp Gallery there is a 'Transfiguration' by him; another version of the same subject is at Nancy.

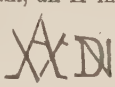
VAN DEN MOORTELLE, (or Moortere,) Gherolf, a Flemish painter of the 15th century, was a pupil of Daniel De Rycke. He became Master in the Painters' Guild at Ghent in 1453. In 1460-61 he was engaged on an altar-piece for the church of Everghem-lez-Gand, jointly with Lieven Van Den Bossche.

VAN DER NEER, Aert or Arnold, born 1604, at Gorinchem, removed to Amsterdam before 1638, married Elizabeth Govers. He kept a wine-shop, but this does not appear to have met with better success than his paintings, which were so little appreciated that he became bankrupt in 1662, but satisfied his creditors a few years later; he died poor, November 9, 1677. Scarcely anything is known of his life. He excelled in moonlight views, generally of towns, and groups of cottages or fishermen's huts on the banks of a river

AERT VAN DER NEER

Woodbury Co. photo] [*National Gallery, London*

LANDSCAPE WITH FIGURE: A CANAL SCENE, HOLLAND

or canal, with boats and figures. He is said to have painted some two hundred of these without a single case of repetition. He occasionally painted sunsets and often winter pieces, with figures amusing themselves on the ice, in which he is scarcely surpassed. His best pictures have a transparency of colour, a lightness of hand, a general freshness and sincerity, and a mastery of composition, which gave them a very high rank in the Dutch School. He signed his pictures with a double monogram, an A interlaced with a V, and a D with an N  . Works:

Amsterdam.	*Museum.*	Landscape, Evening Scene. 1639 (*signed*).
"	"	Winter Landscape.
"	"	Winter River.
"	*Dr. A. Bredius.*	Frozen River with Skaters.
Brunswick.	*Museum.*	Moonlight Winter Landscape. 1645 (*signed*).
Brussels.	*Duke of Arenberg.*	Moonlit Landscape.
"	*M. Cavens.*	Sea-port with shipping, calm, *c.* 1640.
Frankfort.	*Staedel Institute.*	Mansion between high trees; a sportsman going out. 1645 (*signed*).
London.	*Nat. Gallery.*	Landscape; evening (*signed*). The figures are not by Cuyp, whose signature is a forgery.
"	"	Moonlit River Scene.
"	*Wallace Coll.*	A Winter Landscape.
"	"	Two Cana Scenes.
"	"	Two River Scenes.
"	"	A Skating Scene.
"	*Mr. George Salting.*	Winter Landscape.
"	*Lady Wantage.*	Winter Landscape. 1643 (*signed*).
"	"	Landscape with Cattle in a shallow stream.
"	"	The Wood-cutters (*signed*).
Schwerin.	*Museum.*	Moonlit Landscape. 1646.

Authority: Dr. A. Bredius, in 'Oud Holland,' XVIII., 1900. W. H. J. W.

VAN DER NEER, EGLON HENDRIK, the son of Aert van der Neer, was born at Amsterdam in 1643, and received his first instruction from his father, but his taste leading him to history and portraits, he was placed under the care of Jacob van Loo. When he was twenty years of age he went to Paris, where he passed four years, and painted small portraits and domestic subjects, which were popular. On his return to Holland he attempted some historical and poetic pieces, which have little to recommend them but their elaborate finish. He was more successful in genre, in which he appears to have imitated Terborch and Netscher. In pictures of this class he carried fusion of touch and finish about as far as they would go. Eglon van der Neer lived for a time at Rotterdam, Amsterdam, and Brussels, and was employed by the Elector Palatine at Düsseldorf, where he died in 1703. He was appointed painter to the King of Spain, on account of his portrait of the Princess of Neuberg. His own portrait was engraved by G. M. Preisler. He is supposed to have been the instructor of Adriaan van der Werff. He married at Rotterdam, February 1669, Mary Wagensvelt. Works:

Amsterdam.		Tobias with the Angel. 1690.
Augsburg.		A Rocky Landscape. 1702.
Dalkeith.	*Palace.*	Children playing (*signed*).
Dublin.	*Nat. Gall.*	Gentleman preparing for the Chase.
Glasgow.	*Gallery.*	Venus and Adonis (*very good*).
"	"	Cavalier singing and playing the Violin.
London.	*Bridgewater Gallery.*	A Boy.
Munich.		The Lute-player.
Paris.	*Louvre.*	The Fishmonger.
"	"	A Chariot with two horses in a Landscape.
Petersburg.	*Hermitage.*	Two Landscapes.
"	"	A young Cavalier peeling an Orange.
Rotterdam.	*Museum.*	Young Woman playing on the Guitar (*very good*).
Schwerin.	*Museum.*	Children at play.
Vienna.	*Academy.*	A Lady at Table.

W. H. J. W.

VAN DER NEER, JOHN, son of Arnold, born in 1638, married February 10, 1662, Hermina Breeckers, and died November 19, 1665.

Schwerin.	*Gallery.*	Moonlit Landscape (*signed*).

W. H. J. W.

VAN DER O, LEON HEINRICH, a German engraver, flourished about the year 1660. He executed some of the portraits for Priorata's 'History of the Emperor Leopold.'

VAN DER PERRE, JAN, (or JOHANN DE PERRE,) painter, was the son of an obscure portrait painter, NIKLAS VAN DER PERRE, who had fled as a heretic, from Antwerp to Leipsic, and afterwards died in the latter city in 1595. Jan became painter to the Electoral court, and has left portraits of Luther, Melancthon, Frederick the Quarrelsome, and the Elector Moritz. He died about 1618.

VAN DER PLAS, PIETER DAVID, portrait painter, was born at Amsterdam in 1647. After studying for a time in his native country, it is said that he travelled to Italy, and resided some years at Venice, where the works of Titian were the objects of his particular attention. All this, however, Mr. Bredius denies, and declares that the only break in his activity at Amsterdam was during a short sojourn in London. In Holland he was widely employed in portraiture, and painted many of the distinguished people of his time, among others Admiral van Tromp. He was employed by Peter Martin to superintend the plates for his Bible. He died at Amsterdam in 1704. There is a portrait by him in the National Portrait Gallery, supposed to represent Milton, which was engraved as such for W. Stephenson of Norwich in 1797, and also for the Boydells. The Amsterdam Museum possesses two portraits by him.

VAN DER PLAS, PIETER, (or VAN DEN PLAS,) was, according to Descamps, born in Holland about the year 1570. M. Fétis, however, in his catalogue of the Brussels Museum, shows that he was probably born in that city about 1595. He resided many years at Brussels, where he won some repute as a painter of history. In the 17th century there was a Dutch sculptor named Pieter van der Plass, whose portrait was painted by Kneller and engraved by Schenck. There was also an engraver who signed himself P. van der Plaas. Of these two men and the Brussels painter, Nagler makes a single individual. M. Fétis has discovered, however, that Van der Plas, the painter, was inscribed on the Guild books at Brussels in 1610, as an apprentice, so that he was then probably about fifteen. He is there called a native of Brussels and a pupil of Ferdinand de Berdt. He was received into the mastership of the Guild in

1619, and an 'Enthroned Virgin' by him in the Brussels Gallery is dated 1647. The date of his death has not been discovered.

VAN DER PLUYM, CHARLES, admitted into the Guild of St. Luke at Leiden in 1648, was elected Dean in 1655.

Leiden.	*Museum.*	An Old Man reading. 1655 (*signed*).	W. H. J. W.

VAN DER POEL, EGBERT, was probably a native of Delft, where he was baptized March 9, 1621. He became a member of the Guild at Delft about 1650. He is best known by his pictures of conflagrations, but he also produced views of villages, of rustic interiors, and genre subjects. In the Museum at Amsterdam there is a picture by him, representing the explosion of a powder magazine at Delft in 1654, which was a favourite subject with him, as he repeated it many times; several of these repetitions are in England, others are in the Rotterdam Museum and the Vienna Gallery. Van der Poel generally signed his name in full, but sometimes he only used the initials E. V. P. He removed from Delft in 1654, and died at Rotterdam in 1664. The following pictures by him may be named:

Amsterdam.	*Museum.*	Interior of a Cottage. 1646.
Brussels.	*Museum.*	Interior of a Kitchen.
Copenhagen.	*Gallery.*	Burning of a Town.
Hague.	*Museum.*	Moonlight Scene.
London.	*Nat. Gallery*	Delft after the Explosion of 1654.
Paris.	*Louvre.*	Peasants before their Door.
Petersburg.	*Hermitage.*	Three Kitchen pieces.
Stuttgart.	*Gallery.*	Attack of Robbers.
Vienna.	*Gallery.*	Peasant Family before a Cottage.

VAN DER POORT, AELBERT JAKOB, an obscure Dutch painter of landscapes and portraits, was born in 1771. He was a pupil of Beekkerk, and died in 1807.

VAN DER POORTEN, HENDRIK JOSEF FRANCISCUS, landscape painter and etcher, was born at Antwerp in 1789, and was a pupil of Herreyns and Mayn. He was in much repute about the year 1815, and his landscapes with figures and animals, and especially those representing sunrise and moonlight, were in great request. He etched and lithographed thirty-eight landscapes. He was a member of the Antwerp Academy. There are pictures by him at Ghent and Brussels. He died in 1874.

VAN DER ROER, JAKOB, was born at Dordrecht in 1648. He studied portrait painting under Jan de Baen, and practised for some time in England, during the reign of Charles II. It is not known how long he remained in this country, but he was in the employment of Kneller towards the end of the 17th century. He died at Dordrecht in 1699.

VAN DER SCHALKE, CORNELIS, a Dutch painter of river scenery, and of landscapes with cattle and figures, living in the 17th century, is noticed by his contemporary, V. L. Van der Vinne. He is said to figure as a sergeant in the picture by Frans Hals in the Haarlem Museum, representing the 'Officers of the Archers' Corps of St. George.'

VAN DER SCHELDE, LIEVEN, a Flemish painter of history and miniatures, who flourished at Ghent about 1580. He was one of the artists employed with Lucas de Heere in 1582 on the decorations for the reception of the Duc d'Alençon, and also reproduced in miniature the decorations for the *Joyeuse Entrée* of Alessandro Farnese into Ghent, 1584. These he presented to the Municipality of Ghent, to which they still belong.

VAN DER SCHLEY, JACOB, a Dutch engraver, was born at Amsterdam in 1715. He was a disciple of Bernard Picart, whose style of engraving he imitated; he also finished several of the plates left imperfect at the death of that master. He died in 1779. We have a few portraits and book ornaments by this artist; among them the following:

Jean Baptiste Boyer, Marquis d'Argens; *after Van Pee.*
Antoine Bernard Prévot, Almoner to the Prince of Conti; *after the same.*
Bernard Picart, Engraver; *after Mathias des Angles.* 1734.
Henri de la Tour d'Auvergne, Vicomte de Turenne; *after the same.*
The prints *after Coypel* for the edition of 'Don Quixote' published at Amsterdam in 1746.

VAN DER SCHLICHTEN, JAN PHILIPP, (or VON DER SCHLICHTEN,) a Dutch painter of the 18th century, was a pupil of Adriaen Van der Werff, whose style he imitated. He was employed by the Elector Palatine Karl Philipp, and seems to have settled at Mannheim (whence the Germanized form of his name,) and to have died there in 1745. In the Munich Pinakothek are the following by him: 'A Village Musician' (1731), 'S. Andrew' (1732). His son JOHANN FRIEDRICH, born at Mannheim in 1725, travelled for instruction in Italy, and studied under F. Torelli and under Conca. He painted genre pictures in the manner of Metsu and Netscher, and occasionally feigned bas-reliefs, &c. He became director of the Mannheim Gallery, and died in that town in 1795.

VAN DER SCHUUR, THEODOOR, was born at the Hague in 1628. After receiving some instruction in his native country he went to Paris, where he frequented the school of Sebastien Bourdon, under whom he passed three years. He travelled to Rome in 1651, and there studied chiefly after Raphael and Giulio Romano. He had already acquired some reputation when he was favoured with the patronage of Christina, Queen of Sweden, who employed him in several undertakings. After a residence of fourteen years at Rome, Van der Schuur returned to Holland, in 1665, was made a member of the Academy at the Hague, and painted 'Justice, Temperance, and Fortitude,' on a ceiling in the Town-hall. One of his best works is a large group of portraits of Officers of trained bands, painted in 1675, and now in the Shooting Gallery at the Hague. He has also left some pictures of Saints in the New Church there, and an allegory in the hall of the States-General. He at one time impoverished himself by speculation, but by application to his art he finally retrieved his losses. He died in 1705.

VAN DER SLUIJS, JAKOB, was born at Leyden in 1660, and brought up in the Orphanage. Evincing some taste for art, he was placed under Ary de Vois, whom he left to become a disciple of Peter van Slingelandt. He imitated the polished style of the latter, but with a less laborious finish, and his small pictures of conversations, domestic subjects, and fashionable assemblies met with considerable success. They are chiefly confined to Leyden, where he constantly resided, and where he died in 1736. There are four pictures by him in the Leyden Museum.

VAN DER SLUYSE, CHARLES, a Flemish painter of little note, who was a pupil of the Antwerp Academy in 1773, and became Director in 1784.

PIETER VAN DER PLAS

Walker and Cockerell photo] [*National Portrait Gallery*

PORTRAIT OF JOHN MILTON

VAN DER SPELT, ADRIAEN, a flower painter, was born at Gouda, according to some authorities, or at Leyden, according to others, about 1630. He was a scholar of W. Crabeth, the younger, and occasionally painted upon glass. He resided in Germany for a considerable time, where his flower-pieces were held in much esteem. He was for some time at Berlin, and was patronized by the Elector of Brandenburg. He returned to his native country, and died at Gouda in 1673.

VAN DER SPRIETT, JAN, was a native of Delft, and a scholar of Verkolje, and died in London about the beginning of the 18th century. He scraped a mezzotint portrait of Timothy Cruso, Presbyter, after his own design.

VAN DER STAR. See STELLA.

VAN DER STEEN, FRANS, a Flemish painter and engraver, was born at Antwerp in 1604. He took to art in consequence of having lost a leg through a fall, and made such progress that he was employed and pensioned by the Archduke Leopold. Little is known of his work as a painter, but his plates for the collection known as 'Teniers's Gallery,' are excellent. Among fifty prints enumerated by Nagler we may name the following :

Cornelis Cort, Engraver, of Antwerp.
Dirk Cuerenhert, Engraver, of Amsterdam.
Andrea del Vaulx, Professor of the University of Louvain.
The Holy Family ; *after Titian.*
La Madonna del Sacco ; *after Andrea del Sarto.*
Michelangelo's Dream ; *after Michelangelo.*
Soldiers playing at Cards ; *after Manfredi.*
The Adoration of the Trinity ; *after Albrecht Dürer.*
The Martyrdom of the Ten Thousand Saints ; from a drawing by *Van Hoye, after the picture by Albrecht Dürer*, now in the Vienna Gallery.
Silenus drunk, supported by Satyrs and Bacchante ; *after Van Dyck. (Rubens?)*
Cupid shaping his Bow ; *after Parmigiano (ascribed to Correggio in the lettering).*
Jupiter and Io ; *after Correggio.*
Ganymede ; *after the same.*

VAN DER STOCK, IGNAZ, a Dutch painter and engraver, who flourished about the year 1670. Judging from his original etchings, he was a landscape painter of some ability. Adriaen Boudewyns was his pupil. His plates are slight but spirited. Some are from designs by Fouquières, others after compositions of his own. Among them we may cite :

View of Linkenbeek.
The Two Stags.
A Forest.
A Swamp.
Gentleman giving alms.

VAN DER STRAET, JAN, also called JOHANNES STRADANUS and GIOVANNI DELLA STRADA, was born at Bruges in 1523, or, according to another account, in 1536. He was first instructed by his father, an obscure artist of little merit. He afterwards studied under Pieter Aartsen, until he found himself sufficiently advanced to undertake a journey to Italy. He worked at Rome under Salviati, and in conjunction with that painter and Daniele da Volterra, was employed in the Belvedere of the Vatican. He was invited to Naples by Don John of Austria, whom he accompanied back to the Netherlands. He afterwards returned to Italy, and Vasari engaged him to visit Florence, where he was employed, conjointly with that painter, in several considerable works for the ducal palace and other buildings. The Annunziata has one of his best works, a 'Crucifixion,' with the Virgin Mary, Mary Magdalene, St. John, and a great number of other figures. San Spirito has 'The Expulsion of the Money-changers from the Temple ;' the chapel of the Archiepiscopal Palace a 'Nativity' and an 'Adoration of the Shepherds ;' Santa Croce, an 'Ascension ;' and Santa Maria Nuova, a 'Baptism of Christ by St. John.' In the chapel of the Palazzo Pitti are two small altar-pieces by him, a 'Nativity' and an 'Adoration of the Magi.' In much of his work an exaggerated imitation of Michelangelo is evident. He was a member of the Academy at Florence, and in that city he died in 1605, according to Baldinucci. He produced a number of pen-and-ink and indian-ink drawings, and made many designs for tapestries. His works have been engraved to the number of 388. In 1578 was published at Antwerp a volume entitled 'Stradani Venationes Ferarum, Avium, Piscium,' &c., illustrated with ninety-four plates after Van der Straet's designs. The Vienna Gallery has a 'Scourging of Christ' and a 'Feast of the Gods,' by him.

VAN DER STRAETEN, HENDRIK, (or VAN DER STRETEN,) a native of Holland, was born about the year 1665. Without the help of a master he became a successful landscape painter. About the year 1690 he visited England, where he met with great encouragement, but spent his money as fast as he made it. Walpole tells the following story of his improvidence : "One day sitting down to paint, he could do nothing to please himself. He made a new attempt with no better success. Throwing down his pencils, he stretched himself out to sleep, when thrusting his hand inadvertently into his pocket he found a shilling ; swearing an oath, he said, 'It is always thus when I have any money. Get thee gone,' continued he, throwing the shilling out of the window, and returning to his work, produced one of his best pictures." The better pictures of Van der Straeten resemble those of Ruysdael and Hobbema in style. Towards the latter part of his life, his expensive habits reduced him to the necessity of despatch, and his last pictures are the mere shadows of their predecessors. He is probably identical with NICOLAS VAN DER STRAETEN, who is stated to have come to London, and to have died there in 1722.

VAN DER STRATEN, JORIS, a Flemish portrait painter, resided in Portugal about the middle of the 16th century. This appears by an order from the queen to pay him 7600 reis for the portrait of Dom Antonio, and his receipt for the money, signed *Joons Van dr Z Estraten*, July 4, 1556. He received a further sum of 80 cruzades for painting the portrait of Dom Sebastiaen, the youngest son of the queen, on December 14, of the same year.

VAN DER ULFT, JAKOB, was born at Gorcum in 1627. It is not known under whom he studied, but at first he appears to have been a painter on glass ; and some windows by him in the churches of Gorcum, and in Guelderland, are little inferior to those of Dirk and Wouter Crabeth. It is conjectured, however, from his style that he was a pupil of Jan Both, and that he may have studied in Italy. Later in life he distinguished himself as a painter of small historical pictures. He often painted subjects from Roman History, processions, and markets, in which he introduced the most remarkable views in Rome and the vicinity. He also painted Dutch scenery. He understood perspective and architectural details, and his works are generally crowded with figures, well grouped and draped. His pictures are rare out of Holland.

It is said, we do not know on what authority, that he painted a view of London Bridge. He also etched. The exact time of his death is not known, but it was later than 1688. Among his pictures we may name:

Amsterdam.	*R. Museum.*	An Italian Port.
"	"	An Italian Town.
"	"	A Market-place in Italy.
Berlin.	*Museum.*	Market with Temple Ruins. (*A masterpiece.*) 1671.
Dresden.		Landscape with ruins and figures.
Haarlem.	*Museum.*	The Forum at Rome.
Hague.	*Museum.*	Roman Army on the March. 1671.
Petersburg.	*Hermitage.*	The Triumph of Scipio.
Rotterdam.	*Museum.*	The Bride of Allucius before Scipio. 1674.

VAN DER VAART, JAN, was born at Haarlem in 1647. He came to England in 1674, and studied under Thomas Wijck. He began with portraits and still-life, but after a while was employed by William Wissing in painting draperies. In 1713 he abandoned art and took to repairing pictures; but ultimately he made yet another change, and became a mezzotint engraver. He died in London in 1721. He was the master of John Smith in mezzotint. We have by him a few portraits, indifferently scraped; among them are the following:

King Charles II.; *after Wissing.*
Ann Scott, Duchess of Monmouth; *after Kneller.*
Robert Fielding, called the Beau; *after Lely.*
Edward Wetenhall, Bishop of Cork; *ad vivum del.*

VAN DER VALCK, SIMON, a goldsmith and painter, who flourished at Delft or Leyden in 1615.

VAN DER VAST. This name is said to be affixed to some etchings of landscape.

VAN DER VEEN, BALTHAZAR, born 1596–7. In 1637 was living at Gorcum; in 1639 married Margaret Schaeffs, a widow, at Amsterdam; in 1650 was at Naarden, and in 1657 settled at Haarlem and joined the Guild of St. Luke. He painted somewhat in the style of Hobbema.

Amsterdam.	*Museum.*	View of Haarlem (*signed*).
Leiden.	*Museum.*	Landscape with Ruined Castle.

Authority: Bredius, in 'Oud Holland,' XII., 1894.

W. H. J. W.

VAN DER VENNE, ADRIAEN, was born at Delft in 1589, and after being for a while under Simon Van der Valck, goldsmith at Delft, became a scholar of Jerome van Diest. From 1618 to 1624 he was established at Middelburg, but in 1625 he was at the Hague, and his name occurs in the archives of that city from that year onwards. He was a foundation member of the *Pictura* Society in 1656. He painted history, allegory, landscapes, hunting and battle pieces, and conflagrations. He showed to most advantage when he restricted himself to *grisaille*, which he took to late in life. As a designer he furnished vignettes for an edition of the works of the Dutch poet, Cats, and for various printers of his time. He was also a poet, too, himself, and published several satires. He was a warm partisan of the House of Orange and of the Reformed Religion. He died at the Hague, November 12, 1662. Some of his pictures are immense, but they are nevertheless very numerous. The following may be named:

Amsterdam.	*R. Museum.*	Prince Maurice of Nassau, with his Brothers and Cousins, all mounted.
Amsterdam.	*R. Museum.*	The Fishers for Souls, an allegory, with numerous portraits. (*And four others.*)
Berlin.	*Museum.*	Summer (1604), Winter (1604).
Brunswick.	*Gallery.*	Gipsy Family.
Cassel.	*Gallery.*	An old Castle.
Christiania.		Market Place.
Hague.	*Museum.*	*Ronde de Gueux.*
Paris.	*Louvre.*	Peace Festivities of 1609, for the treaty between the Dutch and the Archduke Albert.
Rotterdam.	*Museum.*	Prince Frederick Henry of Orange.

VAN DER VENNE, HUBERT, the son of Adriaen van der Venne, was born at the Hague. He painted bas-reliefs, groups of children, vases, and other decorations, chiefly in *grisaille*. His name was inscribed on the *Pictura* registers at the Hague in 1665. PIETER VAN DER VENNE, probably another son of Adriaen, was a member of the Guild of S. Luke, at the Hague, in 1639, and a foundation member of the *Pictura* Society in 1656.

VAN DER VINNE, or VAN DER VENNE, the name of a family of artists of Frisian origin settled at Haarlem. 'Venne,' or 'Fenne,' the original form, is equivalent to the English 'Fen.'

VAN DER VINNE, IZAAK, a Dutch engraver, son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1665, and entered the Guild in 1690. He etched landscapes and sea-pieces, among them twelve views in the environs of Haarlem, after Pieter Bout. He also etched after A. van Ostade and T. Wijck. He subsequently became a publisher at Haarlem, and died in that city in 1740.

VAN DER VINNE, JAKOB, born at Haarlem in 1688, was the son of Laurens the elder, and worked both as painter and engraver. He died in 1737. His son LAURENS, called the younger to distinguish him from his grandfather, painted landscapes with cattle. Born at Haarlem in 1712, he entered the Guild in 1735, and died in 1742.

VAN DER VINNE, JAN LAURENSZOON, was the son of Laurens the elder. He was born at Haarlem in 1699, and died in 1753. He painted landscapes, flowers, &c. He had two sons, VINCENT, (*q. v.*) and JAN, born 1734, died 1805, who was an engraver and draughtsman.

VAN DER VINNE, JAN, elder son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1663, and was a scholar of his father and Jan Wijck. In 1686 he came to England, where he painted hunting subjects and horse-races. Some of these are respectable, and show artistic knowledge, but others are mere house decorating. Wainscot panels by him are occasionally to be found in old houses. On his return to Haarlem he continued to paint hunting-pieces, and occasionally skirmishes. He acquired wealth by his art, and towards the end of his life combined it with the manufacture of silk. He died at Haarlem in 1721.

VAN DER VINNE, LAURENS, the elder, the son of Vincent Laurenszoon van der Vinne, was born at Haarlem in 1658, and was instructed by his father, whose style he attempted to follow. He never rose above mediocrity, and his principal merit consisted in the imitative painting of flowers and plants, on which he was much employed by the botanists of his time. He painted landscapes and cattle, in the manner of Berchem, under whom he had studied, and also engraved. He entered

Hanfstängl photo] [*Dresden Gallery*

THE DEPARTURE OF HAGAR

the Guild at Haarlem in 1685, and died in the same city in 1729.

VAN DER VINNE, VINCENT, was the son of Jan Laurenszoon van der Vinne, and was born at Haarlem in 1736. During his youth he painted fruit and flower pieces, but afterwards adopted landscape and cattle painting. He was much employed in decorating rooms with designs on canvas. He also engraved, and painted both original pictures and copies in water-colour. He was for a while director of the Art Collection in the Teyler Museum, and also carried on a trade in works of art. He died at Haarlem in 1811. There is a landscape by him in the Haarlem Museum.

VAN DER VINNE, VINCENT LAURENSZOON, was born at Haarlem in 1629. In 1647 he was placed under the tuition of Frans Hals. In 1649 he entered the Guild, and in 1652-3 travelled in Germany, Switzerland, and France, residing some time in Paris; and wherever he went, his ability insured him employment. In 1657 he returned to Haarlem, where he passed the remainder of his life. He painted large historical and allegorical subjects, portraits, landscapes, buildings, animals, still-life, and drolleries; and in each discovered much facility of execution, and insight into nature. His skill in the execution of heraldic shields procured him the name of the 'Raphael' of signs. Towards the end of his life, desire of gain induced him to grasp at every commission offered, and his last works are negligent and hasty. His best works are his portraits, in many of which he approaches Hals, under whose name it is probable that many pass. He died in 1702. The New York Museum possesses a 'Male and Female Toper' by him. There is a picture ascribed to a younger Vincent Laurenszoon de Vinne, and dated 1729, in the Haarlem Museum.

VAN DER VLIET, HENDRIK CORNELISZ, painter, was the nephew of Willem van der Vliet, and was born at Delft about 1612. He was the pupil of his uncle and of Michiel Mierevelt. For some time he practised portraiture, but afterwards distinguished himself as a painter of perspectives and views of church interiors in the style of Emanuel de Witte. He often painted scenes by torch-light. His pictures are decorated with figures correctly drawn. He showed much skill in his management of chiaro-scuro, and in some of his pictures introduced effects of light in the manner of Schalcken. He died at Delft, in October, 1675. The following are well-known works by him:

Amsterdam.	*R. Museum.*	The Old Church of Delft. 1654.
"	"	Female portrait.
Berlin.	*Museum.*	Interior of a Gothic church.
Copenhagen.	*Museum.*	The old Soldier and his Family.
Ghent.	*Museum.*	Two Gothic interiors, with figures.
Haarlem.	*Museum.*	Female portrait. 1671.
Hague.	*Museum.*	The New Church of Delft.
Munich.	*Pinacothek.*	Interior of a Gothic Church.
Rotterdam.	*Museum.*	Interior of a Protestant Church, with figures.

One HENDRIK WILLEMSZ VAN DER VLIET, who is inscribed in the Guild at Delft in 1632, is by some assumed to be identical with the above, by others to be a contemporary artist. The Berlin Catalogue, however, says that his death in 1650 is recorded in the Registers, which would establish his separate identity.

VAN DER VLIET, JAN JORIS, a Dutch painter and etcher, was born at Delft about 1610, and was one of the numerous disciples of Rembrandt. Of his works as a painter little is known. In the Berlin Museum a 'Rape of Proserpine,' long ascribed to him, is now given, on the authority of Waagen and others, to Rembrandt himself. The Rotterdam Museum has a portrait of an old man in Oriental costume by him. The date of his death is unknown. He has left about ninety etched plates, most of which are after Rembrandt, a few after J. Lievens, and some from his own designs. They produce a striking effect; the lights being broad and clear, and the shadows dark. His drawing, however, is incorrect, and his draperies clumsy and mannered. He sometimes signed his plates with his name, and sometimes used a monogram. The following are his principal works:

Bust of a Man, with his face in shadow. 1634. *After Rembrandt.*
Bust of an old Man, with a turban and aigrette. *Do.*
The Head of a Warrior. *Do.*
An old Man with his hands joined, apparently in grief. 1634. *Do.*
Bust of an Oriental Character, with a fur cap. *Do.*
An Old Woman reading. (One of his best prints.) *Do.*
Woman laughing. *Do.*
Lot and his Daughters; very fine. *Do.*
The Baptism of the Eunuch. *Do.*
St. Jerome praying in a cavern, with a book and a crucifix. (His finest print.) *Do.*
Jacob obtaining his Father's Blessing instead of Esau; *after Lievens.*
Susanna and the Elders. *Do.*
The Resurrection of Lazarus. *Do.*
An Assembly of Peasants regaling; *after his own design.*
The Rat-catcher. *Do.*
A set of twenty-two plates of the Arts and Trades. *Do.*
The five Senses. *Do.*

VAN DER VLIET, WILLEM, born at Delft in 1584, painted historical subjects and portraits somewhat in the dry style of Mierevelt. His works are rare, and little is known of his life. He died in 1642. The National Gallery, the Brussels Museum, and the Liechtenstein Gallery contain portraits by him.

VAN DER VOORT, CORNELIS, (or VAN DER VOERST,) a portrait painter of the Dutch school, was born at Antwerp about 1576. He settled at Amsterdam, and studied, perhaps, under Cornelius Ketel. He died at Amsterdam in 1632. In the Museum of that city there are seven of his works. His son PIETER was also a painter.

VAN DER VOORT, MICHIEL, (or VERVOORT,) an obscure painter and engraver, who flourished about 1745. His name is affixed to a spirited etching, representing boys playing with musical instruments.

VAN DER WAL, J., an obscure Dutch painter, born at the Hague in 1728. He became a member of the Academy at the Hague in 1775, and about that year settled at Amsterdam. He died in 1788.

VAN DER WAL, JAKOB, a Dutch painter, born at Haarlem in 1644. He was a pupil of Adriaen Van Ostade, and was dean of the Guild of S. Luke in 1688. He died in 1720.

VAN DER WALL, WILLEM RUTGAART, born at Utrecht in 1756, was an excellent painter of landscapes and animals; he also drew the figure with remarkable correctness. He was the instructor of Jan Kobel. He was received into the Painters' Guild in 1795, and died in his native city in 1813.

VAN DER WERFF, ADRIAAN, was born at Kralinger-Ambacht, near Rotterdam, in 1659. Having discovered an early disposition for art, he

was placed under the care of Cornelis Picolet, a portrait painter, under whom he remained two years, after which he worked under Eglon van der Neer. When he was seventeen years of age he left Van der Neer, and established himself at Rotterdam. He became intimately acquainted with a M. Flink, who possessed a collection of Italian drawings, to which he had at all times access, and it was from these that he formed that coldly correct method of design which used to be so much admired. In 1696, the Elector Palatine visited Holland, and, in passing through Rotterdam, was particularly struck with the works of Van der Werff. He commissioned him to paint a 'Judgment of Solomon,' and his own portrait, for the Grand Duke of Tuscany, inviting him to bring the two pictures, when finished, to Düsseldorf. The following year Van der Werff delivered his pictures, which were so greatly admired that the painter had to engage to devote six months in the year to the service of the Elector, for which he received a liberal pension. In 1703 Van der Werff was ennobled, and in 1722 he died, at Rotterdam. Van der Werff made some attempts in modelling; he was also author of the plans for the Rotterdam Exchange. List of his more notable and accessible works:

Amsterdam.	*Museum.*	Family Group, with his own Portrait, and those of Wife and Daughter. (*And seven others.*)
Berlin.	*Museum.*	Pastoral scene.
Dresden.	*Gallery.*	The Judgment of Paris.
„	„	The Departure of Hagar. (*And ten others.*)
Dublin.	*Nat. Gal.*	Portrait of an old lady.
Edinburgh.	*Nat. Gal.*	A Burgomaster and his wife.
Glasgow.	*Gallery.*	Samson and Delilah.
„	„	Two female portraits.
Hague.	*Museum.*	The Flight into Egypt. 1710.
„	„	A Portrait.
London.	*Dulwich Gal.*	The Judgment of Paris.
„	*Buckingham Pal.*	Lot and his daughters. (*And two others.*)
Munich.	*Pinakothek.*	Nocturnal Concert. (*And thirty-three others.*)
Paris.	*Louvre.*	Adam and Eve. (*And six others.*)
Petersburg.	*Hermitage.*	Bathsheba presenting Abishag to David.
Rotterdam.	*Museum.*	The Entombment.
„	„	Charity.
Vienna.	*Gallery.*	Male portrait.

VAN DER WERFF, Pieter, the younger brother of Adriaan van der Werff, was born at Kralinger-Ambacht in 1665, and was instructed in art by his brother. He for some time confined himself to copying the works of the latter; but he afterwards painted pictures of his own, occasionally history, but more frequently domestic subjects and small portraits, in which he was much employed. One of his best pictures is a group portrait of Directors of the Dutch East India Company. Without equalling those of his brother in finish, the pictures of Pieter van der Werff are highly wrought. He died at Rotterdam after 1721. The Amsterdam Museum has five pictures by him, that of Rotterdam, six, including his own portrait.

VAN DER WEYDEN, Goswin, son of Peter and Katherine van der Noot, born at Brussels in 1465, settled at Antwerp and was admitted as free master into the Guild of St. Luke; he is noted as having had numerous apprentices from 1503 to 1517. He was chosen Dean of the Guild in 1514, and again in 1530. In 1535 he painted a triptych for the Præmonstratensian Abbey of Tongerloo, representing the 'Death, Assumption, and Coronation of the Blessed Virgin.' He was still living at Antwerp in 1538. By his second wife, a sister or near relation of the miniaturist, Simon Benninc, he had one son, Roger. W. H. J. W.

VAN DER WEYDEN, Peter, second son of Roger and Elisabeth Goffarts, born in 1437, no doubt formed by his father, probably painted some of the pictures generally attributed to his nephew Roger the younger, but up to the present time no documentary evidence as to his work has been discovered. W. H. J. W.

VAN DER WEYDEN, Roger, the younger, son of Goswin; admitted as free master in 1528 into the Antwerp Guild; received as apprentice in 1536 one John De Jonghe. He was still living in April 1537, but died before July 1543. By his wife, Anne Mannaerts, he had three children: Anthony, a carpenter; Katherine, married to Lambert Rycx, surnamed Robbesant, a painter; and Roger, who was in 1552 still a minor. Nothing is known of any picture that he may have painted; the works attributed to him by Passavant, Waagen, and the National Gallery Catalogue were certainly painted before 1528. W. H. J. W.

VAN DER WEYDEN, (or De la Pasture,) Rogier (or Roger), son of Henry De la Pasture, was born in 1399 or 1400 at Tournay, where the family were settled in 1260. Roger was apprenticed, March 5, 1427, to Robert Campin, who was also the master of James Daret; he was already married and the father of one son when he commenced his apprenticeship. As he is styled Master Roger in a document of that date he had no doubt previously practised some other craft, in all probability, judging by the modelling of his figures, that of a goldsmith. He was made free master of the Guild of St. Luke, August 1, 1432. In or before 1435 he removed to Brussels and was made Painter-in-Ordinary to the municipality of that town; the date of his appointment is not known, but it must have been some time before May 2, 1436, on which day it was decided "that after Master Roger's death the office of town-painter should be abolished." Roger painted for the Town Hall four pictures: 'The Emperor Trajan punishing a murderer,' 'St. Gregory praying for him,' 'Herkenbald beheading his own son, guilty of violating a maiden,' and his 'Miraculous Communion'; these perished during the bombardment of 1695, or in the fire of 1731. The latest description of them is that by De Monconys, who visited Brussels in July 1663. Roger's designs are probably to some extent preserved in three tapestries at Berne. As early as 1449 Cyriacus of Ancona mentions Roger as a remarkable painter, and a few years later Facio speaks of him as a pupil and compatriot of John van Eyck. These statements were copied by Vasari, and by subsequent writers down to our own time, but research in the archives and more careful criticism have proved them to be incorrect. Roger's master, Campin, came from the same district as the Van Eycks, and was probably trained in the same school. Roger was far more religious than John van Eyck; his figures are less naturalistic, and their attitude and expression more animated and dramatic. He apparently strove to express the tenderness, compassion and grief which he himself felt when meditating on the episodes he was representing. In 1439 he polychromed for Philip, Duke of Burgundy, an altar-

ROGIER VAN DER WEYDEN

Hanfstangl photo [*Berlin Gallery*

THE JOYS AND SORROWS OF THE VIRGIN

Antwerp Gallery

THE SEVEN SACRAMENTS

reredos in the church of the Friars Minor at Brussels, carved by John van Evere; it represented 'Our Lady and Child enthroned,' with kneeling figures of Mary of Evreux, Duchess of Brabant, and Mary her daughter; the sculptor was paid thirty-eight ridders of four gros each, and Roger forty ridders of fifty gros each, Flemish, besides six livres for painting the arms of the Duke and Duchess on the shutters. In 1449 he went on a pilgrimage to Rome for the jubilee, and visited, amongst other towns, Ferrara and Milan, and perhaps also Florence. For Lionel of Este he painted 'The Expulsion of Adam and Eve from Paradise,' 'The Descent from the Cross,' and the portrait of the donor kneeling, which was long preserved in the palace of Belfiore. After his return to Brussels he received from Paul Pogio, a Lucchese merchant established at Bruges, twenty ducats of gold on account of these paintings. On June 16, 1455, he was commissioned by John, abbot of St. Aubert of Cambrai, to paint a picture with two stories, which he completed and delivered on Trinity Sunday 1459, when he was paid eighty gold ridders of forty-three shillings and fourpence each, Cambrai currency.

Roger was a prosperous craftsman; he lived at Brussels in a house of his own at the corner of the Montagne de la Cour. His wife, Elisabeth Goffarts, bore him four children—Cornelius, Master of Arts of Louvain, who became a Carthusian at Hérinnes near Enghien, where he died in 1473; Margaret (born 1432, died 1450); Peter, a painter (born 1437, died 1514); and John, a goldsmith (born 1438, died 1468). Roger was a member of the confraternity of the Holy Cross, established in the church of St. James on the Coudenberg, Brussels. He is recorded to have been a benefactor of the Charterhouses of Scheut and Hérinnes, to the latter of which he gave four hundred crowns. He died at Brussels, June 16, 1464, and his widow in November or December 1479. They were buried in the nave of the church of SS. Michael and Gudula. An immense number of pictures are attributed to him. The following appear to be certainly by him:

Berlin.	*Gallery.*	Altar-piece, in three divisions, called the Joys and Sorrows of Our Lady of Pity. (*Given by John II. in* 1445 *to the Charterhouse of Miraflores, near Burgos.*)
,,	,,	Altar-piece: The Birth of St. John the Baptist, the Baptism of Christ, and the Beheading of St. John. (*Probably from the church of St. James at Bruges.*)
,,	,,	Triptych: The Adoration of the Magi, with kneeling figure of the donor, Peter Bladelin, the Vision of Ara Caeli, and the Star appearing to the Magi.
Escorial.	*Gallery.*	Christ on the Cross, the Blessed Virgin and St. John. (*Life-size; from the Charterhouse of Scheut.*)
,,	,,	The Descent from the Cross. (*From the church of St. Mary-outside-the-Walls, Louvain.*)
Frankfort.	*Städel Inst.*	Our Lady and Child, SS. Peter, John the Baptist, Cosmas, and Damian.
,,	,,	The Birth of John the Baptist, Baptism of Christ, and Beheading of St. John.
Madrid.	*Prado.*	Triptych: The Expulsion from Paradise, Christ on the Cross, the Blessed Virgin and St. John with the seven Sacraments and episodes of the Passion, and the Last Judgment; on the exterior, the Tribute-money. (*From the convent of the Holy Angels, Madrid.*)
Munich.	*Gallery.*	Triptych: The Annunciation, Adoration of the Magi, and Presentation in the Temple.

The following are the best of those attributed to him on more or less probable grounds:

Antwerp.	*Museum.*	Triptych: The Seven Sacraments. (*Painted for John Chevrot, Bishop of Tournay.*) 1437–1467.
Beaune.	*St. John's Hospital.*	Triptych: The Last Judgment, Annunciation, SS. Sebastian and Anthony, and the donors, Nicholas Rolin and wife. 1447.
Brussels.	*Museum.*	Our Lady of Pity with SS. John and Mary Magdalene.
,,	*M. Matthys.*	Our Lady and Child.
Florence.	*Offices.*	The Entombment.
Lille.	*Museum.*	Our Lady and Child and Angels. (*From the abbey of St. Bertin, St. Omer.*)
London.	*Earl of Northbrook.*	Our Lady and Child enthroned in a porch with the Seven Joys.
Munich.	*Gallery.*	St. Luke painting Our Lady and Child.
Paris.	*M. R. Kann.*	The Annunciation. (*Painted for a member of the De Clugny family, probably for William, Canon of Tournay.*)
Petersburg.	*Hermitage.*	St. Luke painting Our Lady and Child.
Vienna.	*Gallery.*	Our Lady and Child. (*Probably that mentioned by M. A. Michiel as in the Casa Vendramini at Venice in* 1530.)
Woerlitz.	*Duke of Anhalt.*	Portrait of a Young Woman.

W. H. J. W.

VAN DER WILLINGEN, PIETER, was born at Bergen-op-Zoom about 1607. He painted still-life, gold and silver vases, books, and musical instruments, which are highly finished, and produce a truthful effect. He practised at Antwerp, and died in 1694. His brother and pupil, JAN, also worked at Antwerp, and died there in 1693.

VAN DER WILT, THOMAS, a Dutch painter and mezzotint engraver, was born at Piershil in 1659. He was a pupil of Jan Verkolje, and painted portraits and genre subjects in the style of Poelenburg. He exercised his profession at Delft, and died there in 1733. In the Berlin Gallery there is an interior, with a lady and gentleman playing draughts, by him. He scraped several plates after Brouwer, Schalken, and other masters.

VAN DER WILT, F—, painter and mezzotint engraver, was a contemporary of Thomas Van der Wilt. Nagler ascribes two plates to him, but little is known of his life.

VAN DER WOESTINE, ROGER, a painter of Ghent, whose name appears in records of 1382 and 1383; no work of his is known. He was doubtless related to Bernard and Siger van der Woestine, members of the Ghent Guild in 1356, and the latter Dean in 1366–67. W. H. J. W.

VANDI, SANTI, an Italian portrait painter, born in 1653. He was a pupil of Cignani. In early life he painted at Bologna, but was afterwards em-

ployed at Mantua, and other cities in Central Italy. He had constant commissions, and left a great number of portraits, chiefly of a small size. He died at Loreto in 1716.

VANDIEST. See DIEST, VAN.

VANDYCK (or VANDYKE). See DYCK, VAN.

VANDYKE, PETER, an Anglo-Flemish portrait painter, was born in 1729. At the invitation of Sir Joshua Reynolds, he came to England and worked as his assistant. He afterwards settled at Bristol, where he obtained a good practice. Several of his works appeared at the Incorporated Society, and at the Free Society between 1762 and 1772. There are by him:

London. *Nat. Port. Gall.* Portrait of Coleridge.
" " " Southey.

VANGELISTI, VINCENZIO, an Italian engraver, was born at Florence about 1740. He visited Paris when young, where he became a pupil of Ig. Hugford and Johann Georg Wille. Leopold II. invited him in 1766 to Milan, where he became professor in the Academy, and in 1790 first director of the School of Engraving instituted by that prince. He committed suicide in 1798, having previously defaced his plates. He had several pupils, who distinguished themselves as engravers; among them, Longhi, who succeeded him, and F. Anderloni. His masterpiece is the 'Pyramus and Thisbe,' from a picture attributed to Guido, but in reality by De la Hire. The following plates are also by him:

Armand de Bourbon, Prince de Condé.
Georges Louis, Comte de Buffon; *after A. de Pujol.*
Satyr and Nymph; *after Van Loo.*
The Virgin and Child; *after Raphael.*
Venus chastising Cupid; *after Agost. Carracci.*

VAN LERIUS, J. H. F., a Dutch artist, born near Antwerp in 1823. He was educated at the Academy of Brussels, and then entered the studio of Baron Wappers, from whom he received the greatest attention. He commenced his artistic career painting portraits, but was attracted by subject pictures, and will be remembered more by them than by his portraiture. He became Professor of Painting in the Academy of Antwerp, received the Order of Leopold from the King of the Belgians, and was an honorary member of the Academies of St. Luke, Vienna, Rotterdam, Amsterdam, and Saxony. His work at one time attracted considerable attention in England, and two of his pictures were bought by Queen Victoria. He was fond of English subjects, and such pictures as 'Leicester and Amy Robsart,' 'Milton dictating to his Daughter,' 'The Golden Age,' and 'Lady Godiva,' were amongst his most popular works. He exhibited in Paris and at Munich. The Modern Museum at Brussels has several examples of his paintings, and three of his pictures are in New York. He died in 1876. G. C. W.

VANLOO. See LOO.

VANMANDER. See MANDER.

VANNI, ANDREA, or, to give him his true name, ANDREA DI VANNI D'ANDREA, was born at Siena in or about the year 1333. Until very recently his fame has rested far more upon his reputed friendship with his great countrywoman, St. Catherine Benincasa, and upon his various services as a statesman and a politician, than upon his achievements as an artist. That his friendship with St. Catherine was more than a mere tradition is proved by some of that saint's letters, which are directly addressed to him, and which contain, apart from other matter, much good and wholesome spiritual guidance and advice. Andrea's official record as a public servant of his native state is a long and honourable, if not a brilliant, one. As early as 1363 he seems to have had a foretaste of official service, for in that year we know him to have been one of a deputation sent to meet the newly-chosen Podestà. His participation in the popular uprising of 1368, which ended in the defeat and expulsion of the nobles, and the creation of the new government of the Riformatori, seems, however, to have been his initial step in active politics. During the years which immediately followed, we find him in the almost continual occupation of numerous official and diplomatic posts. Thus, in 1368, he was already Castellane of the Cassero of Montalcino, and in 1369 was one of the electors of the new Senator. In 1370 he himself was elected a member of the Grand Council, and in the following year he was chosen Gonfaloniere of the Terzo di San Martino. In 1372 he was again sitting in the Grand Council, and in the same year was sent as Sienese Ambassador to the Papal Court at Avignon. In 1373 he exercised the functions of Priore de' Riformatori, and was shortly afterwards entrusted with a delicate diplomatic mission to Florence. In 1376 he held the offices of Rector of the Opera del Duomo and Provveditore of the Biccherna. Two years later, in 1378, he took part, again, as syndic, in the senatorial election, and in 1379 was chosen Captain of the People. He sat, for the third time, in the Grand Council of 1380, and in 1383-1384 was filling the position of Ambassador to the Pope at Naples. Soon after this he appears to have more or less retired from public life, possibly in order to devote himself more wholly to the practise of his art. Until lately, Andrea's generally acknowledged works were but three in number—a large and elaborate polyptych representing the 'Virgin and Child with various attendant Saints,' in the church of Santo Stefano at Siena; a fragmentary panel of the 'Crucifixion,' once forming part of a large altar-piece, in the Communal Gallery of that town; and the well-known portrait in fresco of St. Catherine, in the church of San Dominico. Of these three works only the polyptych at Santo Stefano is authenticated by existing records. According to Tizio it was painted in 1400 for the church in which it now stands. As it is in an excellent state of preservation, it affords us an opportunity for becoming well acquainted with the peculiar characteristics of Vanni's manner at this comparatively late period of his development. Basing the study of his style upon this important work, modern connoisseurship has recently been enabled to reconstruct in a great measure Andrea's half-forgotten artistic personality, and to restore to him, as their true author, a number of works which have hitherto passed under other and better-known names. Thus we have in the church of San Francesco at Siena, two paintings clearly by his hand—a large fresco, unfortunately much damaged and restored, of the 'Virgin and Child Enthroned,' generally ascribed to Ambrogio Lorenzetti; and a very striking picture of the 'Madonna and Child,' on panel, attributed to Ambrogio's elder brother Pietro, which was probably once the central portion of a large altar-piece which Andrea is recorded to have painted for the Franciscans at about the same period in which he executed the great polyptych at Santo

ANDREA VANNI

[*Chapel of SS. Chiodi in the Church of San Donato, Siena*

MADONNA AND CHILD

Stefano. Other works by the master are to be found in his native town, in the chapel of the SS. Chiodi, in San Giovannino della Staffa, in Santo Spirito, and in the Saracini Collection, as well as in the church of the former monastery of Sant' Eugenio, near Siena. Another of his works, held in great veneration as a sacred picture, is in the pilgrimage church of Montenero, near Leghorn. In England, the Fitzwilliam Museum at Cambridge possesses a characteristic Madonna by his hand. A very charming example of Vanni's art is to be seen in a little picture of the 'Virgin and Child' in the collection of Mr. Berenson at Florence, to whom also belongs a very interesting panel of the 'Deposition' by the master. But perhaps the most attractive picture that can be attributed to Vanni is the beautiful free copy of Simone Martini's famous 'Annunciation' (now in the Uffizi), which hangs in the church of S. Pietro Ovile at Siena. This fine work, which has caused endless discussion among critics and connoisseurs, is still given by some writers to Lippo Memmi, and by others to Sassetta. It bears, however, all the characteristics of Andrea's art, especially as we learn to know them in such works as Mr. Berenson's Madonna. All the above-mentioned works evidently belong to the latter half of Andrea's career, and, in the lack of any authenticated paintings of his earlier years, it is difficult to pronounce with certainty upon the beginnings of his artistic education and development. He was, however, in all probability, a pupil of Lippo Memmi, but like almost all the semi-eclectic Sienese painters of his day, was strongly influenced by the example of the Lorenzetti as well.

The earliest record of his artistic activity is one of 1353, in which year he appears to have been associated, as a partner in the practise of his art, with Bartolo di Fredi, whose name but slightly precedes his own on the Sienese Roll of Painters. The outward similarity of much of Andrea's work to that of Bartolo would lead us to believe not only that both acquired their artistic training at a common source, but that they worked together for no short period of time. The difference in the spirit of their work, however, is such as to prevent any confusion between them. Bartolo was the cleverer technical workman of the two, and possessed, in some ways, a more pronounced aptitude for purely decorative beauty of colour and of line, but Andrea surpasses him in depth of feeling and seriousness of conception. There is a quiet solemnity and a straightforward sincerity about many of Vanni's figures which render them at times most strikingly impressive. It is this note of earnest sincerity which is the dominant characteristic of his art. We possess records of several important works by Andrea which have now disappeared—records which prove that he was as much in demand as a painter as he was for the filling of public offices. In 1370 he had already completed the decoration of no less than three chapels in the cathedral of his native city, and was then at work on the façade and ceilings of the same building. In 1372 he painted the gonfalon of the Terzo of San Martino. In 1380 he was again at work on the façade of the Duomo, and in 1396 executed a large altar-piece for the church of the Alborino, of which the 'Crucifixion' in the Siena Gallery probably formed a part. In 1398-1399 he was again at work in the Duomo, and decorated the chapel of San Jacomo Interciso with frescoes of the life of that saint, into which works he is said to have introduced a second and once famous portrait of his friend, St. Catherine of Siena. Andrea is known to have worked in other and distant parts of Italy, as well as at Siena, and he evidently combined the exercise of his art with his frequent political duties. In 1384 he was painting as far afield as Sicily. Of the various works which he is said to have executed in Naples, none remain that can with any certainty be ascribed to him. The latest notices which we possess of his artistic activity are of 1400, in which year he painted the altar-piece at Santo Stefano; but he evidently lived and worked well into the new century. His death took place, according to Milanesi, in or about 1414. Vanni's most characteristic follower was his younger contemporary, Paolo di Giovanni Fei, the master of the great Sassetta. Much of Fei's work is so strikingly similar to that of Andrea as easily to be confounded with it by those not closely acquainted with these two painters. Pictures by him exist in the Minutolo Chapel of the Cathedral at Naples, in different churches and galleries of his native town, and in certain foreign collections—almost invariably under other names.

Those who would study the art of Vanni and his followers more closely, may consult the recent articles by Mr. F. Mason Perkins and Mr. Bernhard Berenson in the 'Burlington Magazine' (1903), as well as the notes in Milanesi's and Borghi and Bianchi's 'Documenti Senesi.' List of principal works:

Cambridge. *Fitzwilliam Museum.*	Virgin and Child.
Florence. *Mr. Berenson.*	Madonna and Child.
" "	Deposition.
Montenero (Leghorn). *Church.*	Madonna and Child.
Siena. *Academy.*	Crucifixion.
" *Santo Stefano.*	Large polyptych.
" *San Francesco.*	Enthroned Madonna (*fresco*).
" "	Madonna and Child.
" *SS. Chiodi.*	Madonna and Child.
" *Santo Spirito.*	Virgin, Child, and Donor.
" *San Giovannino della Staffa.*	Madonna.
" *Saracini Collection.*	Annunciation.
" *Monastery of Sant' Eugenio.*	SS. Peter and Paul.

L. O.

VANNI, Cavaliere Francesco, was born at Siena in 1565, and was taught the rudiments of design by his step-father, Arcangiolo Salimbene, who died when Francesco was still very young. When he was sixteen years of age he went first to Bologna and afterwards to Rome, entering the school of Giovanni de' Vecchi, studying also under such men as Baroccio, whose style he imitated with success. Returning to Siena, he afterwards worked at Parma, Bologna, and again at Rome, where he painted a 'Simon Magus' for St. Peter's. He painted several other pictures for Roman churches; the most important are, 'St. Michael vanquishing the rebel Angels,' in the sacristy of S. Gregorio; a 'Pietà,' in S. Maria in Vallicella; and the 'Assumption,' in S. Lorenzo in Miranda. At Siena there is a 'Marriage of S. Catharine,' in the chapel of Il Refugio; and a 'S. Raimondo walking on the Sea,' in the church of the Dominicans. Vanni finally returned to Siena, and died there in 1609. He etched a few plates. The following works may be named:

Dresden.	*Gallery.*	Holy Family.
Florence.	*Pal. Pitti.*	S. Francis in Ecstasy.
"	*Uffizi.*	Joseph made known to his Brethren.
Genoa.	*Pal. Spinola.*	S. Catharine of Siena.
Madrid.	*Museum.*	The three Marys.
Modena.	*Gallery.*	Marriage of S. Catharine.
Paris.	*Louvre.*	The Repose in Egypt.
"	"	Martyrdom of S. Irene.
Rome.	*Pal. Quirinale.*	Death of S. Cecilia.
Siena.	*S. Quirico.*	The Flight into Egypt.
"	*Pinacoteca.*	The Magdalene.
Vienna.	*Gallery.*	Christ at the Column.

VANNI, GIOVANNI BATTISTA, was born at Pisa or Florence in 1599; he studied successively under Empoli, Aurelio Lomi, and Matteo Roselli, and then became a disciple of Cristoforo Allori. Of his works as a painter, the most important is a San Lorenzo, in the church of San Simone, at Florence. He is, however, better known as an engraver than as a painter. He died at Florence in 1660. Of his etchings, the following are the best:

A set of fifteen Plates from *Correggio's* frescoes in the cupola of San Giovanni, Parma.
The Martyrdom of S. Placido; *after the same.*
The Marriage at Cana; *after Paolo Veronese*

VANNI, LIPPO, a Sienese painter and miniaturist of the 14th century, was a contemporary of Luca di Tommé, Bartolo di Fredi, and Andrea Vanni. The exact date of his birth is not known. The first records of his activity as an artist date from 1344, in which year he received payment for various miniatures executed by him for the hospital of Santa Maria della Scala at Siena. He seems to have enjoyed no little repute as a painter in his day, for in 1352 he was awarded the important commission to paint a fresco of the 'Coronation of the Virgin' for the hall of the Biccherna, in the Palazzo Pubblico. This painting was replaced a century later, in 1445, by the beautiful fresco of the same subject by Sano di Pietro and Domenico di Bartolo. The original signature of Lippo's painting still remains, however, together with the date, on the wall below Sano's work. In 1355 Lippo heads the list of names enrolled on the register of the famous Guild of Sienese Painters. In 1360 he was elected a member of the supreme magistracy of his native city. In 1372 he painted a fresco of the 'Annunciation' in one of the cloisters of San Domenico at Siena, damaged fragments of which work are still to be seen. These fragments, which constitute the only authentic remains of Lippo's handiwork, are unfortunately in too ruinous a condition to afford us means for a correct or satisfactory knowledge of his style. In 1373 he was again elected to a place in the Grand Council of the Republic. The last notice which we have of him is one of 1375, recording the payment for work done on the doors of the great crucifix of the Duomo. Works by Lippo doubtless still exist under other names, but are unrecognizable by us owing to our ignorance of the true characteristics of his style. L. O.

VANNI, NELLO DI, a Pisan painter of the 14th century, and pupil of Andrea Orcagna. He painted for the cathedral of his native town, and also worked for the Campo Santo. He is conjectured to be identical with BERNARDO NELLO DI GIOVANNI FALCONE, *q. v.*

VANNI, RAFFAELLO, a son of Francesco Vanni, was born at Siena in 1596, and received his first instruction from his father, whom he lost, however, when he was only thirteen. He was afterwards sent to Rome, and recommended to the care of Antonio Carracci. The works of his contemporary, Pietro da Cortona, appear to have had a peculiar fascination for him. His 'Birth of the Virgin,' in the Pace, is entirely Cortonesque; as are his paintings in Santa Maria del Popolo. There is a 'Marriage of S. Catharine' by him in the Pitti Palace, and other pictures at Siena and Pisa. He was a member of the Academy of S. Luke in 1655, and died probably in 1657. His brother, MICHELANGELO VANNI, is better known as the inventor of a process of making pictures by staining marble than as an artist in the strict sense.

VANNI, TURINO, painter, was born at Rigoli, a small village near Pisa, in the 14th century. The records of Pisa show that he worked for the cathedral between 1390 and 1395. He was an imitator of Taddeo Bartoli. In the church of San Paolo, Ripo d'Arno, Pisa, is an enthroned Virgin and Child with saints, and adored by four kneeling figures, signed TURINUS VANNIS DE REGULI DEPINXIT A.D. MCCCXCVII. MADII. He has also left:

Palermo.	*Convent of S. Martino.*	Madonna with Angels and Saints.
Paris.	*Louvre.*	Madonna (*signed* TVRINVS VANNIIS DE PISIS ME PIQSIT).

VANNINI, OTTAVIO, born at Florence in 1585, was first a disciple of Giovanni Battista Mercati, but afterwards studied under Anastasio Fontebuoni, and ultimately entered the school of Passignano, whom he assisted in many of his public works. He died in 1643. His best works were in fresco. Pictures:

Florence.	*Uffizi.*	Tancred and Erminia.
"	*Pal. Pitti.*	Ecce Homo.
Pisa.	*S. Anna.*	The Communion of St. Jerome.

VANNO, NELLO. See VANNI.

VANNUCCI, PIETRO, commonly called PIETRO PERUGINO. It is not quite certain when Pietro Vannucci (called from the name of his adopted town Perugino) was born, but the place of his birth he himself announces in his signature. Probably his birth took place in 1446 or 1447 at the little town of Castello della Pieve, now called Città della Pieve. His signature preserves, in the words "Petrus de Castro Plebis," the older name of his birthplace. Vasari gives his father's name as Christofano, and tells us that he was a poor man; but Mariotti reminds[1] his correspondent that the family, although a poor one, was not of low condition, as it had enjoyed the rights of citizenship since 1427. He also mentions that one Pietro Vannucci was in 1424 a member of the Guild of Stone-workers, and that in 1428 a member of the family signed himself proudly as citizen of Perugia. It is probable that Vasari's story of the boy having been brought into Perugia at a tender age and put as shop drudge with a painter in that city is correct.

Vasari speaks of the unknown painter to whom the youthful Pietro Vannucci was sent as one who "was not particularly distinguished in his calling, but who held the art in great veneration and highly honoured the men who excelled therein." We enter upon a curious speculation when we begin to surmise the name of this master. Crowe and Cavalcaselle take Bonfigli as this early master, while later writers, notably Mr. Berenson, attach far more importance to the training of Fiorenzo di

[1] Mariotti, 'Lettere Pittoriche Perugine,' 1788, V. 121.

Anderson photo] [*Villa Albani, Rome*

THE ALBANI ALTAR-PIECE

Lorenzo. In these early days of Perugino's life, it is probably to the influence of Niccolò Liberatore, of Fiorenzo di Lorenzo, and, above all, of Piero della Francesca, that we attribute the growth of his art and the success of his later life. Morelli considers that Perugino's journey to Florence after his Perugian training, of which Vasari speaks, took place in 1470, at which time Perugino would be about twenty-five years old. His name is recorded in the roll of St. Luke in 1472, and in the roll of the Physicians in 1499. What is of special importance to notice is that Perugino did not go to Florence in 1472 as a mere pupil or scholar.

Eight years afterwards he was engaged upon work in the Sistine Chapel. Vasari specially states that the invitation for this work was given because of Perugino's great fame throughout Italy, and it is clear that a request to work side by side with such men as Ghirlandajo, Cosimo Rosselli, and Botticelli was a high compliment. Prior to these dates we hear of two other works executed by Perugino. The earliest of all is recorded by Milanesi in his notes to the life of Vasari. He states that in 1475 Perugino was commissioned to paint certain frescoes in the Palazzo Pubblico in Perugia; but of these works not a trace remains, and there is no evidence to support the learned author's statement. Milanesi, moreover, further records the fact that in 1478 Perugino worked at Cerqueto, painting some frescoes in a chapel there, and only one solitary figure of 'San Sebastian' bearing that date now remains out of the entire decoration.

One picture only remains to us of the series executed by Perugino in Rome for Sixtus IV., and it represents the 'Delivery of the Keys to St. Peter.' Three other frescoes in this chapel Perugino did undoubtedly paint for Sixtus IV., covering the eastern wall. They depicted the 'Assumption,' into which he introduced the kneeling figure of the Pope, the 'Nativity,' and the 'Finding of Moses,' but all these works were swept away during the Pontificate of Pope Paul III. to make way for the tremendous work of Michelangelo, 'The Last Judgment.' The payment for the frescoes in the Sistine Chapel was not authorized till August 8, 1489, as Mariotti records that at that time Perugino was entitled to draw on the Apostolic *camera* at Perugia for 180 ducats, being the balance of money due for pictures in the Apostolic chapel. On March 5, 1490, Perugino gave a receipt in Perugia for that money.

There are three pictures which seem to belong to the early days of Perugino—the *tondo* in the Louvre, the somewhat similar work at Verona, and the 'Baptism' at Vienna. Probably the frescoes in the Convent of the Frati-Gesuati beyond the Pinti Gate, a house that was destroyed in the siege of Florence in 1529, were early works, inasmuch as the panel pictures that were saved from the church, and which now rest in the Accademia, were painted in 1492–93.

But one picture remains of the work done for Cardinal Giuliano della Rovere at Rome. This is the wonderful altar-piece, dated 1491, now the property of Prince Torlonia, and to be seen in the Villa Albani. In 1493 Perugino was balloted, so Orsini says, into the municipal council at his native place, Città della Pieve, for May and June, and is said to have served his time there, but in the same year he was painting at Florence, and, according to Mariotti, had a *bottega* in that city and accepted many commissions.

To this period belong two notable pictures, one in Florence and the other in Vienna. The face of the Virgin in each picture is identical, and the infant Christ in each is painted from the same model. The picture in the Uffizi (1493) was painted for San Domenico in Fiesole, and was the second altar-piece Perugino did for that church, the first, painted in 1488, having disappeared. Crowe and Cavalcaselle, in speaking of the beautiful picture at Cremona (dated), refer to it as executed in Florence and sent to Cremona, but there are grave reasons against accepting this statement. It is quite clear that in 1494 Perugino was in Venice, and in that year also he painted the altar-piece in Cremona.

In 1496 the Duke Il Moro of Milan was anxious to obtain the services of another painter for the rooms at the Castello, and he wrote to his envoy in Florence for information. The envoy replied, giving to the Duke information as to the leading characteristics of each of the greater Florentine artists. Of Perugino he wrote: "He is a rare and singular artist, most excellent in wall painting. His faces have an air of the most angelic sweetness." The Duke Lorenzo at once decided to employ Perugino, but unable to secure his services himself at that time, recommended him to the monks of the Certosa at Pavia, and commissioned a great altar-piece from him. Accordingly, in October 1496, we hear of Perugino being at Pavia working at the altar-piece. In the following year, 1497, the Duke again tried to secure the services of Perugino for the Castello, but was unsuccessful.

The two years 1494 and 1495 saw the completion of the altar-piece for the Magistrates' Chapel in Perugia—now in the Vatican Gallery and already mentioned—the great 'Entombment' in the Pitti Palace, the 'Ascension' altar-piece for San Pietro, Perugia, the portrait of Francesco delle Opere in the Uffizi, and the commencement of the greatest work of all, which was finished in 1496, the 'Crucifixion' at Sta. Maria Maddalena dei Pazzi. In the early spring of the year 1496 Perugino was in Venice, but in the autumn back in Florence and in Perugia.

In 1497 he was in Florence, in Perugia, and in Fano. In 1498 he was in Florence, and then again at Fano. The 'St. Bernard' at Munich belongs to this period of Perugino's life. It is, of course, impossible to fix its date exactly, but one may safely put it from 1496 to 1500. To this same period may be attributed the 'Virgin in Glory' at Bologna, the 'Family of St. Anne' at Marseilles, and the masterpiece in Florence, the 'Crucifixion' of Sta. Maria Maddalena dei Pazzi.

The great altar-piece for the Certosa at Pavia was completed in 1499.

In 1497, as just stated, Perugino was in Fano, and there again in 1498. In each of these years he was probably also in Perugia, and in one of them, perhaps 1497, he was at Sinigaglia and at Cantiano, two small places close to Fano. Of his visits to Fano we have two results: a 'Madonna and Child with Saints,' dated 1497, and an 'Annunciation,' dated 1498; while at Sinigaglia there is a 'Madonna and Child with Saints' closely resembling the Fano one, and at Cantiano a 'Holy Family' of similar characteristics.

In the intervals which enabled the artist to revisit Perugia we have evidence of his work in a 'Madonna and Child,' dated 1497, now in the Gallery of Perugia, and in another picture

attributed to the same period and now hanging in the same Gallery. Even these visits do not complete his wanderings, for on June 26, 1498, he was certainly in Florence. On January 19, 1497, he had been called to assist Benozzo Gozzoli, Cosimo Rosselli, and Filippino Lippi to value the frescoes of Alesso Baldovinetti in the church of Sta. Trinità in Florence, and in June 1498 he was present at a meeting called to discuss the repairs of the lantern of Sta. Maria del Fiore. At about this time came an invitation from the Priori of Perugia for him to undertake the entire decoration of their Cambio or Bourse, and early in 1499 he left Florence and commenced in Perugia the most important work of his life. The scenes in the decoration of what is still called in Perugia the 'Noble Cambio' are not the most beautiful that Pietro painted, nor are they the finest of his works in the way of drawing, composition, or colouring. They, however, form part of a complete scheme of decoration, carried out, it is true, under certain definite restrictions laid down by the Priori, but, subject to these restrictions, designed throughout by the master, and mainly executed by his own hand.

His fellow-citizens paid him the compliment of desiring that his portrait should be identified with his important work, and it appears in a conspicuous place in the room.

Opposite to the portrait of the artist, close by the fresco of 'Prophets and Sibyls,' is a label with the words "ANNO SALVT M.D.," giving the definite information in what year the work was completed.

It was probably at this period of Perugino's life that the great Raphael first became his pupil. It is perfectly certain that Raphael was a pupil to Perugino, and it is, of course, possible—although hardly conceivable—that his tuition was taking place during the busy wandering years preceding 1500. For the Cambio decoration Perugino appears to have received 350 *large* gold ducats, but the final payment of the money was not made till 1507, when the juror of the Cambio, Alberto de Mansueti, recorded with pride the fact that he had finally settled the Cambio payments and obtained Perugino's receipt in full, dated January 15, 1507.

The date 1500 is attached to the great Vallombrosan altar-piece, and it must, therefore, have been executed immediately after the completion of the Cambio. This picture, now in the Accademia, is one of the finest that Perugino ever produced. Still greater work, however, Perugino executed at Vallombrosa. He painted the portraits of the Abbot Baldassare, and of Don Biagio Milanesi, and triumphantly proved his right to be termed a great portrait painter. If all other works of Perugino had perished and we possessed these two heads alone, the genius of the artist would be revealed by them as of the highest order.

Mariotti records that in 1501 Perugino was one of the Priori of the city, and, being salaried officers, the Priori were obliged, according to Marchesi, to reside in the Palazzo Communale, and give daily attendance for magisterial business. This involved a good deal of civic duty, and doubtless consumed a great deal of time, and probably during 1501 Perugino did little painting. However, if he was at the moment unable to paint, he was prepared to make contracts for future work, and Mariotti records several of his interesting engagements. One dated September 10, 1502, is for some saints and angels around a large crucifix carved in wood, belonging to the convent of San Francesco al Monte, and for a 'Coronation of the Virgin' to form the reverse side of this altar-piece. For that he was to have 120 florins. In the same year he agreed to supply to Baccio d'Agnolo designs for the intarsia work in the stalls of S. Agostino, which Baccio was to make in one year for 1120 florins, and for the due performance of his task Perugino became surety. He was also to paint a double altar-piece for S. Agostino, and was to design a frame for it which Tomaso was to carry out. By another contract he agreed to paint a 'Sposalizio' for the Duomo. The S. Agostino altar-piece, however, was not finished for nearly twenty years.

In 1503 Perugino left Perugia, so Mariotti records, completing in the October of that year the arms of Julius II. on the gates of the palace and on the five entrances to the city. He settled down in Florence in the Pinti quarter, and early in the year, on January 25, 1504, was present at the meeting called to choose a place for Michelangelo's gigantic statue of 'David.'

Within a few days after these occurrences Perugino left Florence again, and went to Perugia. Here a letter reached him from the Priori of his birthplace, Città della Pieve, begging him to come and paint a fresco for them. The fresco covers a wall space of about 22 feet square. It is dated 1504. It was in 1505 that Isabella d'Este Gonzaga, Duchess of Mantua, commissioned a picture for her boudoir in the Ducal Palace. In June 1505 Perugino wrote to the Duchess from Florence, having come there from Panicale, explaining that he had executed her commission in tempera, as he had deemed that to be the best medium in which to depict the scene. He received eighty ducats for the picture, and it remained in the palace at Mantua La Gloriosa until the time of the plunder in 1630, when it was removed to the castle of Richelieu, where it remained down to the time of the Revolution, and it now hangs in the Louvre.

An important 'Descent from the Cross' had been commissioned by one Jacopo Federighi, a Knight of Malta, for the brethren of SS. Annunziata de Servi, and the instruction given to Filippino Lippi. In 1503 he commenced the work, but in 1505 he died, leaving it half finished, and the monks called in Perugino to complete it, giving him also a commission to paint an 'Assumption' of the same size for the reverse of the altar-piece. The first commission he executed well, the second so carelessly that Vasari states that the monks gave the place of honour to the picture begun by Filippino Lippi. Of this picture, now in the Accademia, Lippi did the upper part, Perugino the lower, and it is right to add that he so well blended his work with the work of Lippi that the picture is harmonious and delightful.

An interesting commission reached him in Perugia in 1507. The executors of one Giovanni Schiavone, a master carpenter, commissioned an altar-piece for Sta. Maria Nuova de Servi, and this picture now hangs in the National Gallery. The Schiavone picture completed, Perugino left for Foligno, where a 'Baptism of Christ' had been commissioned for the church of SS. Annunziata.

While at Foligno, Perugino received orders to come to Rome. Pope Julius II. desired him to decorate some ceilings in the Vatican, but it is not

PIETRO VANNUCCI

CALLED

PERUGINO

Alinari photo]

[*Sistine Chapel, Rome*

THE DELIVERY OF THE KEYS TO ST. PETER

very clear what the instructions really were. One ceiling we know he decorated, that in the Camera dell' Incendio, because when Raphael completed the decoration of the series of rooms he spared this ceiling out of respect to his old master. Crowe thinks that from Rome Perugino went to Assisi, where, at the church of Santa Maria degli Angeli, on the rear wall of the portiuncula, facing east, he painted a fine 'Crucifixion.' In Siena Perugino painted a 'Crucifixion' for the Chigi altar in San Agostino, for which he was paid 200 ducats. Orsini, at this stage, says that Perugino went to Florence, but he was soon back in Perugia (1512), where he purchased two farms and a house. Mariotti records the transaction. In this same year we find the wandering artist at the little hill town of Bettona, so difficult of access, and situate near to Assisi, and the pictures which remain in proof of his visit are extraordinary and remarkable ones. Still journeying around Perugia, we find the artist visiting in 1512 and in 1513 his native town of Città della Pieve. There are two pictures at Città dated 1513, another done in 1514, and a fourth in 1517, and a fifth without date.

One work only remains that can be definitely attributed to the next year, 1518, a picture painted in Perugia for the great church of San Francesco al Prato. It represents St. Sebastian bound to a column and attacked by archers, and is signed and dated. During the next two years it may well be imagined that Perugino was hard at work at the great altar-piece for S. Agostino, which had been ordered before 1512. In 1521 Perugino added the six figures of St. Scholastica, St. Jerome, St. John, St. Gregory, St. Boniface, and St. Martha, in the church of San Severo, below the fresco painted by Raphael in 1505; they are dignified and impressive. In 1522 back he came to Perugia, painted the 'Transfiguration' for Sta. Maria Nuova, and its three predella panels now in the Perugia Gallery, and the frescoes in the Nunnery of Sant' Agnese. Three more frescoes only remain for mention. A harsh and hurried one in the Cathedral of Perugia, in which the Magdalen's face is the redeeming feature, a faded but lovely 'Nativity' in the Alfani Rooms (Room 13) in the Perugia Gallery, which is full of exquisite feeling and tender, reverent grace, and finally, the last and unfinished work which now hangs in the National Gallery. This is a huge fresco transferred to canvas, and measures 19 ft. 6 in. long. It was executed at Fontignano in 1523, and is said to have been the last work of the artist.

Mariotti tells us that Perugino died at the Ospedale of Fontignano, and Orsini suggests that it was of plague. There were various traditions as to his burial. Early in 1524, his sons, desirous of affording him an honourable burial, according to the rites of Holy Church, tried to make arrangement for the removal of the body. On December 30, 1524, they entered into a contract with the monks of San Agostino, who were still in their father's debt 50 scudi, that they should remove his body from Fontignano and bury him in their church, and the sons agreed to pay for the Mass. Mariotti says that there was in his time no proof that that ever was done, but the very fact of the contract proves that nothing could be said to the discredit of Perugino's life or character, and refutes idle rumour as to his atheism.

Altenberg.	*Lindenau Collection.*	St. Helen.
,,	,,	St. Anthony of Padua.
Assisi.	*Church of St. Mary of the Angels.*	A fragment of a 'Crucifixion' resembling No. 57 in the Accademia.
Bettona.	*Picture Gall.*	A votive portrait.
,,	,,	Madonna between S. Manno and St. Jerome, with male and female patrons under her cloak, and with Angels above.
Bologna.	*Pinacoteca.*	The Assumption.
,,	*Church of S. Martino Maggiore.*	The Virgin in Glory.
Bordeaux.	*Picture Gallery.*	Virgin and Child enthroned with St. Jerome and four Angels, from S. Agostino, Perugia.
Borgo San Sepolcro.	*Cathedral.*	The Ascension of Christ.
Brussels.	*Royal Picture Gallery.*	Madonna, Christ, and St. John.
Caen.	*Museum, Hôtel de Ville.*	St. Jerome.
Cantiano.	*Church of Sta. Maria della Collegiata.*	The Holy Family.
Cerqueto.		Figure of St. Sebastian.
Chesterfield.	*Renishaw Hall.*	The Three Maries.
Città della Pieve.	*Santa Maria de Bianca.*	Fresco. The picture is inscribed: A.D. MDIIIJ.
,,	*Ch. of St. Peter.*	St. Anthony.
,,	*Cathedral. (Behind the high altar.)*	Virgin in Glory.
,,	*(First chapel on left.)*	Baptism of Christ by St. John.
,,	*(Right of high altar.)*	Virgin and Child seated on a throne, with St. John Baptist, St. John Divine, St. Domenic, and St. Francis.
,,	*Sta. Maria de Servi.*	A fragment of a 'Descent from the Cross.'
Corciano.		The Assumption of the Virgin.
Cremona.	*Church of S. Agostino.*	The Virgin with St. James and St. Augustine.
Dresden.	*Royal Picture Gallery.*	St. Crispin.
Fano.	*Church of Sta. Maria Nuova.*	The Annunciation.
,,	,,	The Virgin and Child.
Florence.	*Pitti Palace.*	Mary Magdalen.
,,	,,	Portrait of a Woman, sometimes called 'The Nun.' (*Panel.*)
,,	,,	The Entombment.
,,	,,	The Adoration of the Infant Christ.
,,	*Uffizi Palace.*	Portrait, believed to represent Francesco delle Opere.
,,	,,	Madonna and Child with two Saints.
,,	*Academy.*	Portrait of Don Biagio Milanesi, General of the Vallombrosan Order. 1499–1500.
,,	,,	Portrait of Don Baldassare, Monk of Vallombrosa. 1499–1500.
,,	,,	Christ on the Mount of Olives.
,,	,,	The Assumption.
,,	,,	The Crucifixion.
,,	,,	The Entombment.
,,	,,	The Descent from the Cross.
,,	*Chapter-House of Santa Maria Maddalena dei Pazzi.*	The Crucifixion.
,,	*Church of SS. Annunziata.*	Virgin and Child enthroned between St. John Baptist and St. Francis.
,,	,,	Assumption of the Virgin.
,,	*Church of La Calza.*	The Crucifixion.
,,	*St. Spirito. (West window.)*	Ascension.

Foligno.	*Church of La Nunziatella.*	The Baptism of Christ.
Frankfort.	*Staedel Gall.*	Virgin and Child with St. John.
Grenoble.	*Museum.*	SS. Sebastian and Apollonia, from the great altar-piece painted for S. Agostino, at Perugia.
London.	*National Gall.*	Virgin and Child and St. John.
,,	,,	The Virgin adoring the Divine Child.
,,	,,	The Virgin and Child and two Saints.
,,	,,	The Baptism of Our Lord.
,,	,,	The Adoration of the Shepherds.
,,	*Lord Battersea.*	Head of a Saint.
Lyons.	*Picture Gallery.*	The Ascension.
,,	,,	SS. Herculanus and James. Probably from S. Agostino, Perugia.
Macerata.		Madonna and Child with two Saints.
Marseilles.	*Picture Gall.*	The Family of St. Anne, or the Infant Saviour with His five Cousins.
Milan.	*Poldi Pezzoli Museum.*	Madonna and Child.
Montefalco.	*Church of St. Francis. (New Pinacoteca.)*	The Nativity.
Munich.	*Old Pinacothek.*	Vision of St. Bernard.
,,	,,	The Virgin adoring the Child.
,,	,,	Madonna and Child.
,,	,,	The Baptism of Christ.
,,	,,	The Resurrection.
Nantes.	*Picture Gall.*	Isaiah and Jeremiah.
,,	,,	Adoration of Christ.
Naples.	*Nat. Museum.*	Madonna and Child.
,,	*Duomo.*	The Assumption.
Panicale, Lago Trasimeno.	*Church of St. Sebastian.*	Martyrdom of St. Sebastian.
,,	*Church of St. Augustine.*	Virgin and Child.
Paris.	*Louvre.*	Virgin and Child.
,,	,,	The Holy Family.
,,	,,	St. Paul.
,,	,,	St. Sebastian.
,,	,,	A Combat between Love and Chastity.
,,	,,	Apollo and Marsyas.
Pavia.	*Certosa.*	A picture of six divisions of which the central one in the upper tier is alone by Perugino.
Perugia.	*Pinacoteca Vannucci.*	The Coronation of the Virgin.
,,	,,	St. Jerome and St. Mary Magdalen.
,,	,,	St. Sebastian bound to a Column and shot at by two Archers; above are two Angels.
,,	,,	Pietà.
,,	,,	The Baptism of Christ.
,,	,,	The Eternal Father seated and surrounded by Cherubs.
,,	,,	The Preaching of St. John Baptist.
,,	,,	The Marriage of Cana in Galilee.
,,	,,	The Adoration of the Magi.
,,	,,	The Offering of Christ in the Temple.
,,	,,	The Prophet David.
,,	,,	The Prophet Daniel.
,,	,,	The Birth of Christ.
,,	,,	San Lorenzo.
,,	,,	St. Louis the Bishop.
,,	,,	San Costanzo.
,,	,,	A Martyr.
,,	,,	St. Jerome.
Perugia.	*Pinacoteca Vannucci.*	St. Lucy.
,,	,,	San Nicola da Tolentino.
,,	,,	St. Monica.
,,	,,	Madonna with the Divine Child and Saints.
,,	,,	The Archangel Gabriel.
,,	,,	A Crucifixion.
,,	,,	St. James.
,,	,,	St. Jerome.
,,	,,	The Transfiguration.
,,	,,	The Virgin and Child.
,,	,,	The Virgin of Consolation.
,,	,,	The Virgin and Child.
,,	,,	St. John Baptist and four other Saints.
,,	,,	St. John the Divine.
,,	,,	St. Luke the Evangelist.
,,	,,	The Birth of Christ.
,,	*Duomo.*	Virgin and Child and Saints.
,,	*Church of S. Severo.*	Raphael's first fresco of 'Our Lord and many Saints,' to which Perugino made additions in 1521.
,,	*Church of S. Pietro.*	Pietà.
,,	*Nunnery of Sant' Agnese.*	The Eternal Father with SS. Sebastian and Rocu.
,,	,,	Crucifixion, with two Angels, the Virgin, and St. John Baptist.
,,	,,	The Virgin, with two Angels, St. Anthony the Abbot, St. Anthony of Padua, St. Elizabeth of Portugal, St. Elizabeth of Hungary.
,,	*Collegio del Cambio.*	(*Entirely decorated in fresco.*) First and third pictures. Twelve standing figures in groups of three, each group consisting of a Greek between two Romans. 1. Fabius Maximus, Socrates, Numa Pompilius. 2. Furius Camillus, Pittacus, Trajan. 3. Lucius Sicinius, Leonidas, Horatius Cocles. 4. Scipio, Pericles, Cincinnatus. Between these two great groups on a pilaster is the portrait of Perugino with this inscription: PETRVS PERVSINVS EGREGIVS PICTOR. On the end wall are representations of 'The Transfiguration' and 'Nativity.' On the right wall is a 'Group of Prophets and Sibyls,' Isaiah, Moses, Daniel, David, and Jeremiah, and opposite to them the Persian, Cumœan, Libyan, Tyburtine, and Delphic sibyls. Above them, in the clouds, surrounded by Cherubs and adoring Angels, is a representation of 'The Eternal Father.' Near the door is a fine standing figure of 'Cato,' and in the ceiling are medallions of the deities representing the seven planets set amidst a profusion of diversified arabesques.
Rome.	*Vatican. (Cappella Sistina.)*	St. Peter receiving the Keys.
,,	*(Stanza Dell' Incendio.)*	The ceiling painted by Perugia was spared by Raphael in 1508 when Pope Julius II. ordered the destruction of all existing work in order that Raphael might entirely complete the decoration. The ceiling is in four circular compartments.

Rome.	*Vatican (Pinacoteca.)*	The Resurrection.
„	„	The Madonna and Child.
„	„	SS. Placido, Flavia, and Benedict.
„	*Villa Borghese.*	St. Sebastian.
„	„	Virgin and Child.
„	*Villa Albani.*	Altar-piece.
Rouen.	*New Museum.*	Three small pictures, forming the predella of a large altar-piece formerly at San Pietro in Perugia, and painted for the church in 1495. They represent 'The Adoration of the Magi,' 'The Baptism,' and 'The Resurrection.' (472, 3, 4.)
Siena.	*Church of S. Agostino.*	The Crucifixion.
Sinigaglia.	*Monastery Ch. of Sta. Maria Della Grazie.*	Virgin and Child with Saints.
Spello.	*Church of Santa Maria Maggiore.*	Pietà.
„	„	Virgin and Child and Saints.
Stuttgart.	*Royal Museum.*	The Nativity.
Tarbes (Pyrénées).	*Picture Gallery.*	St. Lawrence.
„	„	Virgin and Child.
Toulouse.	*Picture Gall.*	St. John the Evangelist and St. Augustine.
Trevi.	*Church of Santa Maria Delle Lacrime.*	The Adoration of the Magi.
Verona.	*Museo Civico.*	The Madonna adoring the Christ.
„	„	The Adoration of the Magi.
Vienna.	*Picture Gall.*	The Baptism of Christ.
„	„	St. Jerome.
„	„	Madonna and Child.
„	„	Madonna and Child.
„	*Lichtenstein Gall.*	Nativity.

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G. C. W.

VANNUCCHI. See ANDREA D'AGNOLO.

VANNUTELLI, SCIPIONE, Italian painter; born at Rome in November 1834; studied at Vienna under Würzinger, and completed his art education by residence in Vienna, France (where he worked with Heilbuth), Holland, and Spain. He painted historical subjects, such as 'Mary Stuart on the Scaffold' and 'Gabrielle D'Estrées'; also genre pictures and portraits. He obtained several decorations, and a Paris medal of the third class in 1864. He was a corresponding member of several academies. He died at Rome, May 19, 1894.

VANSOMER. See SOMER.

VAN 'T WOUDT, JOHN, son of Cornelius, born at the hamlet of 't Woudt near Delft, settled at Leiden in 1594 and married Aechte van Eyck. Painted historical subjects and portraits.

Rotterdam.	*Dr. Obreen.*	The Capitulation of Weinsberg in 1140.

Authority: Van Riemsdijk, in 'Oud Holland,' XIV., 1896. W. H. J. W.

VANTE. See ATTAVANTE.

VANUDEN. See UDEN.

VANVITELLI (or VANVITEL). See WITTEL.

VANZO, JACOPO DA. See AVANZI.

VAPRIO, AGOSTINO ZENONE DA, a member of a family of artists who came from Vaprio on the Adda, in Milanese territory. He worked principally at Pavia, and a small altar-piece bearing his name and the date 1498 is still in existence there in the church of S. Primo. Robolini mentions an altar-piece by him in the church of S. Michele, signed and dated 1486, and he is known to have painted a picture for the church of S. Giovanni. A lunette on panel, which originally came from S. Giovanni, but was removed in 1829 to SS. Filippo and Giacomo, may have formed part of this altar-piece. Six other members of the family were painters, and were working, principally as decorative artists, in the second half of the 15th century. C. J. Ff.

VAPRIO, COSTANTINO ZENONE DA, the most celebrated member of the above-named family of artists. His name first occurs in 1453, at which date he was in the service of Francesco Sforza, Duke of Milan; he appears to have enjoyed the favour of this prince and of his son Galeazzo Maria, who on one occasion speaks of him as his beloved friend. In 1469 Costantino was painting in the Castello at Milan; in 1474–76, in company with Foppa and others, in the Castello of Pavia and in a church outside that city; he was also employed by the Sforzas in decorative works as a painter of bardes, of armorial bearings, banners, &c., and his name appears frequently among the artificers connected with the building of the Cathedral at Milan. From a document of 1481 we learn that he was as highly esteemed by the young Duke Gian Galeazzo, or rather by his uncle the Regent Lodovico il Moro, as he had been by the two former rulers of the Duchy. By his contemporaries Costantino was also much thought of, and Lomazzo mentions him in one of his sonnets in very eulogistic terms. No works by him have thus far been identified. C. J. Ff.

VARALLO, TANZIO DI. See TANZIO.

VARANA. See GUARANA.

VARCO, ALONSO DE, was born, according to Palomino, at Madrid, in 1645, and was a disciple of José Antolinez. He painted landscapes in the style of his instructor, and was much employed for the convents and the private collections of Madrid, in which city he died in 1680.

VARCOLLIER, OSCAR, painter, was born at Rome of French parents in 1820. He was a pupil of Paul Delaroche, and worked in Paris, where he

gained a medal of the third class in 1846, and where he died in the same year.

VARDY, JOHN, well known as an architect, was also an engraver, and has left a spirited print representing the hall at Hampton Court. He died in 1765.

VAREGE, ——, was a close imitator, if not a scholar, of Cornelis Poelenburg. He flourished about the middle of the 17th century. He painted small landscapes with figures, generally on copper. He is not noticed by the Dutch or Flemish writers, and, from his name, it may be conjectured that he was of French origin.

VARELLA, FRANCISCO, a Spanish painter, was born probably at Seville, about the end of the 16th century. He was a scholar of Pablo de las Roelas, and painted history with some success. He was employed in 1618 by the Carthusians of Santa Maria de las Cuevas to make copies of certain pictures painted by Gaudin for the Grande Chartreuse, Grenoble. Bermudez notices a 'Last Supper,' in the church of San Bernardo, signed with his name, and dated 1622, as one of his best works. Others are his pictures of the 'Martyrdom of S. Vincent,' in the church dedicated to that saint; and an altar-piece representing St. Michael, in the convent of La Merced. There are also several of his pictures in the private collections at Seville, where he died in 1656.

VARENNE, —— DE, a French painter of the 18th century, details as to whose life are unknown. He exhibited at the Salon in 1796-1798. The Angers Museum possesses a portrait by him.

VARENNE, CHARLES SANTOIRE DE, painter, was born in Paris in 1763, and was a pupil of Joseph Vernet. He settled in Poland, where he held the post of Professor at the Academy of Warsaw. He exhibited occasionally at the Salon in the early part of the 19th century. He died in Russia in 1834. His daughter DOROTHÉE, born in Paris about 1804, painted flowers and miniatures, and was a pupil of Redouté.

VARGAS, ANDRES DE, was born at Cuenca in 1613, and went while young to Madrid, where he studied under Francisco Camilo. Camilo obtained him commissions from churches and private persons. In the latter part of his life he practised at Cuenca, and died there in 1674.

VARGAS, LUIS DE, one of the most eminent Spanish painters of the 16th century, was born at Seville in 1502. Having acquired the elements of art in his native city he went to Rome, where his attention was mainly given to the works of Perino del Vaga. In all he passed twenty-eight years in Italy, returning to Spain about the middle of the century. The first picture he painted after his return was a 'Nativity,' for Seville cathedral, which still exists in the chapel for which it was painted. The date of its execution, 1555, Bermudez found in the records of the chapter, and the picture is inscribed *Tunc discebam Luisius de Vargas.* The better works of Vargas were painted in fresco, and unfortunately little of them now remains. Among the most remarkable was a Christ bearing His Cross, called 'La calle de la Amargura,' ('The Street of Bitterness,') which he painted in 1563-8. Criminals going to execution were allowed to stop before this picture to perform their devotions. About thirty years after its completion, it was repaired by Vasco Pereira, a Portuguese artist. The 'Last Judgment,' painted for the Casa de la Misericordia, is a wreck. The same fate has befallen the figures of the Apostles, Evangelists, and other Saints, which he painted in the cathedral tower in the last year of his life. Of his pictures in oil, the most admired is a genealogy of Christ, in which Adam is represented adoring the Virgin. It is called 'La Gamba,' ('the Leg,) on account of a much admired limb of the patriarch, as to which an ill-founded story used to be told that Perez Alesio had declared one limb of the Adam to be worth more than the whole of his own 'St. Christopher.' The portraits of De Vargas are excellent. He died at Seville in 1568.

Luis de Vargas was mild, benevolent, and charitable, suffering with patience the attacks and injuries of his rivals. In his house he led the life of an anchorite. At his death they found in the chamber to which he used to retire for his devotions, hair shirts, scourges, and other instruments of mortification, and even a coffin in which he was accustomed to repose and ruminate on death. And yet he could make a joke. A bad artist having painted a 'Christ on the Cross,' asked his opinion of the figure; Vargas replied, "It is well; it seems to be saying —Lord, forgive them, for they know not what they do."

VARIN, CHARLES NICOLAS, draughtsman and engraver, was born at Châlons-sur-Marne in 1741. He was the son of JEAN BAPTISTE VARIN, an engraver and chaser on metal. He studied engraving under Pierre Quentin Chedel, and also studied painting. For a time he directed a school of art founded by his father at Châlons, and was also curator of the Châlons *musée.* He eventually settled in Paris, and worked in conjunction with his brother Joseph, occasionally forwarding the plates of other engravers, notably those of Saint Aubin. He also produced several independent plates after Teniers, Wouwerman, Fragonard, Le Prince, &c.; and the costume plates for the 'Tableau de l'Empire Ottoman,' by D'Ohosson Mouradja, published in 1787. Varin died at Châlons, February 22nd, 1812.

VARIN, JEAN, (or WARIN,) a French draughtsman and engraver of the 17th century, better known as a medallist, was born at Liège in 1604, and died in 1672. In his last years he was superintendent of public buildings, and master of the mint.

VARIN, JOSEPH, an elder brother of Charles Nicolas Varin, was born at Châlons-sur-Marne in 1740. He studied under P. Q. Chedel and the Chev. de la Touche, at Châlons, and won medals of honour for his series of plates from the Rheims fêtes in 1765, on the occasion of the inauguration of a statue to Louis XV. in that city, and also for his large map of the Duchy of Burgundy. In both of these he was assisted by his brother, Charles Nicholas (*q. v.*). In 1760 the brother had settled in Paris, where they worked in conjunction. In 1791 they sent to the Salon a view of the Palais-Royal, and a perspective of a proposed *place* in Bordeaux. Joseph furnished plates for many publications of the day, among which we may name: the greater number of the plates for Blondel's 'Treatise on Architecture,' Montalembert's 'Treatise on Fortification,' Belin and Berthier's 'Instruction for the Royal Navy;' for the 'Voyage Pittoresque' of the Abbé St. Non, for Choiseul Gouffier's 'Travels in Greece,' for Cassas' 'Travels in Syria, Judæa, and Lower Egypt,' and for 'Architecture in relation to Art and Legislation,' by Ledoux. He also engraved the plates of antiquities for Sabbatier's 'Dictionary of Greek and Latin Authors.' He died in Paris,

September 7th, 1800. Charles and Joseph Varin claimed descent from Jean Varin, the medallist.

VARIN, Joseph, the younger, draughtsman, engraver, and lithographer, born at Châlons-sur-Marne in 1796, was the son and pupil of Charles Nicolas Varin. In his youth he served in the army, and was wounded at Waterloo. After the peace he was employed as superintendent of works at the Château de Neuilly. He was afterwards for a time professor at the Art School of his native town, but in 1820 came to Paris to study lithography under Chasteau. Finally settling at Châlons, he died there June 6th, 1843. He engraved and lithographed a few plates after Raphael and Girodet, and two plates from his own design are mentioned, one, an engraved portrait of the little King of Rome, the other an allegorical lithograph called 'La Patrie des Souvenirs,' proofs of which were sold for the benefit of the Poles.

VARIN, Pierre Adolphe, French engraver, born at Châlons-sur-Marne, May 24th, 1821; became a pupil of Rouargue and of Monvoisin; one of the most industrious and conscientious of modern French etchers and engravers. We may mention as examples of his art the illustrations to works by Didron and Viollet-le-Duc, and his reproduction, *au burin*, of Leopold Roberts' 'Moissonneurs.' He also published works which dealt with the technique of engraving. He obtained a third-class medal in 1861. He died at Château Thierry in October 1897.

VARIN, Pierre Amadée, engraver and painter, the son of Joseph Varin the younger, was born at Châlons-sur-Marne in 1818. He was a pupil of Monvoisin, and worked in conjunction with his two brothers, Pierre Adlophe and Eugène Napoleon, well-known engravers still practising in Paris. Many of his works were exhibited at the Salon between 1843 and 1882. He died at Crouttes (Aisne) in October 1883.

VARIN, Quentin, a French painter of the early 17th century, born at Beauvais, is now remembered chiefly as the first master of Nicholas Poussin. He studied at Beauvais and Amiens, and afterwards practised in Paris. He was presented to Marie de' Medicis, and commissioned to carry out decorations in the Luxembourg. Terror of the dangers of a court led him, however, to abandon the commission, and to go into hiding, with the result that Rubens was employed in his place. In the church at Les Andelys there are an 'Assumption' and a 'S. Vincent' by him; in S. Germain des Prés, Paris, a 'Presentation in the Temple.'

VARLEY, Cornelius, water-colour painter and younger brother of John Varley, was born at Hackney, November 21, 1781. He was only ten years old on the death of his father, and was adopted by his uncle, Samuel Varley, a manufacturer of scientific instruments and apparatus. In his new home the boy acquired some knowledge of optics and chemistry, and seemed to show an inclination for mechanics, but about 1800 he left his uncle in consequence of some family disagreement, went to live with his brother John, and applied himself to the study of art. The two brothers were among the little band of distinguished painters who in their early days met at Dr. Monro's house in Adelphi Terrace. In 1801 they sketched together in Norfolk, and in 1802 in North Wales. Cornelius Varley first exhibited at the Royal Academy in 1803 and 1804, and later from 1819 till 1850 was an occasional contributor; he also sent works from 1826 to 1844 to Suffolk Street. He was a foundation member and a zealous supporter of the Water-Colour Society till his resignation in 1820, exhibiting in all fifty-nine works. His pictures were chiefly classical landscapes, with architecture and groups of figures. He was a member of the Sketching Club, and, like his brother, had a good practice in London as a teacher of drawing. He never lost his early interests in scientific pursuits, and in 1814 became an active and useful member of the Society of Arts. In 1811 he invented and patented a "graphic telescope," for which he received, forty years later, a gold medal at the Great Exhibition of 1851. He also made considerable improvements in optical instruments, receiving from the Society of Arts a gold medal for his construction of a microscope, and two silver medals for machinery for grinding and polishing specula. He was an etcher as well as a painter, and was also one of the first to experiment with the then newly-discovered art of lithography. His 'Etchings of Shippings,' issued from 1809 to 1811, contains three lithographs. He died at Highbury, October 2, 1873. His remaining works were sold at Christie's on July 15, 1875. Among his best works we may name:

A Mountain Pastoral. 1809.
The Sleeping Shepherd. 1810.
Evening. 1811.
Palæmon and Lavinia. 1811.
View of Ardfort, Ireland. 1815.
After Sunset, North Wales. 1803. (*Victoria and Albert Museum.*)
Coast Scene, Merionethshire. (*Do.*)
Ruins of Troy. 1819.
The Vale of Tempé. 1820.

M. H.

VARLEY, John, landscape painter in water-colour, was born at Hackney on August 17, 1778. Owing to his father's objection to what he called the bad trade of limning, John Varley was apprenticed at the age of thirteen to a silversmith. On his father's death shortly afterwards he was placed with a law stationer, and was given every encouragement by his mother to study art. For a time he obtained employment with a portrait painter in Holborn, and studied under Charles Joseph Barrow at an evening school. J. Preston Neale, a fellow-artist and a friend at this period, writes: "Poor Varley began the world with tattered clothes and shoes tied with string. Yet nothing could damp the ardour of this determined great man. He was ever with his pencil, either drawing from nature, or copying the works of distinguished masters." With his teacher, Barrow, he visited Peterborough on a sketching expedition, and one result was 'A View of Peterborough Cathedral,' which formed his first exhibit at the Royal Academy in 1798. His practice as a landscape painter now advanced considerably, and in 1798 and 1799 he travelled in North Wales with G. Arnald, finding fresh subjects. With Girtin and Turner he was one of the group of painters who met at the house of Dr. Monro, where the foundations of the true English water-colour school were laid. From 1799 to 1804 he exhibited yearly at Somerset House, mainly views of Wales. Along with his brother Cornelius he was one of the original members of the old Water-Colour Society. He was a most prolific worker, and from 1805 till his death exhibited under the society's auspices a grand total of more than

700 drawings, the large majority being again of Welsh scenery. His style was powerful and expressive; he eschewed the use of body colour, and worked in broad masses without stippling, somewhat in the manner of Girtin. Working in the middle period of the water-colour school, before the full development of the art, he yet remains one of its most prominent exponents. He also taught drawing, and numbered among his pupils, Turner of Oxford, David Cox, Linnell, and Mulready, while many other famous artists owed much to his advice and encouragement. In the course of his lessons he made many quaint and incisive comments. "Nature," he would say, "wants cooking"; or, "Did you ever notice a barber sharpen a razor? That's what it wants, the decision and the whacks." For the use of his students he published in parts, from 1816 to 1821, 'A Treatise on the Principles of Landscape Drawing'; in 1818, 'Precepts of Landscape Drawing'; and in 1821, 'A Practical Treatise in the Art of Drawing in Perspective.' He was fond of casting nativities, and was a keen student of astrology, as is shown by his 'Treatise on Zodiacal Physiognomy,' published in 1828. With William Blake he formed a close friendship, and was strangely fascinated by his mystical ideas. It was in his company and under his encouragement that Blake drew the series of 'Visionary Heads.' Though Varley worked assiduously and had a good teaching connection, he failed to secure a competence, and his later years were disturbed by pecuniary difficulties. He ended life as he began, with tattered clothes and shoes tied with string, and died on November 17, 1842. About fifty of his water-colour drawings belong to the Victoria and Albert Museum, among them being his 'Pass of Llamberis' (1803), 'Beddgelert Bridge' (1805), 'Holy Island and Lindisfarne' (1811), 'Frognal, Hampstead' (1826), 'River Scene' (1840), 'Bolton Abbey' (1842), 'High Street, Conway,' and an illustration to the 'Bride of Abydos.' M. H.

VARLEY, William Fleetwood, water-colour painter, was born in 1777? He was the younger brother of John Varley, under whom he made his first studies in art. He exhibited at the Royal Academy at intervals from 1804 to 1817. He practised as a teacher of drawing in Cornwall, at Bath, and at Oxford, in which city he was nearly burnt to death through a foolish frolic of some of his pupils. He never recovered the shock, and, falling into ill-health, gave up work and became dependent on a son-in-law. He died at Ramsgate, February 2, 1858. Works:

A Welsh Mountain scene. (*South Kensington Museum.*)
S. Michael's Mount, Cornwall. (*Do.*)
(*And three others.*)

VAROTARI, Alessandro, called Il Padovanino, the son of Dario Varotari, was born at Padua in 1590. Ridolfi, who wrote when this artist was still living, after alluding to his sister Chiara, tells us that Alessandro, while still a young man, found his way to Venice in the year 1614, and gave proof there of his talent by his paintings, especially those in S. Giustina—displaying the life of that Saint and of S. Magno—and in S. Maria Maggiore, by a great historical painting of the victory obtained by the Camothesi, through the miraculous help of the Virgin, over the Normans. At Venice he obtained the nickname of *Il Padovanino*, and, having already studied Titian at Padua, he had every facility at Venice to base his art upon that Master, though there seems to me little doubt that the creations at Venice of his father Dario's teacher, Paolo Caliari, came to influence him. The memories of the best Venetian art were thus a tradition within the Varotari family; and, if we compare Alessandro's work with that of many of his contemporaries, we see at once what a saving influence this must have been. His colouring is rich and full of Venetian splendour; there is a quality of opulence within his brush work, and his flesh tints seem to recall something of that lost golden colouring of Titian. Greater, perhaps, as a colourist than as a draughtsman, in this too he only followed Venetian tradition; and his female figures are often of a singular and individual beauty. The 'Vanità' and 'Eurydice,' the stately full-formed women of the 'Marriage of Cana,' the 'Minerva' of the Villa Borghese (with the marvel of her golden flesh colouring), and the Venus beside Love within the Louvre, may serve as instances among these, which are not unworthy to stand beside the women of Titian and Veronese, or those lovely female saints whom Sebastiano painted, in the ripest moment of Venetian art, within S. Giovanni Chrisostomo. The Venice Academy is rich in Alessandro's works—the 'Vanità,' 'Herodias,' 'Darius' Wife,' 'Orpheus and Eurydice' and 'Rape of Proserpine' being good examples, while the 'Saint in Deacon's Orders' is a fine religious painting, and the 'Marriage of Cana' a vast decorative creation. Typical of his lovely blonde women is the 'Venus' of the Louvre; and a fine copy of Giorgione's 'Venus' in the Cambridge Fitzwilliam Museum is attributed to his hand. The National Gallery has two of his paintings, and in the Museo Civico of Verona there are two more—'A Man and Woman playing Chess' and a 'Bacchanalian Scene' of Mænads and children, a fine canvas which, in spite of the cleaning it badly requires, shows something of his superb handling of flesh painting, as well as his uniformly fine treatment of landscape. Alessandro Varotari's life was spent mostly at Venice and his birthplace, Padua. He died at Venice in 1650. Among the best of his works are the following:

Bergamo.	*S. Andrea.*	Ceiling.
Dresden.	*Gallery.*	Judith with the Head of Holofernes.
Florence.	*Uffizi.*	Lucretia.
Hanover.	*Museum.*	Diana and Calisto.
London.	*Nat. Gallery.*	Cornelia and her Children.
,,	,,	Boy and Bird (*? after Titian*).
Paris.	*Louvre.*	Venus and Cupid.
Rome.	*Villa Borghese.*	The Toilet of Minerva.
Venice.	*Carmine.*	Miracle of S. Liberale.
,,	*S. M. di Salute.*	Madonna.
,,	*St. Mark's Library.*	Astrology.
,,	*S. Tomà.*	Altar-piece.
,,	*Academy.*	Marriage of Cana.
,,	,,	Vanità.
,,	,,	Herodias.
,,	,,	Orpheus and Eurydice.
,,	,,	Rape of Proserpine.
,,	,,	Darius' Wife.
,,	,,	Miracle of a Deacon.
,,	,,	A Jewish Mother and her Child.
,,	,,	The Virgin in Glory.
Verona.	*Museo Civico.*	Man and Woman playing Chess.
,,	,,	Triumph of Bacchus.
Vienna.	*Gallery.*	Holy Family.
,,	,,	The Woman taken in Adultery.
,,	,,	Judith. S. B.

VAROTARI, Chiara, daughter of Dario Varotari, from whom she had her first instruction in art. She practised painting in Padua and Verona.

Ridolfi speaks of her with high praise—"This most worthy lady (*Valorosa Donna*) has given to our admiration many excellent portraits, and other proofs of her talent." Boschi commends her work in this direction, and the Uffizi Gallery, among its gallery of artists, contains her 'Self-portrait.' Chiara was also a poetess, and the author of 'An Apology for the Female Sex,' whose title seems almost a work of supererogation. Ridolfi tells us that she resembled the illustrious ladies of antiquity, and adds she declined to live with her brother. Chiara Varotari was still living in 1600. S. B.

VAROTARI, Dario, painter, sculptor and architect, was born at Verona in 1539. Ridolfi, who gives an account of his life and works, tells us that his family took its origin "from Argentina, a noble city of Germany, and held the name of Varioter." (This was probably "Weyrother" in German; and it is considered that their birthplace may have been Augsburg or Strassburg.) The Lutheran heresy having broken out badly in that locality, Theodoric Varioter, who favoured the Catholic party, was "so persecuted by the heretics that he left his native place, and, having settled in Verona, changed his Christian name to Theodoro, and his surname to Varotari." He was the father of our Dario Varotari, who seems to have known Paolo Caliari at Verona, and while still young to have practised painting under his guidance. Later we find Dario established at Padua, and from there making frequent visits to Venice, where he married a Venetian girl, and would, apparently, have settled, but that his health compelled him to return to Padua. Here he was busy upon historical paintings in the Hall of the Podestà, and, Ridolfi tells us, painted in S. Agatha, S. Egidio, the Church of the Graces (Chiesa delle Gratie), the Rosario, S. Agostino, "and when in the Carmine he worked upon certain Sybils and Prophets." Dario's works in S. Egidio of Padua still remain. Later he went to Venice, and was employed with the painter Aliense upon the ceiling paintings of the SS. Apostoli, painting scenes from the Acts of the Apostles. He was employed by the Venetian "Signori Pisani" in their palace at Polesine upon classic decorative subjects ('The Labours of Hercules'), and by the Mocenigi similarly at Dolo, with scenes from their family story, "which approach" (says Ridolfi) "very closely to the handling of Veronese." Dario was also an architect, and besides laying out their gardens and fountains for the Mocenigi at Dolo, built, among others, a palace at Battaglia upon the Brenta for his friend Doctor Acqua-pendente—a name worthy of Goldoni. He seems to have suffered constantly from ill health, and the result of trying in turn all the most famous doctors of Padua seems to have been merely that he got worse instead of better. Finally, when visiting Doctor Acqua-pendente in his palace on the Brenta, he sustained an injury while painting, which resulted soon afterwards in his death in the year 1596. The influence of both Titian and of his teacher, Paolo Caliari, appears in his work. The Venice Academy contains a 'Visitation of St. Elizabeth' by his hand. S. B.

VAROTARI, Dario, the younger, was the grandson of the above, and son of Alessandro Varotari, being born in 1610. Though he was a physician he practised painting also, his portraits being very popular in his day; but we may consider him in this direction more probably as a gifted amateur. He gave attention also to poetry and to engraving; and two portraits engraved by him—one of these being of his grandfather, Dario. Varotari—are mentioned by Bartsch. The early and middle part of the seventeenth century is when this gifted descendant of a most gifted family was flourishing. S. B.

VASARI, Giorgio, painter, architect, and writer, was born on July 30, 1511, in the town of Arezzo in Tuscany. His imperishable claim on posterity rests on his authorship of the famous 'Lives of the most eminent Painters, Sculptors, and Architects.' In his life of Luca Signorelli, his famous kinsman, Vasari has described a visit of his father to the master of Cortona, in which, after looking at the child's drawings, Luca had advised his parent to let him pursue the study of design; and, turning kindly to the little Giorgio, said to him—"Study well, little kinsman." The advice was taken to heart by both hearers. Giorgio gained his first art instruction at Arezzo from Guglielmo da Marietta, copied busily in the churches of Arezzo, and pursued his literary education at the same time under the charge of Messer Giovanni Pollastra. The results of this training showed to advantage when, in 1523, the Cardinal of Cortona stopped at Arezzo on his way to Florence; for before this illustrious visitor the small Giorgio, then a child of twelve, seems to have recited the best part of Virgil's 'Æneid,' besides holding a "private view" of his artistic efforts. Cardinal Passerini, evidently impressed by the acquirements of this infant prodigy, suggested his going to Florence. The offer was promptly accepted, and Giorgio placed himself under Michelangelo; while he studied the Humanities in the company of Ippolito and Alessandro de' Medici. Later Cellini's rival, Baccio Bardinelli, became his master, and Francesco Salviati's friendship formed a lifelong tie. A change in the political kaleidoscope altered this busy life of study; the Medici were thrust forth to exile, and Giorgio returned to Arezzo to copy the Giottesques. The lad of eighteen was already an indefatigable worker, and he went on to Rome in the suite of the Cardinal Ippolito de' Medici. Here, in the congenial company of Francesco Salviati, he devoted himself to enthusiastic study of the city's art treasures. In his long and busy life Vasari shows himself always a strenuous worker. Painting, architecture, Court duties must have filled up every moment of his day; yet he was always up to time with his contracts, and he approached his great literary achievement, the 'Lives,' in the same spirit of serious research and sustained effort. Overstudy in Rome resulted in serious illness; but he soon recovered in the pure air of his native Arezzo, and finding his way back to Florence, where the Medici were now in power, was well received by the new Duke, Alessandro, and placed under Ottaviano de' Medici's special protection and patronage. It was after the death of Cardinal Ippolito that Vasari turned his attention to architecture, and gained useful experience in the decorations which he helped to arrange upon the visit to Florence of the Emperor Charles V. But with the assassination of Duke Alessandro, who had proved a most generous patron, his good fortune became again clouded. Cosimo, the new Duke, was not too friendly, and by Ottaviano's advice Vasari decided to leave Florence. He says himself—"Having thus in a few years lost Pope

Clement, Ippolito, and Alessandro, I resolved by the advice of Messer Ottaviano to follow no longer the fortune of Courts, but to think of Art alone." This good resolve lasted at least for a while; and three quiet summers were spent upon the hillsides of Camoldoli. It was here that he met Bindo Altoviti, the great Roman financier and patron of art, who proved a most valuable friend. In 1541 he visited Correggio's paintings at Parma, was the guest of Giulio Romano at Mantua, and enjoyed Aretino's friendship at Venice; while the winter following saw him at Rome in the house of Altoviti, for whom he was painting a 'Deposition.' The introduction to Cardinal Farnese marks an important point in the life of Vasari. It was not merely that this prelate—the greatest art-patron of Rome in his day—gave Vasari his commission to paint the frescoes of the Cancellaria; but he also suggested to him at some banquet the idea of the famous 'Lives.' This great work was completed in 1547, revised by Annibale Caro (for whom he painted a 'Venus and Adonis') and others as to style, and published, in 1550, with a dedication to "The Most Illustrious and Most Excellent Lord Cosimo de' Medici, Duke of Florence." Vasari had now married, on the advice of Cardinal de' Monti, later Pope Julius III., and had been busied on this Pope's Villa Giulia without Rome; but in 1553 he definitely entered the service of Duke Cosimo at Florence, and remained in that service, with sometimes a brief leave of absence, as in 1567, till the end of his life. His knowledge of architecture now proved invaluable. The stern mediæval palace was to be transformed into a ducal residence; and the clever artist must raise ceilings, throw open wide staircases, and cover the walls of the great sala with frescoes we could well have spared. Vasari could always be relied on to "rush" a decoration, and keep contract time; and this work was ready for the marriage of Cosimo's eldest son to the Arch-Duchess of Austria, when the artist was needed again in the decorations which were to grace the splendid nuptials. His architectural work of the same period is important. He seems to have been well treated by his ducal patron. A house was given to him in the Borgo S. Croce, and he held the office of Gonfaloniere of Arezzò, with the privilege of appointing a substitute in his absence. In 1567 he obtained leave of absence, which he spent in visiting Rome to see Pope Pius V., who consulted him on the plans of St. Peter's, and in building a chapel in Arezzo which he decorated in fresco, and where he was afterwards buried.

Yet all the while he was busy collecting fresh material to be added to his 'Lives'; while in 1570 he was again in Rome, painting the historical decorations of the Sala Regia, and from this time he was torn between Rome and Florence, with patrons in each place who needed his services. The Duke had just placed within his hands the commission to decorate in fresco the cupola of the Florentine Duomo, which Giorgio believed was to set the seal upon his life-work in painting. But the Pope now insisted on having his Sala Regia completed, and poor Giorgio, though at last showing a little temper, had to hurry off to Rome. Here again he carried through his decorations up to time; and on Corpus Domini of 1573 the Sala Regia was thrown open to the public. In the midst of the triumph of his completed work an offer now came to him from King Philip of Spain to visit Madrid. But Vasari had to refuse; and he died a year later (June 27, 1574), still busied with his work upon the nearly completed frescoes of the cupola of S. Maria del Fiore at Florence. His painting, though it was probably what he attached most importance to in his own estimate of his achievement, is what has least withstood the changes of style and critical taste. His work in architecture, to which Michelangelo earnestly commended him to devote his attention, is of considerable interest. The Palace of the Uffizi was due to him, with its corridor which still connects it with the Pitti Palace, and which was thrown by him across the Arno in five months. The changes which he made in S. M. Novella of Florence,—by the removal of the rood screen, and throwing out of side chapels,—and in S. Croce of that city, it is difficult to regard approvingly. At Pistoja he built the cupola of the Madonna dell Umiltà, and at Pisa the Palace of the Knights of St. Stephen; while at Arezzo the Badia de' Cassinensi and the Casa Montanti (formerly his own house) are due to his design. The 'Lives of Painters, Sculptors, and Architects' is his monument. Whatever its defects and omissions it is a work of stupendous industry, a most precious record of the great epoch in the world's art. The first edition appeared in 1550, the second in 1568, a later one in 1648, and a fourth at Rome in 1749 with Bottari's notes. More modern editions have been those of Passigli (Florence, 1832-8); of Le Monnier (Florence, 1845-56); and of Sansoni (Florence, 1878-85), edited and annotated by Gaetano Milanesi. The English version of Vasari's 'Lives' forms part of Bohn's Standard Library; and there is a selection of 'Seventy Lives' from Vasari's work edited and annotated by E. H. and E. W. Blashfield and A. A. Hopkins (London, 1897). Vasari's lesser writings, his 'Letters' and the 'Ragionamenti' (published in 1588 after his death) between himself and his Duke in different rooms of the Palace, as well as his account of the decorations for the wedding of Francesco de' Medici and Giovanna d'Austria, will be found carefully collated in the last volume of Milanesi. Among his most interesting paintings are the following:

Arezzo.	*Academy.*	Banquet of Ahasuerus.
,,	*Pinacoteca.*	Virgin and Saints.
Berlin.	*Museum.*	Portrait of Cosimo I.
Bologna.	*Pinacoteca.*	Supper of St. Gregory.
,,	,,	Christ with Martha and Mary.
Dresden.	*Gallery.*	Pietà, or 'Deposition from the Cross.'
Florence.	*S. Croce.*	Christ bearing His Cross.
,,	,,	The Last Supper.
,,	*S. Maria Novella.*	Crucifixion.
,,	*SS. Annunziata.*	St. Luke painting the Virgin.
,,	*Accademia.*	Vision of Count Ugo.
,,	,,	Birth of the Virgin.
,,	*Uffizi Gallery.*	His own portrait.
,,	,,	Portrait of Lorenzo il Magnifico.
,,	,,	Portrait of Alessandro de' Medici.
,,	*Pitti Palace.*	Temptation of St. Jerome.
,,	,,	Holy Family, SS. Joseph and Elizabeth behind.
Liverpool.	*Royal Institute.*	SS. Peter, Paul, and Jerome.
Lucca.	*Chiesa del Carmine.*	The Conception.
,,	,,	Charity, with several Children.

Hanfstängl photo] [*Vienna Gallery*

CHRIST DRIVING THE TRADERS FROM THE TEMPLE

Madrid.	*Museo del Prado.*	Virgin and Child, with two Angels.
Naples.	*Cathedral.*	The Nativity.
Paris.	*Musée du Louvre.*	The Annunciation.
Rome.	*S. Pietro in Montorio.*	Conversion of St. Paul.
,,	*Galleria Borghese.*	Lucrezia.
,,	,,	Leda with the Swan.
Siena.	*Academy.*	Resurrection of Christ.
,,	,,	Eneas escaping from Troy (*school picture*).
Vienna.	*Gallery.*	Holy Family.
,,	,,	Christ in the Temple.

Also in Buda-Pesth, Leipzig, Parma, Munich, &c.

VASARI, LAZZARO, great-grandfather of the historian Vasari, was born at Arezzo in 1399. He was a friend and co-worker of Piero della Francesca. Early in life he painted nothing but small ornamental figures in armour, banners, and the larger pictures of other artists; but at a later date he worked in fresco both at Arezzo and Perugia, and furnished designs to the glass painter Fabiano Sassali for the 'Madonna' and 'Resurrection' windows in the Madonna delle Grazie, Perugia. Lazzaro died in 1450. His son GIORGIO, grandfather to the biographer, also worked at Arezzo as a modeller and painter of pottery. He died in 1481.

VASCELLINI, CAJETANO or GAETANO, (or VACCELLINI,) an Italian engraver, was born at Castello San Giovanni, in the Bolognese, about 1745. He learned the principles of design from Ercole Graziani, was instructed in engraving by Carlo Faucci at Florence. He etched some original portraits of distinguished Florentines, and also engraved after various Italian masters. The following are among his principal plates:

Andrea del Sarto.
Daniello Ricciarelli da Volterra.
Cosimo I.; *after the statue by Giovanni da Bologna.*
S. Joseph and S. Francis of Paula; *after Seb. Conca.*
The penitent Magdalene; *after F. Furini.*
Venus; *after Titian.*
Danaë; *after the same.*
The Last Supper; *after L. Signorelli.*

VASCIBRACCI. See VASSILACCHI.

VASCO, GRAN. See FERNANDEZ.

VASCO PEREIRA. See PEREIRA.

VASCONI, FILIPPO, who flourished about the year 1720, engraved several views of Venice and its neighbourhood.

VASI, GIUSEPPE, Cavaliere, designer and engraver, was born at Corleone in Sicily in 1710. He was at first a painter, but afterwards went to Rome and studied under Sebastian Conca, P. L. Ghezzi, and Juvara. He engraved some of the designs for the decorations set up at the coronation of Ferdinand of Naples. He was employed on several views of the Harbour of Ancona for Benedict XIV., which confirmed his reputation. After this followed plates from the façades of San Giovanni in Laterano and Santa Maria Maggiore, and, for Charles III., of the Festivities on the birth of his son in 1745, which procured him the post of engraver to the court of Naples. He was also made a Knight of the Golden Spur. He died at Rome in 1782. He engraved some hundreds of plates from the buildings of that city, and also painted in the Farnese and Caprarola Palaces. Piranesi was his pupil.

VASLET, LEWIS, miniature painter, practised at York and Bath, towards the close of the 18th century. He was an occasional exhibitor at the Royal Academy, his last contribution being there in 1782.

VASQUEZ. See VAZQUEZ.

VASSALLO, ANTONIO MARIA, was a native of Genoa, and flourished about the year 1650. He was a scholar of Vincent Malo, of Cambray, who had studied under Rubens. Vassallo painted landscapes, animals, fruit, flowers, &c., which were well coloured, and touched with freedom. He also gave proof of considerable ability in historical subjects, but died young.

VASSEUR. See LE VASSEUR.

VASSILACCHI, ANTONIO, (or VASCIBRACCI,) called L'ALIENSE, was born in the Grecian island of Milo, in the Archipelago, in 1556. He was sent to Venice when he was young, where he became a scholar of Paolo Veronese. In 1574 he assisted Tintoretto and Paolo Veronese in decorating the city for the visit of Henry III. of Poland, and his share of the work attracted much notice. He visited Treviso, where he worked under Benedetto Caliari; and Padua, where he was influenced by Dario Varotari. A visit to Rome and the work of Michelangelo in the Sistine Chapel also told upon his style. An early work was a picture of 'St. Sebastian, with a glory of angels,' for the church of Santa Maria delle Vergine, and, on its being reported that it was from a design by Paolo Veronese, he determined to get rid of all the drawings he had made in that master's school, as a proof of his determination to abandon his style. He then applied himself to study Tintoretto, and, in a fair imitation of his manner, painted an 'Abraham sacrificing Isaac,' a 'Cain slaying Abel,' and a 'Brazen Serpent.' Several of the best productions of Aliense are in the Sala dello Scrutinio. He also painted in San Giorgio, Venice, and San Pietro, Perugia. He died at Venice in 1629.

VAUCHELET, THÉOPHILE AUGUSTE, a French historical and portrait painter, was born at Passy in 1802. He entered the École des Beaux Arts in 1822, and studied under Abel de Pujol and Hersent. In 1827 he obtained the second *grand prix* for his 'Coriolanus,' and in 1829 the first *grand prix* for a 'Jacob refusing to send Benjamin.' His works appeared at the Salon from 1830 to 1868, and he won all the orthodox honours up to the Legion of Honour. He had considerable practice in mural decorations, and executed works in the great hall and chapel of the Senate; at the churches of St. Germain l'Auxerrois and St. Eustache (but these are now destroyed), at the Tuileries and the Hôtel de Ville. He died in 1873. Amongst his easel pictures are:

Amiens.	*Museum.*	Christian Charity.
Versailles.	*Palace.*	The Surrender of Magdeburg.
,,	,,	Portrait of Prince Poniatowski.
,,	,,	,, Marshal Gouvion St. Cyr.
,,	,,	,, Duc de Choiseul-Stainville, &c. &c.

VAUDECHAMP, JEAN JOSEPH, painter, born at Rambervillers (Vosges) in 1790. He was a pupil of Girodet. He painted a 'S. Carlo Borromeo' for the chapel in the Royal Tapestry Factory at Beauvais, and exhibited portraits and historical pictures at the Salon from 1817 onwards. He died in 1866.

VAUGHAN, ROBERT, an English engraver, who practised about the middle of the 17th century. He was chiefly employed on portraits and other plates for the booksellers, which are sought after for the sake of sitters rather than for their merit as

art. He engraved a plate in Dugdale's 'Warwickshire,' and some of the maps; the prints for Morton's 'Ordinal,' and some of those for Ashmole's 'Theatrum Chemicum,' in 1651. Vertue informs us, that during the interregnum, Vaughan engraved a portrait of Charles II., to which he affixed so offensive an inscription, that after the Restoration he was prosecuted for it. He died towards 1667. Among others, the following portraits by him are extant:

James I.
Launcelot Andrews, Bishop of Winchester.
Sir John Wynn of Gwydyr, Bart.
George Clifford, Earl of Cumberland.
John Fisher, Bishop of Rochester.
Arthur Hildesham, Preacher at Ashby-de-la-Zouche.
Sir Francis Drake. | Sir Walter Raleigh.
Sir Thomas Lyttleton, Chief Justice of the King's Bench.
Thomas Wilsford, Mathematician.
Edward Terry, Rector of Greenford, Middlesex. 1655. (His latest known work.)
Henry and Robert Vere, both Earls of Oxford.
Thomas Wentworth, Earl of Strafford.
James Usher, Bishop of Armagh.
Sir George Crooke, Chief Justice of the King's Bench.
Edward Turgis, Poet. | Ben Jonson, Poet.

VAUGHAN, WILLIAM, an English engraver, was probably related to Robert Vaughan, and flourished about the same time or slightly later. He also was principally employed by the booksellers. Three prints by him, engraved for a small folio pamphlet describing the 'Sufferings of Sir William Dick, of Braid,' are known. He engraved a set of thirteen plates of animals for 'A Book of such Beasts as are most useful for drawing, graving, or arms painting and chasing (designed by F. Barlow, and engraved by William Vaughan);' 1664.

VAULOT, CLAUDE, a French subject and portrait painter, was born in 1818. He studied under Cogniet, and commenced to exhibit at the Salon in 1837. He practised in Paris, but his career was cut short by his early death in 1842.

VAUQUER, ——, a native of France, who was probably a goldsmith by profession. He engraved, from his own designs, several plates of flowers and ornamental foliage, for a 'Livre des Fleurs propres pour orfèvres et graveurs.'

VAUROZE. See FRIQUET.

VAUTHIER, JULES ANTOINE, draughtsman, painter, and lithographer, was born in Paris in 1774. He was a pupil of Regnault, and won the second prize at the École des Beaux Arts in 1801. He exhibited a few pictures at the Salon, but was best known by his drawings for various publications on classic art. He died of cholera in Paris in 1832.

His brother, ANTOINE CHARLES, a natural history draughtsman, born in Paris in 1790, made the drawings for an edition of Buffon, and for the 'Dictionnaire classique d'Histoire naturelle,' both published by Beaudoin; also for the 'Collection des Papillons diurnes et crépusculaires de France,' published by Crévot.

VAUTIER, MARC LOUIS BENJAMIN, German painter, of Swiss extraction, born April 29th, 1829, at Morges (Kanton Waadt); studied at Geneva under Hébert and Lugardon, and then became a pupil of R. Jordan at Düsseldorf; after a year in Paris he settled at Düsseldorf and became one of the favourite genre-painters of that school, portraying peasant life with that peculiarly commonplace touch that never fails to please the masses. His 'Card-players' is in the Leipzig Museum, and his 'Dancing Lesson' may be seen at the Berlin National Gallery, while the public collections of Bâle, Berne, Breslau, Düsseldorf, Geneva, Hamburg, and Stettin all possess examples of his work. He illustrated, among other books, Auerbach's 'Barfüssele'; he was a member of various Academies, and the holder of several decorations. He died at Düsseldorf, April 25th, 1898.

VAUZELLE, JEAN LUBIN, a French painter, born at Angerville in 1776, was a pupil of Perrin and of Hubert Robert, and painted chiefly views of buildings, ruins, classic monuments, and interiors, a large number of which he exhibited at the Salon from 1799 onwards. He also produced a good many illustrations for books.

VAVASSORI, (VALVASSORI,) GIOVANNI ANDREA, an Italian engraver over whom is a standing controversy. A theory has been brought forward that he was identical with Zoan Andrea, an engraver of the early part of the sixteenth century (see the first volume, under the title of ANDREA, ZOAN). In Fisher's 'Introduction to a Catalogue of the early Italian Prints in the British Museum' all existing items of information about Zoan Andrea are reviewed. He is called by the Abbé Zani a Venetian,[1] and was occupied at Mantua in making facsimiles of Andrea Mantegna's prints and drawings. At a period not exactly known he was involved in a dispute between Andrea Mantegna and one Simone di Ardizoni, a painter and engraver, with whom, as appears from a document in the Gonzaga archives, he had previously been living and collaborating in Verona (Lippmann, 'Wood Engraving in Italy,' 1888). The monogram 𝔷 𝔞 (in Gothic characters) has been confounded with the *Z. A.* signature which occurs in numberless Italian prints of the fifteenth century, and both of them have been referred to Giovanni (or Zoan) Andrea Vavassori, "detto Guadagnino"—wrongfully, in Lippmann's opinion, who believes the monogram *Z. A.* was "simply the mark used to indicate a particular workshop." Vavassori, a wood-engraver, or at least a publisher of wood-cuts, was publishing at Venice during the first years of the sixteenth century. He published the 'Opera Nuova Contemplativa' in 1516—the so-called 'Biblia Pauperum,' the only known Italian block-book, a series of wood-cuts from the Passion, with lines of text at the bottom of each. This is the earliest known book printed at his press, and there is no previous mention of Vavassori's name. In 1531 his name appears as that of a printer, in partnership with his brother Florio, in a book containing instructions how to compose love-letters. He also published engravings of patterns for lace, entitled 'Opera nova Universal intitulata Corona di Ricamini,' and continued printing at Venice for a period exceeding fifty years subsequent to 1516 (Fischer). If Vavassori were identical with the engraver Zoan Andrea, "the varied career of this latter as an artist and a printer must have been protracted to the incredible period of seventy years." Vavassori's death must have taken place before 1584, as mention of his heirs is made in a pattern-book of Jean Ostans, of that date. Many of Vavassori's prints bear the inscription: *Giovanni Andrea Vavassori detto Guadagnino*, or some variant. In the Berlin Print-Room there is a print inscribed: *In Venetia per Zuan Andrea Vadagnino di Vauasor.* M. J.

VAYEMBOURG, JEAN DE, who flourished at

[1] Zoan = a Venetian contraction of Giovanni.

Nancy from 1592 to 1602, was court painter to Charles III. of Lorraine.

VAYMER, Giovanni Enrico, a Genoese painter, born 1665, pupil of Giov. Bat. Gaulli. He obtained a considerable reputation as a portrait painter, and was three times summoned to paint the king and royal family at Turin. He was invited to remain at the court, but declined. He died in 1738.

VAZQUEZ, ——, a Portuguese who, in 1562, painted a 'Descent from the Cross' and a 'Martyrdom of St. Sebastian' on a panel for the church of San Lucar de Borromeda, in Andalusia. The latter was inscribed: *Vazquez Lusitanus tunc incipiebam anno* 1562.

VAZQUEZ, Alonso, (or Vasquez,) painter, was born at Ronda, Andalusia, in the latter part of the 16th century, and was educated at Seville, under Antonio Arfian. He painted history, and was a contemporary and rival of Francisco Pacheco. His principal works are in the monastery of the 'Merced Calzada,' at Seville, and comprise a series from the Life of S. Raymond, a 'Magdalene,' and a 'Pietà.' He was one of the artists employed on the magnificent catafalque erected in Seville cathedral for the requiem mass of Philip II., in 1598. The date of his death is not known, but it took place before 1649. Few of his pictures exist.

VAZQUEZ, Juan Bautista, painter and sculptor, was born at Seville towards the end of the 16th century. He studied painting under Diego de la Barrera. In 1568 he painted an altar-piece for the chapel then existing in the orange-tree court of the Alhambra, at Granada. Vazquez was an artist of considerable genius, and did much to develop painting in Andalusia. The date of his death is unknown, but in 1579 he was at work in Malaga Cathedral.

VEAU, Francesco, a painter of architecture and perspectives, was born at Pavia in 1727, and died in 1768. He was an excellent decorative painter.

VEAU, Jean le. See Leveau.

VECCHI, Giov. dei. See Dei Vecchi.

VECCHIA, P. della. See Della Vecchia.

VECCHIETTA. See Lorenzo di Pietro.

VECCHIO, IL, di San Bernardo. See Minzocchi.

VECCHIO, Palma. See Palma.

VECELLI. See Titian.

VECELLIO, Cesare, a distant relative of Titian's, born in 1521(?) at Cadore. He was both painter and engraver, and travelled with Titian to Augsburg in 1548, working apparently as his assistant. The Brera at Milan has a 'Trinity' by him. In 1590 he published his well-known book upon costume, 'Degli Abiti Antichi e Moderni,' with 420 woodcuts which, however, were not executed by him, but by Christopher Chrieger, of Nuremberg, who went to Venice and died there in 1587. In 1592 he published his 'Corona delle nobili et vertuosi donne,' and his 'Gioello' in 1594, and died at Venice in 1601. M. J.

VECELLIO, Francesco, born at Cadore, a brother of Titian, is said to have distinguished himself in the battles under the walls of Verona and Vincenza, and afterwards to have returned to painting, which he subsequently gave up for trade in timber, for which he obtained privileges through King Ferdinand in 1534, and again in 1548. Finally he removed to Cadore from Venice, and died there about 1559. Works:

Berlin.	*Museum.*	Virgin enthroned with SS. Peter and James.
Dresden.	*Gallery.*	Ecce Homo (*doubtful*).
Venice.	*Academy.*	The Annunciation.
"	"	A Madonna.

Also the organ shutters of the church of San Salvatore. M. J.

VECELLIO, Marco, called Marco di Tiziano, was born at Venice in 1545. He was the nephew of Titian, and accompanied his distinguished uncle in his journeys to Rome and Germany. He was the favourite disciple of Titian, and approached nearer to his style than any other member of the family. There are several pictures by him in the Doge's palace, among the best an allegory in the ante-chamber to the Sala del Gran Consiglio. Another good example is a picture in the Sala della Bussola, 'The Doge Leonardo Donato before the Virgin and Infant Christ.' He also painted for churches at Venice, Trevigi, and in the Friuli, among other things a 'Christ fulminating the world, and the Virgin and several Saints interceding,' in S.S. Giovanni e Paolo, at Venice. He died in 1611.

VECELLIO, Orazio, the son and pupil of Titian, born at Venice about 1528. His principal work, a wall-painting in the Hall of Great Council, representing the battle between Barbarossa's soldiers and the Romans at the foot of the Engelsburg, praised by Vasari for certain details, was destroyed by fire in 1577. He accompanied Titian to Rome, and made a reputation in portraiture. He was frequently employed by his father in his business affairs. He lost a good deal of money, according to Ridolfi, in alchemy; and died of the plague about the time of his father's death. M. J.

VECELLIO, Tiziano, called Tizianello, a son of Marco Vecellio, who, early in the 17th century, acquired some reputation at Venice. The principles established by the great founders of the Venetian school had, however, in his time given way to manner. His best productions are his portraits, which have vitality and natural colour.

VECQ, J. le. See Levecq.

VEELWAARD, Daniel, an engraver, was born at Amsterdam in 1766. He learnt drawing under P. Louw and J. C. Schultsz, but in engraving and etching he was self-taught. In 1828 he engraved seventy large plates for the 'Museum Anatomicum,' after designs by G. Sandifort. His sons—Harmanus, Abraham, and Daniel—were also engravers.

VEEN, Geertruida van, (or G. Vœnius,) was the daughter of Otto van Veen, and was born at Brussels in 1602. She was instructed in art by her father, and excelled in portraits. A portrait of Otto van Veen, by her, was engraved by Rucholle.

VEEN, Gijsbert, or Gilbert, Van, (Vœnius,) portrait painter and engraver, was the younger brother of Otto van Veen, and was born at Leyden in 1558, or, according to Huber, in 1566. He executed a variety of plates, with the graver, in a style resembling that of Cornelis Cort. He visited Italy in 1588, making some stay at Rome and Venice, and has left several prints after the Italian masters. He also engraved many plates from designs by his brother, chiefly emblematical subjects and portraits. He died at Antwerp in 1628. The following are among his best prints:

Ernest, Duke of Bavaria.
Cardinal Alessandro Farnese; *after Otto van Veen.*
Giovanni da Bologna. 1589.

The Four Seasons; *after Raffaello dal Colle.* 1589. These have been incorrectly stated to be after Raphael Sanzio.
The Espousal of Isaac and Rebekah; *after B. Peruzzi;* in five sheets, in the form of a frieze; fine and scarce.
The Visitation of the Virgin to S. Elisabeth; *after F. Barocci.*
The Crucifixion; *after the same.*
The Emblems of Horace; *after Otto van Veen.*
Emblems of divine and profane Love; *after the same.*
The Life of S. Thomas Aquinas; a set of several plates; *after the same.*

VEEN, MAERTEN VAN, called MARTIN HEEMSKERK, (or HEMSKERK,) was the son of Jakob Willem van Veen, a small farmer, and was born at Heemskerk, a village near Haarlem, in 1498. His father, yielding to his desire of becoming a painter, placed him under the care of Cornelis Willemsz, of Haarlem, but repenting of his indulgence, cut short the boy's apprenticeship, and took him back to work on the farm. Maerten, however, ran away, and took refuge at Delft in the studio of Jan Lucas, with whom and some other obscure artists, he studied some time. The reputation of Schoorel was great at the time, and Heemskerk went to Haarlem and entered the school of that master. His progress was such as to excite the jealousy of his instructor, who dismissed him from his academy. One of his first public works was a picture of 'S. Luke painting the Virgin,' for the chapel of the painters at Haarlem, so entirely in the manner of Schoorel that it was generally supposed to be by him. At about the age of thirty-five Maerten went to Italy, and passed three years at Rome, where the antique and the works of Michelangelo were the particular objects of his study. On his return to Holland he settled at Haarlem, where he painted several pictures for public buildings, notably a 'Crucifixion,' for S. Laurentius, at Alkmaar, with doors on which were depicted other scenes from the Passion (1538-41). In 1572, Maerten fled from Haarlem in fear of the threatened siege, and took refuge at Amsterdam with his pupil, Jakob Rauwerts. Two years later he returned to Haarlem, and died there, October 1, 1574. His compositions, though rich, are without judgment or taste; and in attempting to imitate the great style of Buonarroti, his design is frequently overcharged and preposterous. His draperies are clumsy, with a confusion of folds, and the expression of his heads is marked with neither grace nor beauty. Works:

Amsterdam.	*R. Museum.*	The Resurrection. (*And two others.*)
Berlin.	*Museum.*	Momus ridiculing the Works of the Gods. 1561.
Brussels.	„	Triptych.
Ghent.	„	Christ crowned with Thorns. 1532.
Haarlem.	*Gallery.*	S. Luke painting the Virgin.
„	„	The Nativity.
„	„	The Holy Family.
„	„	Belshazzar's Feast.
„	„	Christ in the Prætorium.
„	„	Ecce Homo.
„	„	The Brazen Serpent.
Hague.	*Museum.*	Adoration of the Shepherds.
„	„	Adoration of the Kings. 1546.
New York.	„	Portrait of his Father. 1532.
Vienna.	*Gallery.*	Bacchanalian subject; *after a design by G. Romano.*
„	„	John the Baptist preaching.

He also painted upon glass in grisaille, and has left several historical engravings, which are more esteemed for their scarcity than their merit. He usually marked them with the cipher .

Among them are:

The History of Tobias. | The Prodigal Son.
The Annunciation. | Judah and Thamar.
The Adulteress before Christ.
The Wise and the Foolish Virgins.
Industry and Commerce.

VEEN, OTTO VAN, (or VENIUS, OTHO,) was born at Leyden in 1558, of a good Dutch family. He was carefully educated by his parents, who did not oppose the inclination he discovered for painting. His father Cornelis was burgomaster of Leyden, and when, in 1572, the town declared against Philip II., he declined to join the insurgents. His property was confiscated, and he retired with his family to Liège. Otto had already received some lessons from Isaac van Swanenburch, called Nicolai, and at Liège his talents recommended him to the notice of Cardinal Grosbeeck, at that time Prince Bishop, who sent him to Rome furnished with letters to Cardinal Madruccio. He was kindly received by Madruccio, and granted apartments in his palace. He entered the studio of Federigo Zuccaro, and soon learnt all that master could teach him. After seven years in Italy, he returned to Liège, where he became page to Ernest of Bavaria, the successor of Grosbeeck. His new protector despatched him on a mission to Rodolph II., at Vienna, in whose service Otto remained for a time. He then returned homewards by way of Munich and Cologne, where he painted some pictures for the ruling princes. In 1584 he revisited Leyden, and in 1585 we find him at the Court of Alessandro Farnese, Prince of Parma, who was at that time the governor of the Netherlands. In 1593 he was settled at Antwerp, and was made free of the Guild of S. Luke in the following year. At about this time his marriage with Anne Loots, the daughter of a noble Flemish house, probably occurred. At Antwerp he painted for the churches and public buildings, and had Rubens for his pupil. When the Archduke Albert, who succeeded the Prince of Parma in the government of the Low Countries, made his public entry into Antwerp, he designed the triumphal arches, and his compositions were so much admired that the Archduke invited him to Brussels, appointing him his principal painter and Master of the Mint. Van Veen distinguished himself in literature, and published several works, illustrated by plates from his own designs, engraved chiefly by his brother Gysbert. Among them were: 'A History of the War of the Batavians against Claudius Civilis and Cerialis,' from Tacitus; 'Horace's Emblems, with Observations;' 'Life of Thomas Aquinas,' and 'Emblems of Love, Divine and Profane.' He died at Brussels, May 6, 1629. His pictures in public galleries are:

Amsterdam.	*R. Museum.*	Twelve scenes illustrating the rising of the Batavians against the Romans.
Antwerp.	*Museum.*	The Calling of Levi.
„	„	Two scenes from the Legend of S. Nicholas.
„	„	Zacchæus in the Fig-tree.
„	*Cathedral.*	Last Supper.
Berlin.	*Museum.*	Parnassus.
Bruges.	*Cathedral.*	Adoration of the Magi.
Brussels.	*Museum.*	Triptych (The Crucifixion).
„	„	Christ bearing the Cross.
„	„	Marriage of S. Catharine.
Ghent.	*S. Bavon.*	Raising of Lazarus.
Madrid.	*Museum.*	Two Portraits.
Paris.	*Louvre.*	The Painter and his Family.

Vienna.	*Gallery.*	Holy Family.
"	"	Portrait of the Archduke Ernest, son of Maximilian II.
"	"	Portrait of the Archduke Albert, Governor of the Netherlands.

VEEN, PIETER VAN, brother of Otto van Veen, painted for amusement only, but has left a 'Relief of Leyden in 1574,' of some merit. It is now in the Leyden Museum.

VEEN, ROCHUS VAN, perhaps a nephew of Otto van Veen, flourished at Haarlem about the middle of the 17th century, and excelled in painting birds, living and dead, which he finished with great care. He died at Haarlem in 1706.

VEENHUIJSEN, J., a Dutch engraver, who flourished at Amsterdam about 1656 to 1677. He engraved a set of views of the public buildings in that city. He also drew portraits.

VEERENDAEL. See VERENDAEL.

VEGA, GONZALES DE. See GONZALES.

VEGLIA, MARCO and PIERO, two Venetian painters, who flourished at the beginning of the 16th century.

VEILLON, AUGUSTE, Swiss painter; born December 29, 1834, at Bex (Canton Waadt); became a pupil of Diday, and also studied in Paris and Rome. He travelled in Holland, Switzerland and Egypt, and for two years resided in Venice. His 'Soir à Venise' is in the Bâle Museum, and other works by him are in the Museums of Berne and Zûrich, such as 'Kalifengräber' and 'Frühlingsmorgen am Brienzersee.' He lived and worked at Geneva, and here he died, June 5, 1890.

VEIT, JOHANNES, painter, and elder brother of Philipp Veit, was born towards the close of the 18th century, at Berlin. He studied at Vienna, and from 1811 onwards, at Rome. His works are akin to those of his brother and of Overbeck, and his 'Madonnas' are much admired. An 'Adoration of the Shepherds' by him is in the Berlin cathedral, and an altar-piece at Liège. He also produced some excellent portraits. He died at Rome in 1852.

VEIT, PHILIPP, painter, was born at Berlin, of Jewish parents, in 1793. His father died while Veit was still a child, and his mother, a daughter of Mendelssohn, the philosopher, married Friedrich von Schlegel. The boy was baptized, and brought up under the guidance of his stepfather. He made his first studies in Dresden under Matthäi, and then worked for a time at Vienna. In 1813 he entered the army and served during the Napoleonic wars. In 1815 he went to Rome, where he joined the neo-German religious school, and remained till 1830. Working together with Cornelius, Overbeck, and Von Schadow, he painted many important frescoes, among them 'The Seven Fat Years' in the Casa Bartholdi, 'The Triumph of Religion' in the gallery of the Vatican; subjects from Dante's 'Paradise' in the Villa Massimi, and, in conjunction with Koch, a 'Mary in Glory' for Santa Trinità de' Monti. In 1830 he was elected Director of the Staedel Institute in Frankfort-on-the-Maine. He painted in this town 'St. George' for the church at Bensheim, 'The Marys at the Sepulchre' (now in the Berlin National Gallery); and the following frescoes, 'The Triumph of Christianity,' 'The Introduction of Art into Germany by Christianity,' 'Italia,' and 'Germania'; these four were for the Institute. In 1843 he retired to Sachsenhausen. In 1846 he there painted an 'Assumption of the Virgin' for Frankfort cathedral, and several pictures for King Frederick William IV. In 1853 he settled at Mayence, and there designed the cycle of frescoes for the cathedral, which were carried out by his pupils and completed in 1868. Veit died at Mayence in December, 1877.

VEITH, JOHANN MARTIN, was born at Schaffhausen in 1650. He studied in Italy, where he spent ten years, and from Venice accompanied Prince Radziwil to Warsaw. On his return he made a certain reputation as a painter of portraits and historical pieces. He died in 1717.

VEITH, JOHANN PHILIPP, draughtsman, painter, and engraver, was born at Dresden in 1768 or 1769. He studied at the Academy there, and devoted himself at first to landscape painting, but afterwards became a pupil of the engraver Zingg. In his thirtieth year he visited Italy, studying there from nature. After his return he practised as an engraver of landscapes, and was made first a member and afterwards professor of the Dresden Academy. In 1822 he published 'Views in the Neighbourhoods of Dresden and Rome,' 'Two Views of Terracina,' and several plates after Berchem and Ruysdael. He died in 1835. Nagler catalogues 206 plates by him.

VELA, ANTONIO, the Licentiate, son of Cristobal Vela, was born at Cordova in 1634. He was a priest renowned for his virtue, and a painter of considerable skill. He painted two excellent pictures on subjects from the life of S. Augustine for the convent of that saint at Cordova, and gilded and painted several retables for other convents. He died at Cordova in 1676.

VELA, CRISTOBAL, a Spanish painter, was born at Jaen in 1598, and was first a scholar of Pablo de Cespedes, but afterwards studied under Vincenzio Carducho. He chiefly resided at Cordova, where he painted historical pictures, correct in design, though languid and weak in colour. In the cloister of the convent of San Agustin, at Cordova, is a series of the Prophets, designed in a good style. He was drowned in the well of his own house at Cordova, in 1658.

VELASCO, ——, a Portuguese painter, who probably flourished at Vizeu between 1530 and 1540. A picture of the descent of the Holy Ghost, signed by him, is in the church of the Holy Cross at Coimbra. Sir Charles Robinson considers him as possibly identical with the painter of several large pictures in the cathedral of Vizeu.

VELASCO, ANTONIO CASTRO Y. See PALOMINO DE CASTRO.

VELASCO, CRISTOBAL DE, was the son and disciple of Luis de Velasco. He adopted the maxims and imitated the style of his father, but did not arrive at equal excellence. In 1598 he painted the portrait of the Archduke Albert. He painted for Philip III. seven views of cities in Flanders, to place in his hunting lodge in the woods of Valsain, for which he received the sum of 20,673 reals. His son, MATIAS DE VELASCO, was also an historical painter, and pupil of his father. He accompanied the court of Philip III. to Valladolid, and painted some scenes from the life of the Virgin for the royal nunnery of the Carmelites of that city.

VELASCO, LUIS DE, an historical painter. He flourished at Toledo in 1564, and painted several pictures for the cloister of the cathedral. In 1581 he was appointed painter to the chapter, and in the same year began his picture of the 'Incarnation of Christ,' which is over the door of the cloister, and which Antonio Ponz has attributed to Blas del

Prado; this and three altar-pieces he finished in 1584-5. One of the latter represents the Virgin holding the Infant in her arms, accompanied by S. Anthony, S. Blaise, and a female Saint. Palomino erroneously attributed this retable to Blas del Prado, as Ponz had that of the Incarnation. But the archives of the cathedral show that it was executed by Luis de Velasco in 1585, and that a sum of 419,788 maravedis was paid to him in that year. A few more of his works are known. He died at Toledo in 1606.

VELAZQUEZ, A. G. See Gonzales Velazquez.

VELAZQUEZ, Diego Rodriguez da Silva y, was born at Seville on the 6th of June, 1599. There has been some dispute as to the date, but the registration of his baptism on that day, in the parish of San Pedro, is still extant. His father was Juan Rodriguez da Silva, his mother Geronima Velazquez, so that the painter ought rather to have been known as Silva, than by the name he has rendered famous. The Silvas were of gentle Portuguese origin, but had been settled in the capital of Andalusia ever since the beginning of the 16th century. The young Diego was intended by his parents for some liberal profession, was taught Latin, was introduced to *belles lettres*, and even to philosophy. After a time, however, he began to show such an unmistakable bent towards art that he was placed as a pupil with Francisco Herrera the elder, whose brutal manners are said to have driven the boy away, after but a short probation, to the studio of the milder Pacheco. In his 'Arte de la Pintura,' Pacheco claims nearly all the glory of his pupil's education. His assertions must, however, be taken with some reserve, for the mature art of Velazquez has vastly more in common with the rough but painter-like vigour of Herrera, than with the cold timidity of the other Francisco. Whether the lad stayed longer with his first master than tradition declares or not, a comparison of their work leaves no room for doubt as to the strong and permanent influence of Herrera's example. The influence of a third master has been said to count for something. This was Luis Tristan da Toledo, a pupil of Il Greco. On him, however, no great stress need be laid. The true masters of Velazquez were his models. He worked directly from nature with a determined sincerity which has not been surpassed. Huge studies of still-life, with life-size figures introduced, exist to prove how frankly he endeavoured to realize the actual look of things. Before he was out of his teens he painted the 'Water-Carrier' of Apsley House, and the 'Adoration of the Kings' of the Madrid Museum; and in each of these the power given by such studies is conspicuous.

In 1618, when he was not yet nineteen, Velazquez married Pacheco's daughter Juana. Thirteen months afterwards she bore him a daughter, Francisca; and two years later still, a second daughter, Ignacia, who seems to have died in infancy. Francisca lived to become the wife of the painter Mazo Martinez, and the mother of many children. The wedded life of Velazquez was one of tranquil felicity, and when he died, forty-two years after his marriage, his wife followed him in eight days to the grave. She seems to have been something of an artist herself, for she holds a canvas in her hand in her portrait at Madrid.

In April, 1622, Velazquez paid his first visit to the Spanish capital. There he won the friendship of Don Juan Fonseca, canon of Seville and almoner to the king, who presented him to the minister, Olivares. Of this nothing came for the moment, and the painter returned to Seville. In the first months of 1623, however, he received a letter, through Fonseca, from Olivares, calling him back, and enclosing a sum of fifty ducats to defray expenses. He at once set out for Madrid, taking his wife and his father-in-law with him. Within a few days of his arrival he began and finished a portrait of Fonseca, which was carried to the palace and shown to the king. Philip IV. at once named the painter of his household, with a salary of twenty ducats a month, and commanded him to begin a portrait of the royal person. Some time had to elapse before this portrait was finished, for during the summer of 1623, the king was greatly occupied with the entertainment of the Prince of Wales and his friend 'Steenie,' who were present on their famous tour in search of a wife. Pacheco says that Velazquez began a portrait of Charles; it has not been identified. In the autumn of 1623 Philip's portrait was finished, and his delight in it was such that he granted the painter a monopoly in the royal features, and, it is said, ordered previous portraits (by the Carducci, Angelo Nardi, and others) to be removed from the palace.

In August, 1628, Rubens arrived at Madrid, just about the time that Velazquez was finishing his famous picture of the *Bebedores*. According to Pacheco, the two painters had already been in correspondence, but however that may be, both natural inclination and the express commands of Olivares led the Spaniard to pay solicitous attention to the Fleming. During nine months the two men lived in close intimacy, and the influence of the elder (Rubens was now fifty-one years of age) must have had its effect upon his companion. In the work of Velazquez no direct echo from Rubens can be traced, but it was by his new friend's advice that the Spanish painter made his first journey into Italy. He set out on the 29th of June, 1629, sailing from Barcelona in the same ship as Don Ambrosio Spinola, the victor of Breda, and taking his faithful slave Pareja with him. Olivares gave him two hundred ducats for his journey, a gold medallion of the king, and many letters of recommendation. The first city in which Velazquez made a stay was Venice. The pacific character of his visit had been notified to the State inquisitors before his arrival, by the Venetian ambassador at Madrid ('Gaz. des Beaux Arts,' vol. i. p. 79). Here he copied Tintoretto's 'Crucifixion' and 'Last Supper.' From Venice he went to Rome, by way of Ferrara, Bologna, and Loretto. At Rome he remained for a whole year. Thanks to the influence of the Count Monterey, at that time Philip's ambassador to the Vatican, he was assigned a lodging in the Villa Medicis. Thence, after a stay of two months, he was driven by fever to take refuge in the Spanish Embassy. His time was spent in making studies from the Italian masters, in painting such sketches as the two from the Villa Medicis now in the Madrid Gallery, and in completing the 'Forge of Vulcan,' now in the Museo del Prado, and the 'Joseph's Coat,' at the Escorial. Towards the end of 1630 Velazquez went to Naples, where he was the guest of the Spanish Viceroy, the Duke of Alcala, and where he struck up a close friendship with Spagnoletto. It was at the instigation of Velazquez that Philip IV. bought many of those pictures by the Valencian master which now hang at Madrid.

DIEGO RODRIGUEZ DA SILVA Y VELAZQUEZ

Laurent photo] [*Prado Gallery, Madrid*

DON CARLOS

Early in 1631 Velazquez was again in the Spanish capital. Delighted to have his favourite back, Philip assigned him for a studio the north gallery of the Alcazar, which communicated with the royal apartments by a door of which Philip kept the key. The king soon fell into the habit of paying a daily visit to the painter, with whose help he himself made some by no means contemptible essays in art. Soon after his return, Velazquez finished a portrait of Don Baltasar Carlos, at the age of two, and provided a sketch of the equestrian statue of Philip which was afterwards modelled by Pietro Tacca, at Florence, and now stands before the royal palace at Madrid. The sketch hangs in the Uffizi. In 1634, on the occasion of his daughter Francisca's marriage to Juan Bautista del Mazo-Martinez, Velazquez was permitted to hand down his court appointment to his son-in-law, and was himself named an *ayuda da guarda ropa*, without salary. Between this time and 1648, the story of Velazquez is contained in the chronological list of his pictures. In the last weeks of 1637 he is said to have painted Marie de Rohan, Duchesse de Chevreuse, perhaps in the male costume in which she fled from France. In 1638, probably, he painted the 'Crucified Christ' (Madrid Gallery), as to which Sir William Stirling-Maxwell was in error in supposing it to have been carried off to France by Joseph Bonaparte or some of his generals. In 1642 he painted the two Aranjuez landscapes, now at Madrid, during the sojourn of the court in that retreat. The following year saw the disgrace of Olivares. He was accompanied into obscurity by the best wishes of Velazquez, who so far disregarded the etiquette of the court to which he belonged, as to visit the fallen minister in his exile. The great equestrian portrait of Philip in the Museo del Prado was the fruit of 1644. To these years, too, belong the portraits of dwarfs, fools, and other eccentric members of Philip's household, which hang in the same gallery. In 1646 died the *infante*, Don Baltasar Carlos, and in 1647 Velazquez painted the 'Surrender of Breda,' the famous 'Las Lanzas,' perhaps the finest purely historic picture in the world.

In January, 1649, Velazquez embarked at Malaga on his second visit to Italy. He was accompanied as before by Pareja, and he travelled in the suite of the Duke of Najera, who was on his way to receive Philip's *fiancée*, the Grand Duchess Mariana of Austria. The main object of this second journey was to collect pictures and casts from the antique for the Alcazar and for the proposed Academy of Fine Art, which was only to be established a century later by Ferdinand VI. The painter landed at Genoa, visited successively Milan, Padua, Venice (where he bought a Veronese and three Tintorettos), Bologna (where he engaged the decorative painters Colonna and Mitelli to go to Spain), Modena, Parma, Florence, and Rome. From Rome he passed on almost immediately to Naples, where he presented himself to the Viceroy (the Condé d'Oñata, who had just suppressed the rising of Masaniello), and renewed his friendship with Ribera. After this he returned to Rome, and stayed there for more than a year. Innocent X., Giovanni Battista Pamphili by birth, was the reigning pontiff, and his portrait, now in the Doria Pamphili palace, is one of the finest works of Velazquez. Among other portraits painted during his stay were those of Donna Olympia Maldachini, of Flaminia Triunfi, of Girolamo Bibaldo, and of various chamberlains and other servants of the pope. All these, says Palomino, were painted with those long-handed tools which have since been known as Velazquez brushes. In the early months of 1651 the painter still lingered in Italy, but a letter from his friend Fernando Ruiz de Contreras, hinting at Philip's impatience for his return, led him to make preparations for his journey homewards. He sent his collections off to the care of the Spanish Viceroy at Naples, and embarked at Genoa for Barcelona, where he landed in June, 1651.

On the 16th of February, 1652, Velazquez was named *Aposentador Mayor*, or grand marshal, of the palace to Philip. During the eight years of life which remained to him, the duties of this office must have demanded a large part of his time, and this may, in some degree, account for his adoption of that broader and more summary manner which marks his final period. The chief works which belong to this time are, 'Las Hilanderas,' or the 'Tapestry Weavers,' 'Las Meniñas,' or the 'Maids of Honour,' the so-called 'Portrait of Alonso Cano,' the 'Æsop' and 'Menippus,' and the later portraits of Philip and his family. The 'Meniñas' was painted in 1656, and it was not until 1659 that Velazquez was received into the order of Santiago. The story which ascribes the red cross on the painter's breast to Philip himself, ought rightly to be told in connection with the certainly authentic sketch at Kingston Lacy (see following catalogue). In that sketch the red cross is roughly indicated by a hand which is not that of Velazquez, although the paint is coeval with that on which it is placed. In spite of the interval between the painting of 'Las Meniñas' and the painter's formal reception into the order, the old tradition has every probability. We have only to suppose the graceful act was done some time after the completion of the picture, and that the deliberate Spaniards took their time over that verification of the artist's *noblesse* which was necessary before he could be finally received into the knightly brotherhood. His reception took place on the 28th of November, 1659.

Shortly before this the Maréchal-duc de Gramont, who came to demand the hand of the Infanta Maria Teresa for Louis XIV., had made his entry into Madrid. The painter had been directed to attend upon him, and five months later it became his duty, as *Aposentador*, to carry out the Spanish share of the preparations on the Island of Pheasants, in the Bidassoa, where the marriage by proxy was to take place. Setting out from Madrid eight days before the king, in company with two assistants, his son-in-law Mazo and one José da Villareal, he prepared lodgings for the court along the whole route to the Castle of Fontarabia, and completed the pavilion on the island. During the ceremonies connected with the marriage he acquitted himself admirably, but the fatigue of it all was too much for his strength. He returned ill to Madrid, and after a few partial recoveries, he finally sank and died on the 6th of August, 1660, in the sixty-first year of his age. He left all he possessed to his wife, Juana Pacheco, but she followed him to the grave on the 14th of the same month. After his death, the painter's affairs were found, or at least declared, to be in disorder. The Spanish treasury claimed a sum of about one and a quarter million maravedis from his estate, and laid an embargo upon his effects. Six years later this was

taken off on the payment, by his son-in-law Mazo, of half that sum, the remaining half being remitted as due by the treasury for arrears of pay to the king's *Aposentador*. As a man Velazquez seems to have been all that was attractive and admirable. As a painter he more thoroughly foreshadowed the art of our own time than any other 'old master,' and so his pictures are held in higher esteem in modern schools of art than those of any one else.

The chief pupils of Velazquez were Murillo, Carreño de Miranda, Juan de Pareja, Juan Bautista Mazo-Martinez, Juan de Alfaro y Gomez, Juan de la Corte, Francisco Palacios, Nicolas de Villacis, Francisco de Burgos, Tomas de Aguiar, and Antonio Puga, by one or the other of whom many pictures ascribed to the master were painted.

The following list includes all the more important works of Velazquez, and probably many studio works also.

W. A.

SPAIN.

Madrid.	*Gallery.*	The Coronation of the Virgin.
,,	,,	The Adoration of the Kings.
,,	,,	Christ Crucified.
,,	,,	S. Anthony Abbot and S. Paul the Hermit.
,,	,,	Los Bebedores (The Drinkers).
,,	,,	Æsop.
,,	,,	Menippus.
,,	,,	Mars.
,,	,,	Mercury and Argus.
,,	,,	The Forge of Vulcan.
,,	,,	Las Lanzas (Surrender of Breda).
,,	,,	Las Meninas (The Maids of Honour).
,,	,,	Las Hilanderas (The Spinners, or 'Tapestry Weavers').
,,	,,	Portrait of Philip III.
,,	,,	Seven portraits of Philip IV.
,,	,,	Four portraits of Don Baltasar Carlos.
,,	,,	Portrait of Don Fernando.
,,	,,	,, ,, 'Alonso Cano' (probably Martinez-Montañes).
,,	,,	,, ,, Luis de Gongora y Argote.
,,	,,	,, ,, Alonso Martinez de Espinar.
,,	,,	,, ,, Il Conde-duca Olivares.
,,	,,	,, ,, Don Antonio Alonso Pimentel.
,,	,,	Two anonymous male portraits.
,,	,,	Portrait of Margaret of Austria, Q. of Philip III.
,,	,,	Portrait of Elizabeth de Bourbon, Q. of Philip IV.
,,	,,	Three portraits of Mariana of Austria, second Q. of Philip IV.
,,	,,	Portrait of Maria, Q. of Hungary.
,,	,,	Portrait of Infanta Maria Teresa, daughter of Philip IV.
,,	,,	Portrait of Juana Pacheco, wife of Velazquez.
,,	,,	Two portraits of Francisca, daughter of Velazquez.
,,	,,	Portrait of an old Lady.
,,	,,	'El Bobo de Coria.'
,,	,,	'El Niño de Vallecas.'
,,	,,	Portrait of Seb. de Morra, a dwarf.
,,	,,	Portrait of El Primo, do.
,,	,,	,, ,, 'Don Antonio el Ingles,' do.
,,	,,	'Barberousse,' fool to Philip IV.
Madrid.	*Gallery.*	'Pablillos de Valladolid,' do.
,,	,,	'Don Juan de Austria,' do.
,,	,,	Ten landscapes.
,,	*Duca de Villahermosa.*	Portrait of Philip IV.
,,	,,	,, ,, the Wife of Don Christoval del Corral.
,,	,,	,, ,, the Son, do.
,,	,,	,, ,, Il Conde-duca Olivare.
,,	*Duca de Fernan Nuñes.*	,, ,, Don Baltasar Carlos.
,,	*Duca de Alba.*	,, ,, Infanta Margarita Maria.
Seville.	*Duc de Montpensier.*	,, ,, Philip IV.
,,	,,	,, ,, Il Conde-duca Olivares.
,,	,,	,, ,, a young Man.
Valladolid.	*Museum.*	Two peasants, Man and Woman.

ENGLAND.

Castle Howard.	*Earl of Carlisle.*	Moses saved from the Nile.
,,	,,	The Prince of Parma with his dwarf.
,,	,,	Portrait of Juan de Pareja.
,,	,,	,, ,, Queen Mariana of Austria.
,,	,,	Dogs quarrelling.
Hampton Court.		Portrait of Philip IV.
,,		,, ,, Queen Elisabeth de Bourbon.
Kingston Lacy.	*W. R. Banks' Trustees.*	Sketch for 'Las Meniñas.'
,,	,,	Portrait of Philip IV.
,,	,,	,, ,, Cardinal Gaspar de Borgia.
,,	,,	,, ,, an Ecclesiastic.
London.	*Nat. Gallery.*	Christ at the Column.
,,	,,	Orlando dead (?).
,,	,,	Christ in the house of Martha and Mary.
,,	,,	A Betrothal (?).
,,	,,	Portrait of Philip IV. (*full length*).
,,	,,	Portrait of Philip IV. (*bust*).
,,	,,	Philip IV. hunting the Wild Boar.
,,	*Dulwich Gall*	Portrait of Philip IV.
,,	*Stafford House.*	S. Carlo Borromeo (*comp. of eight figures*).
,,	,,	S. Francesco Borgia (*do*).
,,	,,	Landscape with Figures.
,,	*Dorchester House.*	Portrait of Philip IV.
,,	,,	,, ,, Il Conde-duca Olivares.
,,	*Wallace Collection.*	Portrait of Philip IV.
,,	,,	Three portraits of Don Baltasar Carlos.
,,	,,	Portrait of Olivares.
,,	,,	,, ,, a Princess (?).
,,	,,	,, ,, a Lady.
,,	,,	,, ,, a young Girl.
,,	,,	A Boar Hunt.
,,	*Apsley House.*	Portrait of a Cardinal.
,,	,,	,, ,, Pope Innocent X. (*bust*).
,,	,,	,, ,, Francisco de Quevedo.
,,	,,	,, ,, a Man.
,,	,,	Two young Boys.
,,	,,	The Water-Carrier of Seville.
,,	,,	Landscape with Market.
,,	*Earl of Northbrook.*	Portrait of Philip IV.
,,	*Bridgewater Ho.*	,, ,, a natural Son of Olivares.
,,	,,	,, ,, Velazquez.
,,	,,	,, ,, Julian Valcarcel.
,,	*Marquis of Northampton.*	,, ,, Philip IV.
,,	,,	Dwarf with Dog and Parrot.
,,	,,	A Boar Hunt.
,,	,,	Landscape with Figures.

Las Meninas. By Velasquez

From the original study in oil in the possession of Ralph Bankes Esq.

London.	*Grosvenor House.*	Portrait of Don Baltasar Carlos.
"	"	Bust portrait of a young Man.
"	*Buckingham Pal.*	Portrait of Don Baltasar Carlos.
"	*Marquis of Lansdowne.*	" " Don Felipe Prosper.
"	"	" " Olivares.
"	"	" " Innocent X.
"	"	" " Velazquez.
"	"	Two Landscapes with Figures.
"	*Marquis of Bute.*	Innocent X. (*full length*).
"	*Duke of Devonshire.*	Innocent X. (*full length*).
"	"	Portrait of a Woman.
"	*Earl Stanhope.*	" " a Gentleman.
"	*Earl of Clarendon.*	Philip IV. hunting the Wild Boar.
"	"	The Alameda, Seville.
"	*Mrs. Ford.*	Portrait of Olivares.
"	"	" " Q. Elisabeth de Bourbon.
"	"	" " Q. Mariana of Austria.
"	*Sir F. Cook, Bart. (Richmond).*	Deliverance of S. Peter.
"	"	Portrait of Q. Mariana of Austria.
"	"	Two Peasants.
Longford Castle.	*Earl of Radnor.*	Portrait of Don Adrian Pulido Pareja.
"	"	Portrait of Juan de Pareja.
Petworth.	*Lord Leconfield.*	Male Portrait.
Rokeby Park.	*R. Morrit, Esq.*	Venus and Cupid.
Woburn Abbey.	*Duke of Bedford.*	Portrait of Don Adrian Pulido Pareja.
Earl of Breadalbane.		Christ at Emmaus.
L. Arundel of Wardour.		Male Portrait.
Edward Huth, Esq.		Portrait of Philip IV.
"		" " Olivares.
"		" " Q. Elisabeth de Bourbon.

Broom Hall, Fife.	*Earl of Elgin.*	Portrait of Olivares.
"	"	Dog with a Bone.
Cawdor House, Lanark.		Portrait of Innocent X.
Gosford Hall.	*Earl of Wemyss.*	Male Portrait.
Keir, Perthshire.		A Spanish Lady.
"		Small portrait of Velazquez (?).
"		Fish and Fruits.
"		Two Landscapes with Figures.
Kinnaird Castle.	*Earl of Southesk.*	Group of Peasants.
Rossie Priory.	*Lord Kinnard.*	Portrait of a Gentleman

FRANCE.

Paris.	*Louvre.*	Portrait of the Infanta Margarita Maria.
"	"	Portrait of Philip IV.
"	"	Meeting of Gentlemen.
"	"	Portrait of Infanta Maria Teresa.
"	"	Portrait of a young Woman.
"	*Baron de Rothschild.*	" " Don Luis de Haro.
"	*Eudoxie-Marcille Coll.*	" " Infanta Maria Teresa.
"	*Cottier Collection.*	Buffoon playing with a toy Mill.
"	*Lefort Collection.*	Young Man laughing.

ITALY.

Florence.	*Pitti Pal.*	Portrait of Philip IV.
"	"	Two Male Portraits.
"	*Uffizi.*	Portrait of Philip IV.
"	"	Two portraits of Velazquez.
Modena.	*Pal. Ducale.*	Portrait of Velazquez.
Rome.	*Pal. Doria.*	Portrait of Innocent X.
"	*Capitol.*	" " Velazquez.

GERMANY.

Berlin.	*Museum.*	Portrait of Alessandro del Borro.
"	"	Male Portrait.
"	"	Portrait of the Infanta Maria.
"	*Raczynski Col.*	A Dog.
Dresden.	*Gallery.*	Portrait of Olivares.
"	"	Two Male Portraits.
Frankfort.	*Staedel Inst.*	Cardinal Gaspar de Borgia.
"	"	Portrait of Infanta Margarita Maria.
Munich.	*Gallery.*	Cardinal Rospigliosi.

AUSTRIA.

Vienna.	*Gallery.*	Two Portraits of Philip IV.
"	"	Portrait of Don Baltasar Carlos.
"	"	" " Don Felipe Prosper.
"	"	" " Infanta Maria Teresa.
"	"	" " Infanta Margarita Maria.
"	"	Young Man with a Flower, laughing.
"	*Academy.*	Female Portrait.
"	*Harrach Coll.*	A Spanish Prince.

RUSSIA.

Petersburg.	*Hermitage.*	Two Portraits of Philip IV.
"	"	" " Olivares.
"	"	Portrait of Innocent X. (*sketch*).
"	"	A young Peasant.
"	*Leuchtemberg Coll.*	Male Portrait.

SWEDEN.

Stockholm.	*Museum.*	Portrait of Philip IV.
"	"	" " a young Man.

The Hague.	*Museum.*	Portrait of Don Baltasar Carlos.
"	"	A Landscape with Figures.
New York.	*Metropolitan Museum.*	Fruit Piece.

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VELAZQUEZ MINAYA, Francisco, a knight of the order of Santiago, painted familiar subjects for his amusement. He resided at Madrid about 1630.

VELDE. See Van de Velde.

VELDENAER, Johann, a Dutch engraver on wood, and printer, flourished from 1447 to 1483. He was perhaps a native of Germany, as Italian writers call him 'Giovanni di Westfalia.' He printed the book called 'Fasciculus Temporum,' in Latin, ornamented with wood-cuts, at Louvain, in 1474; 'Caroli Viruli formulæ Epistolaræ,' in 1476; the 'Speculum Humanæ Salvationis,' in folio, perhaps as early as 1480, also in quarto, at Culembourg, in 1483; and 'Historia Santæ Crucis,' at the same place, in the same year. The 'Speculum Humanæ Salvationis' supplies the link between the block-books and books printed entirely with movable metal types, and illustrated with cuts containing figures. Whether Veldenaer really designed and engraved the cuts that ornament those books is a question that has exercised the ingenuity of many able writers. He certainly sawed in two the wood-cuts from the folio edition of the 'Speculum Humanæ Salvationis,' to get them into his quarto edition. For fuller accounts of Veldenaer see Willshire, 'Introduction to Ancient Prints.' London, 1877.

VELI, Benedetto. This artist was a native of Florence, and flourished in the 17th century. He painted history with some reputation, and Lanzi mentions in favourable terms an 'Ascension' by him in the cathedral at Pistoja.

VELIJN, Philippus, designer and engraver, was born at Leyden in 1786. He studied at the school 'Æmula Naturæ,' and under Delfos the engraver, but developed his talents principally by himself. He passed eight years in Paris, and afterwards became a member of the Academies of Amsterdam and Antwerp. He died in 1836. Among his best plates were the battles of Waterloo, Quatre Bras, and Esslingen, and several portraits.

VELLANI, Francesco, a Modenese painter of the school of Stringa, born about 1688, died in 1768. He left many works in Modena and its neighbourhood.

VELLATRANO, Virg. di Vezzo. See Vezzo and under Vouet, Simon.

VELLERT (VELAERT), Dierick Jacobsz, painter and engraver of Antwerp in the 16th century. He signs with a star between the letters D and V, which was formerly held to be the signature of Dirk van Star. Numerous notices of Vellert occur at Antwerp between the years 1511 and 1540. In 1511, in company with Joos v. Cleef (J. van der Beke)—the "Master of the Death of Mary"—he was Master of the Guild of St. Luke in that city; he filled the office of Dean in 1518, and in 1521 entertained Dürer at a great banquet. Many drawings by Vellert for painted windows are known, at Berlin, Frankfort, London, Vienna, Weimar, and elsewhere; his engravings and etchings date from 1522–1544; two woodcuts of 1526 also bear his monogram and must have been produced from his drawings. Certain paintings formerly ascribed to H. de Bles are now thought to be by Vellert, such as a triptych at Berlin (which belonged to the late Dr. Lippmann), and other works at Madrid, Dresden, &c. A glass painting by Vellert representing the 'Triumph of Time' is in a private collection at Brussels, and was probably one of a series illustrating the 'Triumphs of Petrarch.' (For Vellert, see Jahrbuch d. Kunsthistorischen Sammlungen d. Allerhöchsten Kaiserhauses,' Bd. xxii. Heft. 1, 1901.) C. J. Ff.

VELTRONI, Stefano, an Italian painter of the 16th century, a relation of Giorgio Vasari, whom he accompanied to Naples, Bologna, and Florence, and with whom he worked.

VÉLY, Anatole, a French painter, born at Ronsoy (Somme) in 1838, studied first at Valenciennes, and afterwards in Paris at the École des Beaux Arts under Signol. He devoted himself chiefly to portraits, but not seldom painted subject pictures of a decorative kind. Several of his works found their way to America; in the Corcoran Art Gallery, Washington, there is 'The Talking Well' by him. His death took place in Paris, January 10th, 1882.

VENANZI, Giovanni Battista, was a native of Pesaro, and was born about the year 1628. He was for some time a disciple of Guido, but afterwards studied under Simone Cantarini, and perhaps under Gennari, whose style he closely followed. In the church of SS. Gervasio e Protasio, at Bologna, is a 'Descent of the Holy Ghost'; and in the church of S. Antonio, at Pesaro, two subjects from the life of that saint, by him.

VENDRAMINI, Giovanni, an eminent engraver, was born at Roncade, near Bassano, in 1769. He pursued his studies in his own country till the age of nineteen, when he came to London, and completed his artistic education under Bartolozzi. In 1802 he married an English wife, and in 1805 he went to Russia, and spent two years in that country. He was patronized by the Emperor and the court, and his talents so highly appreci-

[Royal Gallery, Madrid

PHILIP IV. AS A SPORTSMAN

ated, that he was refused a passport when he was desirous of returning to England. He, however, with the assistance of his friend, the Duke of Saracapriolo, at that time Neapolitan ambassador, contrived to escape, disguised as a courier charged with despatches. His departure was hastened, as he told Stanley, the last editor of this dictionary, by an accident that happened to a large cameo, 'Alexander and Olympia,' from which he had to engrave a plate for the emperor. On his return to England he engraved several popular pictures by contemporary painters; but those on which his reputation stands are after works by the old masters. Among these are, 'The Vision of S. Catherine,' after Paolo Veronese; 'S. Sebastian,' after Spagnoletto; 'Leda,' after Leonardo da Vinci; and lastly, the 'Raising of Lazarus,' after Sebastiano del Piombo. Vendramini was a very accurate draughtsman, and frequently engraved from a picture without making a preparatory drawing. He died in London, February 8th, 1839.

VENENTI, Giulio Cesare, was a Bolognese gentleman, who was a great admirer of art, and studied it with the zeal of a professor. He was born at Bologna about the year 1609, and was instructed in design by Filippo Brizio, a pupil of Guido Reni. Zani places his death in 1697. There are several spirited etchings by Venenti; among them the following:

The Guardian Angel; *after Dom. Maria Canuti.*
Tancred and Clorinda; *after the same.*
The Virgin of the Rose; *after Parmigiano.*
A Landscape, with the Holy Family; *after Annibale Carracci.*

VENETIIS, Chatarinus de, was living in the 15th century, and was both a painter and a carver of crucifixes. The church of Sant' Agostino of Verruchio formerly possessed a crucifix carved by him, and painted by Nicolaus Paradixi, or Semitecolo, in 1404. Count Orsi of Ancona possesses an altar-piece with the Madonna between four saints, and a Crucifixion between six saints, both signed by Chatarinus.

VENETUS, Rol. See Lefèvre.

VENETUS de MUSIS. See Musi.

VENETZIANOFF. See Wenetzianoff.

VENEVAULT, Nicolas, miniature painter, was born at Dijon in 1697. He studied in Paris, and became an Academician in 1752. He was also a member of the Academy of St. Luke, and sent many of his portraits and miniatures to its exhibitions. In 1724 he was commissioned to paint portraits of the princes and princesses of Lorraine at Lunéville. He died in Paris in 1775.

VENEZIANO, Agostino. See Musi.

VENEZIANO, Antonio, (Antonio Francisci de Venetiis,) an Italian painter of the 14th century, whose family name was probably Longhi. The earliest authentic records of him are in the archives of Siena, which show that he and Andrea Vanni worked together on the ceilings of the cathedral in 1370. Baldinucci asserts him to have been a Florentine by birth, but Vasari calls him a Venetian settled in Florence. In 1374 he was registered in the Apothecaries' Guild, which included painters, of that city. In 1386 he painted the three lower compartments in the series of six frescoes illustrating the life of S. Raniero, on the walls of the Campo Santo, at Pisa; they are now nearly obliterated; the three upper compartments were the work of Andrea da Florentia, and the whole series was, until recently, ascribed to Simone Martini. He also restored Lorenzetti's frescoes there. At Palermo there is a picture painted by him in 1388, for the Compagnia di SS. Niccolò and Francesco, representing the Virgin and S. John in grief. The date of Antonio's death is unknown.

VENEZIANO, Bartolommeo, was a pupil of the Bellini, and lived in the early part of the 16th century. Of his life and death no records remain, and only four authentic pictures by him are known. The Locchis Carrara Gallery, Bergamo, has a 'Virgin and Child,' dated 1505; Colonel Carew, of Somersetshire, possessed a picture dated 1506; the late Mr. Barker had a portrait of a Lady, dated 1530; and in the National Gallery, London, is the portrait of a Young Man, dated 1546.

VENEZIANO, Bonifazio. See Bonifazio II.

VENEZIANO, Carlo. See Saraceni.

VENEZIANO, Chatarino. See Venetiis.

VENEZIANO, Domenico di Bartolommeo, was probably born in the early part of the 15th century, of Venetian parents. He signed himself, and is mentioned in records, as a Venetian, but his works have little in common with the school of Venice. Judging from existing documents, and from his style, he spent his early years in Florence. In a letter from him to Piero de' Medici, dated from Perugia in 1438, where he likewise resided for many years, he mentions his long connection with the fortunes of the Medici family, and begs to be allowed to paint an altar-piece for the head of that house. He was a contemporary with Fra Angelico and Fra Filippo, since those two artists and himself are known to have valued the frescoes of Buonfigli at Perugia. He worked at the decorations of the Portinari chapel in Santa Maria Novella, Florence, from 1439 to 1445, and had as his assistants Piero della Francesca and Bicci di Lorenzo. It is certain that whilst employed there he used linseed oil as his medium, since the hospital books of that date make many allusions to this item in his expenses. The Uffizi contains an enthroned Virgin and Child, with SS. John the Baptist, Francis, Nicholas, and Lucy, painted by him, which shows that he employed other vehicles than those previously in use. His latter days were spent in Florence, where he died May 15th, 1461, four years after the death of Andrea del Castagno, whom Vasari accuses of having been his murderer. Very few of this artist's works are now in existence. The most important is an enthroned Madonna, in the National Gallery, with two heads of saints which formerly belonged to it. All three are in fresco, and were transferred to canvas from a tabernacle in the Canto de' Carnesecchi, Florence. The chief picture is signed at the base Domicus, D. Venechs. P. Signor Morelli further ascribes to him the frescoes of Saints Francis and John the Baptist in the church of Santa Croce, Florence, there attributed to Andrea del Castagno.

VENEZIANO, Donato, an artist living at Venice between 1438 and 1460, was probably a pupil of Jacobello. A winged Lion between SS. Jerome and Augustine, in the magazine of the Palazzo Pubblico, Venice, is all that is now known of his work.

VENEZIANO, Lorenzo, flourished between the years 1357 and 1379. Very little is known of him. His earliest altar-piece was painted for the high altar of the church of Sant' Antonio di Castello, and is now in the Academy at Venice. It is dated 1358, and represents the 'Annunciation,' with a portrait of the donor, Domenico Lion the

Christ in benediction, and figures of various Saints, and was painted in conjunction with Francesco Bissolo. The Academy also possesses an altar-piece by him executed in 1371. It consisted of five panels, on which an 'Annunciation' and six figures of saints were painted, but it is now broken up into separate works. We may also name:

Venice. *Correr Museum.* Saviour Enthroned, with Saints and Angels. 1369.

VENEZIANO, Niccolò. See Nelli.

VENEZIANO, Paolo. See Paolo Veneziano.

VENEZIANO, Polidoro. See Lanzani.

VENEZIANO, Rolando. See Lefèvre.

VENEZIANO, Sebastiano. See Luciani.

VENEZIANO, Stefano, was a contemporary of Lorenzo Veneziano and Semitecolo, and painted in the same manner. He signed his works Stefan Plebanus Sanctæ Agnetis, and is hence supposed to have been parish priest (piovano) of Sant' Agnese, at Venice; he flourished in the latter part of the 14th century. The following works are ascribed to him:

Paris. *Louvre.* Madonna; inscribed MCCCLIII M. OT.

Venice. *Academy.* Coronation of the Virgin. 1381. (*The central panel of an altar-piece, of which the smaller portions are by Semitecolo.*)

" *Correr Museum.* Virgin Enthroned, holding the Child Jesus. 1369.

VENIER, Nicholas, is mentioned by Strutt as the engraver of a set of twelve plates, representing the Months of the Year, after Bassano.

VENIUS. See Veen.

VENNE. See Van der Venne.

VENNEMAN, Charles Ferdinand, painter, was born at Ghent in 1803. In his early youth he studied at the Ghent Academy, and began his career as a decorative painter. In 1836 he determined to devote himself to easel pictures, and completed his training under De Braekeleer in Antwerp. He painted homely interiors, drinking scenes, &c., after the style of Ostade, which had considerable success. His 'Card-Players' is in the gallery of his native town, and there is a 'Peasant Scene' by him in the New Pinacothek at Munich. He died in 1875.

VENTURINI, Giovanni Francesco, was born at Rome about the year 1619. From the style of his engraving, it is probable that he was a disciple of Giovanni Battista Galestruzzi. He etched several plates from the works of Italian masters, among them the following:

A set of Plates; *after Polidoro da Caravaggio.*
Diana and her Nymphs; *after Domenichino.*
The Pulpit of S. Peter's; *after Bernini.*
A partial bird's-eye View of Rome.

VENUSTI, Marcello, was born at Como in 1515, and was a scholar of Perino del Vaga; but he is chiefly indebted for his reputation to his study of Michelangelo, and to being employed by that master as assistant. He also executed several original works in the churches and public buildings of Rome. Cardinal Alessandro Farnese employed him to copy the 'Last Judgment' of Michelangelo, on a small scale, which he accomplished so well that Buonarroti engaged him to paint an 'Annunciation' from his design for the Capella de' Cesi, in the church of the Pace. The copy of the 'Last Judgment' is now at Naples. In the Palazzo Borghese there is a fine 'Christ bearing His Cross' by him, from a design by Michelangelo. A 'Prayer on the Mount of Olives' is in Sant' Ignazio at Viterbo, and a 'Holy Family' in the National Gallery. Perhaps the best of his more original pictures, however, are: 'Christ expelling the Money-Changers,' also in the National Gallery; and 'Christ in Hades,' in Palazzo Colonna, Rome. He died in 1579.

VERA, Cristobal de, born at Cordova in 1577. It is probable that he studied under Cespedes in that city. In 1602 he removed to Castile, and became a lay brother of the Hieronymites of Lupiana, painting eight 'Stations' of the Cross for their cloisters. His nephew, Juan de Vera, had commenced his novitiate in the convent of La Sisla, at Toledo, when he was there visited by his uncle Cristobal. At the end of the year Juan left the convent without assuming the cowl; but Cristobal remained to paint two altar-pieces for the church, a 'S. Jerome' and a 'S. Mary Magdalene.' He died soon afterwards, in the year 1621, and was buried in the convent.

VERA CABEZA DE VACA, Francisco, a Spanish portrait painter, and pupil of J. Martinez, born at Calatayud in 1637, was page to Don John of Austria. He died in 1700.

VÉRARD, Antoine, an illuminator, wood engraver, printer and bookseller, who flourished in Paris from about 1485 to 1512. Scarcely anything is known of his life beyond the facts that in 1499 he occupied a shop with the sign of S. John the Evangelist on the Pont Notre Dame, and that he afterwards lived successively in the Carrefour S. Sévérin, in the Rue S. Jacques, and in the Rue Neuve Notre Dame. He illustrated and published a miscellaneous variety of works, among which the most famous are the following: 'Chronique de S. Denis' (1493), 'L'art de bien Mourir,' 'Le Romant de la Rose,' 'La Légende Dorée en Françoys,' and 'Les Heures de Notre Dame en Francoys et en Latin.' Of this last he published many editions. He is also supposed to have illuminated a 'Danse Macabre, avec les Trois vifs et les Trois morts,' printed on vellum, of which only two copies exist. Of his 'Figures du Vieil Testament et du Nouvel,' only one copy, a splendid volume printed on vellum, is known. It is in the British Museum.

VERAT, Darius. See Varotari.

VERBEECK, Cornelis, a Dutch painter of marines, who was inscribed on the books of the Haarlem Guild in 1610. He was the father of Pieter Cornelisz Verbeeck.

VERBEECK, François Xavier Henri, a Flemish military painter, was born at Antwerp in 1686. His master was P. Casteels, whose daughter he afterwards married. He was received into the Guild of S. Luke in 1709, and from 1741 to 1747 was dean of the Fraternity, and one of the Directors of the Antwerp Academy. He had two daughters, Elizabeth (b. 1720) and Anne (b. 1727), who became artists, and were his pupils. He died in 1755. There is by him:

Antwerp. *Museum.* State visit to the 'Serment de l'Escrime.' 1713.

VERBEECK, Frans, a painter of Mechlin in the 16th century, was a pupil of Frans Minnebroer. He painted Scriptural scenes, peasants' marriages, &c., in the style of Jerom Bos, but in distemper. He became free of the Guild of S. Luke in 1531, was dean in 1563, and died in 1570. His brother Philip entered the Guild at Mechlin in 1525.

VERBEECK, Jan, called Hans of Mechlin,

DOMENICO DI BARTOLOMMEO VENEZIANO

Hanfstängl photo] [*Glasgow Gallery*

ST. CATHARINE

flourished in that city in the second part of the 16th century. He was probably the son of Frans Verbeeck. He took part in the decorative works for the entry of Albert and Isabella into Mechlin in 1599, and was granted the title of painter to their Highnesses. He was still living in 1619.

VERBEECK, PIETER CORNELISZ, a painter and etcher of Haarlem, born probably about 1599, was the son of one CORNELIS VERBEECK. He entered the Guild at Alkmaar in 1635, and became a master at the Hague in 1645. The subjects of his pictures were tavern scenes, cavalry combats, halts of travellers, hunting parties, landscapes, &c. He has also left drawings in chalk and Indian ink, and eight plates (1619-39) etched in the style of Rembrandt. Pictures by him are in the Museums of Berlin, Cassel, and Stockholm. Brulliot describes a print of 'A Shepherd standing,' signed *P. C. Verbeecq*, and dated 1639. The figure wears a bonnet ornamented with a feather, and is dressed in a short cassock, with a calabash on his right side, and holds a crook; he is accompanied by a dog. Two small busts, in ovals, of a Man and a Woman, in Oriental costume, have the same signature and date.

VERBOECKHOVEN, CHARLES LOUIS, Flemish painter; born at Warreton, West Flanders, February 5, 1802; became a pupil of his father, and then travelled for purposes of study. He painted marine subjects, of which examples are visible in the Museums of Antwerp, Courtrai, and Leipzig. He was a member of the Amsterdam Academy, and obtained medals at Brussels, Cambrai, Arras, and Lille. He died at Brussels, September 25, 1889.

VERBOECKHOVEN, EUGÈNE JOSEPH, painter, born at Warneton, in East Flanders, June 8th, 1798, was the son of Barthélemy Verboeckhoven, the sculptor, and was taught design and modelling by his father. The practice of modelling animals in clay was continued by him after he began to work as a painter, and to it may be attributed much of the correctness in the rendering of animal life and form which is observable in his pictures. His subjects are principally horses, cattle, and dogs in landscapes, after the manner of Potter and Ommeganck. He was exceedingly popular amongst American picture-buyers, and his most notable works are in New York, Boston, and Washington. He was a member of the Academies of Belgium, Antwerp, and St. Petersburg, and was honoured in very many countries, as he received the Orders of Leopold of Belgium, Michael of Bavaria, Christ of Portugal, as well as the Legion of Honour, and the Iron Cross of Germany. He exhibited mainly in Paris and St. Petersburg, and his works were always received with enthusiasm. He had a wonderful sense of beauty, which, coupled with an intense love for the dumb creation, enabled him to represent the creatures he painted, not only in very lifelike attitudes, but also so grouped as to form a delightful picture. He practised at Brussels, where he had an atelier for his pupils, and gained various honours from the Belgian Government. He died at Brussels, January 19th, 1881. Well-known works by him are:

Amsterdam.	*R. Museum.*	Three landscapes with Animals.
Brussels.	*Museum.*	Sheep surprised by a Storm.
Hamburg.	*Kunsthalle.*	Flock of Sheep and other Animals.
London.	*S. Kensington M.*	Landscape with sheep and ducks.
Munich.	*N. Pinacothek.*	A Sheep-fold.

The Antwerp Museum has a 'Flood Tide,' signed by him, in which the marine background was painted by his brother, Charles Louis.

VERBOOM, ADRIAEN or ABRAHAM H., (or VAN BOOM,) was a native of Holland, and flourished in the third quarter of the 17th century. He painted landscapes in a style in which characteristics of Waterloo, Both, and Jakob Ruysdael are to be traced. His pictures are occasionally enriched with figures and animals by A. van de Velde, Wouwerman, and Lingelbach. The dates of his birth and death are unknown. Examples of his work bearing dates from 1649 to 1663 are to be seen at Amsterdam, Brunswick, Brussels, Dresden, and Rotterdam. The Dulwich Gallery possesses a good Verboom in a 'Church near a wood,' figures preparing for the chase; the figures and animals are by Lingelbach. He has also left a couple of etchings:

Le Hameau. A hut in a wooded landscape.
La Pièce d'eau. A landscape with a sheet of water.

VERBRUGGE, GIJSBERT ANDRIESZ, was born at Leyden in 1633, according to Immerzeel, but Füssli and Zani say twenty years later. He was a scholar of Gerard Dou, but confined himself chiefly to portrait painting. He passed some time in England, but returned to his own country and established himself at Delft, where he died in 1730.

VERBRUGGE, JEAN CHARLES, painter, born at Bruges in 1756, was a pupil of J. Gaeremyn and of Légillon. In the Academy of Bruges there are several of his works, which were generally farmyard interiors, with animals. He died in 1831.

VERBRUGGEN, GASPAR PIETER, born at Antwerp in 1664, was the son and pupil of the elder GASPAR VERBRUGGEN, a flower painter, who died in 1680 or 1681. Having acquired considerable reputation in his native city as a painter of flowers and fruit, and having become dean of the Guild there in 1691, Gaspar the younger established himself at the Hague in 1706. The Greffier Fagel employed him, in conjunction with Matheus Terwesten, in the decoration of his hotel. The figures were painted by Terwesten, and the festoons of flowers and fruit, with the other ornaments, were executed by Verbruggen. In 1708 he was made a member of the Academy of the Hague, where, during a residence of several years, he amassed a competent fortune. He squandered his wealth, however, and returning destitute to Antwerp, he died there as a servant of the Guild in 1730. The works of Verbruggen show much facility, but his productions during the latter part of his life are very inferior to those of an earlier date. The Antwerp Museum has a flower-piece by him.

VERBRUGGEN, HENDRIK. See TERBRUGGEN.

VERBUYS, ARNOLD, born at Dordrecht about 1655; married Swania van Haestrecht of the Hague at Schiedam; living at Middelburg, 1692–95; in 1702 settled at the Hague. From his evil life and the licentious character of many of his pictures he received the nickname of "the Libertine." He was a painter of history, portraits, and lascivious subjects, and was a man much given to drink. His wife and one of his daughters, THEODORA MARIA, were painters, and admitted into Guild, Nov. 16, 1706. Died in extreme poverty at Delft in 1729.

Angers.	*Museum.*	Mars and Venus.	
Gotha.	*Museum.*	Andromeda.	W. H. J. W.

of his labours and many of his previous pictures at the Crystal Palace in 1873, and at the Ministry of the Interior, St. Petersburg, in 1874. In addition to the war pictures, the studies of ethnographical types and of the architecture of the Caucasus and Central Asia formed an interesting feature of these exhibitions. His industry had been so great and his pictures, in consequence, were so numerous, that he was accused of having employed other artists upon them, and this charge was investigated and solemnly contradicted by the Munich Art Society. In 1874 he went to India and remained there two years. In his eagerness to obtain novel effects of light and colour he ascended, at great personal risk, the Himalayas in winter. His studies as usual were very varied, and included the land, its people and architecture. On his return he had constructed at Maison Lafitte, close to Paris, a winter and a summer studio, the former one hundred by fifty feet, and the latter much smaller, but arranged to revolve so that he could always obtain the maximum amount of sunlight. Here he commenced to digest the store of material collected in India, working some of it into the form of historical pictures illustrating the British conquest of India. His historical "facts," however, were impugned: to his picture, for instance, of 'Hindoos blown from the Guns' it was objected, in the first place, that this event never happened, and in the second place, that at the time of the Mutiny British soldiers did not wear helmets as depicted, but shakos. In 1877 the outbreak of the Russo-Turkish war drew him away from his unfinished Indian work, and offered him fresh material for illustrating the horrors of war, which already in Turkestan he had considered as part of his life's mission. The loss of a brother in the war augmented his desire, and the war gave him every opportunity to fulfil it. The result was a series of pictures which were exhibited at South Kensington and at various other places in England and on the continent. The English art critics were loud in their praise (praise since modified into "an able draughtsman, crude in colour and thin in technique"); at Vienna he was greeted as "the apostle of peace and of humanity," and during the twenty-six days of the exhibition, there were 94,892 paying visitors. At the author's request the show was prolonged for four days, the proceeds being devoted to relieving the poor of the town. At Berlin in 1882 the "oriental decoration of the gallery, the concealed harmonium and chorus of war songs, and the total exclusion of daylight in favour of electric lights, all added to the craze for his works. The Emperor forbade the Guards to visit the exhibition, lest they should come to regard war not as honourable, but as disgusting." At St. Petersburg during two months there were some 200,000 visitors, and 40,000 catalogues were sold. At the sale of his Indian studies by auction, which followed, the collectors of Moscow and St. Petersburg gathered in force and bid against one another with great determination. While his pictures were being exhibited and sold, he was engaged in a new work, adding to his Indian and Turkestan pictures and writing his experiences, assisted in this latter by his wife, who had accompanied him in some of his travels. In 1884 he again visited India, and then Syria and Palestine. His visit to the latter place gave him material for pictures illustrating New Testament subjects. His realistic picture of the Holy Family exhibited with others at Vienna in 1885 was designated by the Archbishop of that diocese "a blasphemous canvas." He, himself, destroyed his picture of the 'Resurrection,' to which strong objection had been made when he exhibited his pictures at Berlin in 1886. In October and November 1887 he held an exhibition under the distinguished patronage of King Edward, then Prince of Wales, and also lectured on his pictures. The exhibition was a comprehensive one, and a critic called special attention to the "capital studies of the interiors of the East, the rich colour and forceful treatment of which compel us to overlook a certain *chic* and some crudities of handling. . . . Perhaps the worst pictures are the biggest." In 1893 he settled at Moscow, where he painted his series of Napoleonic pictures illustrating the Moscow campaign. One important feature of these pictures is the representation of snow, over which he took immense pains. The series includes interiors ("the bivouacking of men, and the stabling of horses in gorgeously decorated churches"), as well as exteriors and landscapes. His representations of Napoleon were not always conventional, and, in Paris, objection was raised in particular to the picture in which Napoleon appears in the garb of a savage. The series was exhibited at the Grafton Galleries in January 1899, and it was then said that the terrible incidents were put before us with quite extraordinary dramatic force; and in addition there were a great number of highly interesting studies of architecture, heads of peasants and mechanics, landscapes in various effects of light, convent interiors, portraits, minor subject pictures concerning the war in the Crimea, photographs from paintings previously shown at the Grosvenor Gallery and elsewhere, and sketches. In 1894 he went a trip with his wife and daughter down the Dwina as far as Archangel at its mouth, and made a study of the wooden churches on its banks. In 1900 he exhibited at Christiana in competition for the Nobel prize, which he expected to gain as an apostle of peace by his pictures of the horrors of war, but he and his pictures were very coldly received. This did not prevent him from going to China in 1901 in search of material for more war pictures during the Japanese campaign against China. In 1904 his sympathies were naturally with his own countrymen. He painted 'Admiral Alexeieff reviewing the Troops at Port Arthur,' and his last picture was 'Admiral Makaroff in council with his Officers.' He perished with Admiral Makaroff on board the *Petropavlovsk* when that ship went down on April 13, 1904. A sailor, who was saved, thus describes the scene: "Smoke rose in dense clouds, and flames seemed to leap towards the bridge. I remember falling masts and then nothing more. On our ship was an old man with a beautiful white beard, who had been good to the men. He had a book in his hand, and seemed writing, perhaps sketching. He was Vereshchagin." His last picture went down with him, but was afterwards recovered, practically undamaged. Vereshchagin was a writer as well as an artist. He wrote chiefly of his personal experiences, even his stories partook of this character; and he illustrated his books with his pencil. He wrote also a book on Napoleon I., which, however, is not illustrated. A large number of his pictures are to be seen in the Tretiakoff Museum at Moscow; others are scattered

throughout Europe and America. They are too numerous to mention individually. The following is a list of the various series, with a selection of the more famous pictures in each of them :

Early pictures: 'Ulysses slaying the Suitors' (*destroyed*); 'Towpath of the Volga' (*unfinished*); 'Dukhobors chanting the Psalms' (*Salon*, 1866).
Caucasian series: 'Procession in Shusha'; 'Overthrow of Schamyl.'
Turkestan series: 'Apotheosis of War' (*a pyramid of skulls*); 'Emir viewing the Trophies'; 'Dervishes shouting for Alms'; 'Tamerlane's Grave'; 'Forgotten' (*destroyed*).
Russo-Turkish War series: 'All quiet on Shipka' (*a triptych*); 'Victors' and 'Vanquished' (*a pair*); 'Before' and 'After the Attack' (*a pair*); 'Priest blessing the Dead'; 'Skobelieff before his Troops.'
Indian series (*including twelve historical pictures*); 'The Great Mogul in the Mosque'; 'Prince of Wales at Jeypore'; 'Blown from the Guns'; 'Winter in the Himalayas.'
Syria and Palestine series: 'The Holy Family'; 'Resurrection' (*destroyed*); 'The Jews' Wailing Place.'
Napoleonic series: 'The Franctireurs'; 'At Rest in the Snow'; 'Uspenski Church, Moscow'; 'Bad News from France'; 'The Kremlin.'
Miscellaneous pictures: 'Execution of Nihilist'; 'Execution at Rome.'
Last pictures: 'Alexeieff reviewing Troops'; 'Makaroff in Council.'

H. R.

VEREYCKE. See VEREIJCKE.

VERGARA, JOSEF, was born at Valencia in 1726, and was a pupil of Evaristo Muñoz. He afterwards followed the style of Coypel, and painted numerous works in oil, fresco, and tempera, chiefly saints and portraits. In 1754 he became director of the Academy of Santa Barbara, at Valencia, which had been founded by him and his brother the sculptor, Ignacio Vergara; afterwards he was appointed to the same post in the Royal Academy of San Carlos, which grew out of this, and held the office for six years. He died in 1799. The churches in and around Valencia abound with his paintings, among the best of which are a 'Conception' in the monastery of San Francisco, and those executed for his own house. His picture of 'Mentor warning Telemachus against Calypso,' was accepted at the Academy of San Fernando, and gained his election as an Academician. He left some MS. notes on the lives of Valencian artists, to which Cean Bermudez acknowledges himself indebted.

VERGARA, NICOLAS DE, the elder, a Spanish painter and sculptor, and one of the chief artists of Toledo, was apparently born in that city about 1510. From his knowledge of drawing and the grandeur of his figures, it is supposed that he studied in Rome. He was appointed painter and sculptor to the chapter of Toledo in 1542. Many of the windows of the cathedral were painted by him and under his direction; those which he left incomplete at his death were finished by his sons and scholars, Nicolas and Juan de Vergara. He was engaged with Berruguete in superintending the embellishments of the tomb of Cardinal Ximenes at Alcala de Henares. For the cloisters of Toledo he made sketches for frescoes of the infernal regions, which, however, were never executed. He died at Toledo in 1574.

VERGARA, NICOLAS DE, the younger, was born at Toledo about 1540. He was the son and pupil of the elder artist of the name. Under commission from Philip III., he, in 1573, prepared the choir books for the Escorial, and together with his brother, JUAN DE VERGARA, painted the windows of Toledo cathedral, as mentioned above. He died at Toledo in 1606.

VERGAZON, HENDRIK, was a Dutch painter of landscapes and ruins, who came to England in the reign of William III. He also painted small portraits, and was employed on the backgrounds of Sir Godfrey Kneller's pictures.

VERHAEGT, TOBIAS, (VERHAAGT, VERHAECHT, or VAN HAECHT,) was born at Antwerp in 1566 (in 1561, according to Mr. A. J. Wauters). It is not known who his master was, but he had acquired some celebrity as a landscape painter, when he determined to visit Italy in search of improvement. He resided some time at Florence, where his talents recommended him to the notice of the Grand Duke of Tuscany, for whom he painted several large pictures, including a 'Tower of Babel.' This subject he repeated more than once. He afterwards visited Rome, where his works were held in no less estimation. On his return to Flanders he was considered one of the ablest landscape painters of his time, and he enjoys the credit of having been the first master of Rubens. He was made free of the Antwerp Guild in 1590, and was dean in 1595-6. He embellished his landscapes with antique ruins of which he had made many studies during his residence at Rome. The figures in his pictures were put in by other hands, particularly by Francks. He died in 1631. The only accessible picture by him we can name is a 'Hunting adventure of Maximilian I.,' in the Brussels Museum.

VERHAGEN, JAN. See VAN DER HAGEN.

VERHAGHEN, JAN JOSEPH, painter, called POTTEKENS VERHAGHEN, was the brother and pupil of Pieter Joseph Verhaghen. He was born at Aerschot about 1726, and gained his sobriquet by his skill in painting pieces of earthenware in his pictures. He also excelled in rendering metals.

VERHAGHEN, PIETER JOSEPH, an historical painter, was born at Aerschot in 1728. He studied under the picture restorer Kerkhoven, and, in the Antwerp Academy, under Beschey. In 1753 he settled at Louvain. In 1771 he became court painter to Prince Charles of Lorraine, and was patronized by the Empress Maria Theresa, who supplied him with means to travel through France, Sardinia, and Italy. At Rome he painted an 'Ecce Homo,' and 'Christ at Emmaus,' which attracted so much attention, that the Pope, Clement XIV., desired to know the painter. At an audience, his Holiness was so charmed with his talents and modesty, that he accorded him plenary indulgence, at the hour of death, for himself, his relations and connections to the third degree, and for thirty persons of his nomination. After painting several other pictures, he returned to Vienna, where he was appointed principal painter to the court. This favour, however, did not induce him to remain at Vienna. He returned to Louvain in 1773, and was met by such a cavalcade, that neither horse nor carriage, says his biographer, was left in the city. He died at Louvain in 1811. Verhaghen may be considered the latest continuator of the principles of the Great School of Antwerp. His pictures are plentiful in Louvain and its neighbourhood, and the two following are in public collections:

Antwerp. *Museum.* Abraham and Hagar.
Ghent. „ The Presentation in the Temple.

VERHAS, THEODOR, born at Heidelberg in 1812, was a painter of landscapes in oil, aquarelle, and sepia. His subjects were often taken from the

neighbourhood of his native town, and he largely contributed to an 'Album of Heidelberg,' lithographed by Lemercier. The S. Kensington Museum possesses a snow-scene by him. He died in 1872.

VERHAZ, JAN, Belgian painter; born at Termonde, January 9, 1834. From his father, the Director of an Art School, he received his first instruction, and he studied at the Antwerp Academy under Nicaise de Keyser, where he obtained a prize in 1853, and a second Grand Prix at Brussels in 1860. He then visited Italy, and at Venice painted two pictures, 'Velléda' and the 'Bataille de Callao,' for the Belgian Government. He then turned his attention to genre, and as a painter of children and childish episodes became famous. Among the works exhibited by him at the Paris Salons we may mention: 'L'Enfant à L'Ombrelle,' 'Cache-Cache,' 'Le Pot Cassé,' 'La Fête de Papa,' &c. He obtained a second-class medal in 1881, a gold medal at the Universal Exhibition of 1889, and the Legion of Honour in 1881. He died at Schaarebefecke, near Brussels, October 30, 1896.

VERHEIJDEN, FRANS PIETERSZ, was born at the Hague in 1657. He followed the profession of a sculptor until he was forty years of age, and was employed in modelling ornaments on the triumphal arches for the public entry of William III. into the Hague, in 1691. Having seen some pictures of animals by Frans Snyders, he was so charmed with them, that he abandoned sculpture to devote himself to painting. In this change of profession he was very successful, although his pictures are little known out of Holland. He painted hunts of stags and wild boars in the style of Snyders, and also fowls and dead game, in the style of Hondekoeter. He died at the Hague in 1711. His son FRANS, also a painter and sculptor, died the same year.

VERHEIJDEN, MATHEUS, probably the son of F. P. Verheijden, was born at Breda in 1700, and was a good portrait painter. He was first placed under Hendrik Carré, but having lost his father when at the age of eleven, he was taken under the protection of Terwesten and Constantine Netscher, and pursued his studies under their care. At the age of fifteen he went to the Hague, and worked under Karel de Moor. He painted historical and allegorical subjects, besides portraits, and appears to have maintained himself in comfort by his art. He was still living in 1776. His portraits are unknown out of Holland.

VERHEIJEN, JAN HENDRIK, a Dutch landscape and architectural painter, born at Utrecht in 1778. He began life as a notary, but took to painting at the age of 21. He died 14th January, 1846. There are two pictures by him in the Rotterdam Museum.

VERHELST, EGIDIUS, the younger, (or VERELST,) was born at Ettal, in Bavaria, in 1742. His father was a sculptor, and for some years he followed the same profession, practising at Munich, Stuttgart, Augsburg, Düsseldorf, Mannheim, and other cities. At Augsburg he learnt engraving under Rudolph Stärkel. He was appointed Professor of Design to the Academy of Mannheim, and a member of that of Düsseldorf. Being desirous, however, of further improvement, he went to Paris, and placed himself under the direction of J. G. Wille. After some stay with this master, he returned to Munich, and made engraving his profession. He died in 1818. His numerous plates are chiefly portraits of small size. Among others, we mav name the following:

Charles Theodore, Elector of Bavaria. 1790.
Elizabeth Augusta his consort.
Clement Wenceslaus, Elector of Trêves.
A. W. Iffland.
Five plates for a Translation of Tasso's 'Jerusalem Delivered.'
Two Heads, 'Innocence and Simplicity,' for Lavater.

VERHEYDEN. See VERHEIJDEN.

VERHOEK, GIJSBERT, (or GILBERT,) was born at Boodegrave in 1644; he was the younger brother and pupil of Pieter Cornelis Verhoek, and also studied under Adam Pynaker. He painted similar subjects, however, to those of his brother, namely, battles, marches of cavalry, and encampments, and particularly excelled in drawing horses. The works of Verhoek are frequently encountered in Holland, though little known in this country. He died in 1690.

VERHOEK, PIETER CORNELIS, a Dutch painter, was born at Boodegrave in 1633. He first studied under Jacob Van der Ulft, as a painter on glass. He then became a disciple of Abraham Hondius, and afterwards travelled in Italy, where he studied Borgognone, and distinguished himself as a painter of battles and cavalry skirmishes. He also painted landscapes in a pleasing style, which he decorated with figures in the manner of Callot. He died at Amsterdam in 1702. A certain CORNELIS VERHUIK, given by Kramm as a separate artist, and as having been born at Rotterdam in 1648, seems to be identical with the above.

VERHOEVEN, JAN, a Flemish painter, born about 1600, at Mechlin, was the son of Gillis Verhoeven, a painter and sculptor, and the pupil of one Nicholas van Ophem. He was admitted into the Corporation of Painters in 1642, became dean in 1669, and was still living in 1676. He was the rival and persistent enemy of Lucas Franchoys the younger. There are three portrait pieces by him in the museum at Mechlin, where several churches also have works from his hand.

VERHUIJK, CORNELIS, (VERHUYK, VERHUITS, &c.). See VERHOEK, PIETER CORNELIS.

VERHULST, PIETER, a native of Dordrecht, painted fruit, flowers, and insects, in the manner of Van Schrieck (Otto Marcellis). He was a scholar of Willem Doudyns, which is all we know of him.

VERHULST, CHARLES PIERRE, a painter of portraits, interiors, &c., was born in 1775 at Mechlin. He studied in the school of that city, and afterwards became a professor at the Brussels Academy. He died in 1820. He painted portraits of the King of Holland and the Prince of Orange.

VERHUNNEMANN, ANNEKIN, a pupil of Memline, who entered the Guild of S. Luke at Bruges in 1480. No further details of his life are known.

VERKOLJE, JOHANNES, (VERKOLYE, or VERKOLIE,) born at Amsterdam in 1650, was the son of a locksmith, who brought him up to his own trade. But the boy having, when about twelve years of age, met with an accident which confined him for three years to his bed, he amused himself with copying whatever prints or other objects of art he could procure. After his recovery he was permitted to follow this up, and he became a pupil of Jan Lievens, by whose instruction he was in six months sufficiently advanced to dispense with further assistance. The works of Gerard Pietersz van Zijl were at that time in high esteem, and Verkolje endeavoured to imitate his highly-finished manner. He was chiefly employed on portraits of a small size, though he occasionally produced historical subjects and conversations, which were pleasant in colour, and touched with delicacy. In 1672 he settled at Delft, after which he worked

[*Rijks Museum, Amsterdam*

THE LETTER

much at engraving. He died at Delft in May, 1693. Works:

Amsterdam.	*Museum.*	The Family Concert. 1673.
Dresden.	*Gallery.*	The Trumpeter and the Lady.
Paris.	*Louvre.*	Mother with Infant in Arms.
Petersburg.	*Hermitage.*	An Entertainment.
Rotterdam.	*Museum.*	The Sportsman.
"	"	Venus and Adonis.
The Messenger. (*Baron A. de Rothschild.*)		

Jan Verkolje was one of the earliest mezzotinters in Holland. The following prints by him may be named:

William III. | William Henry, Prince of Orange.
Stephen Wolters, *Amator Artium; after Kneller.*
Hortensia Mancini, Duchess of Mazarin; *after Lely.*
His own Portrait; *after De Leeuw.*
Diana and Calisto; *after Casp. Netscher.*
Venus and Adonis; *after his own picture.*
Venus and Cupid. 1682. | Pan and Flora.

VERKOLJE, NICOLAAS, the son and disciple of Johannes Verkolje, was born at Delft in 1673. His father died when he was twenty years of age, but he had made sufficient progress to do without the aid of another master. For some time he painted small portraits and domestic subjects in the style of his father, but he afterwards applied himself to historical painting in the manner of Van der Werff. He died at Amsterdam in 1746. The Rijks Museum, at Amsterdam, has a portrait by him of the Dutch physician, Anthony van Leeuwenhoek; and in the Louvre there is a 'Proserpine gathering flowers in the fields of Enna.' Nicolaas Verkolje also distinguished himself as a draughtsman in black and white, and as a mezzotint engraver. The following are his principal plates; they surpass those of his father:

Bernard Picart; *after Nattier.*
Jan Pieter van Zomer; *after A. Boonen.*
The Holy Family; *after Ad. van der Werff.*
Diana and Endymion; *after Cas. Netscher.*
Bacchus and Ariadne; *after the same.*
A Shepherd and Shepherdess; *after the same.*
An Entertainment in a Garden; *after J. B. Weenix.*

VERKRUYS, THEODOOR, called in Italy DELLA CROCE, was a Dutch engraver, who resided chiefly in Italy. He flourished about the beginning of the 18th century, and engraved some plates from pictures in the Florentine galleries; some views of sea-ports, after Salvator Rosa; and several portraits.

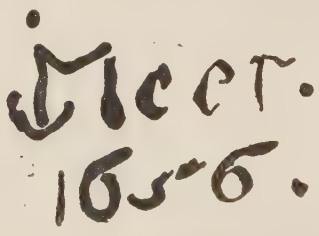
VERLA, FRANCESCO, (or VERLO,) of Vicenza, was a third-rate scholar of Squarcione, and lived in the early part of the 16th century. In the Brera at Milan is a 'Virgin and Child,' painted by him, dated 1511. A picture by him at Schio is inscribed *Franciscus Verlus de Vicentia pinxit XX Junii MDXII.* Another work of his is at Sercedo. It is probable that FRANCESCO VERUZIO, of Vicenza, mentioned by Vasari, is identical with Verla, and that Vasari's mistake arose from his misapprehension of the diminutive, Verlucio, Verluzo, in the Venetian dialect. The dates of Verla's birth and death are unknown.

VERLAT, MICHEL CHARLES, Flemish painter; born at Antwerp, November 25, 1824; became a pupil of Wappers and of N. de Keyzer; studied in Paris, where he was powerfully influenced by Courbet; became Director of the Weimar Art School in 1869; afterwards professor at the Antwerp Academy, being appointed its Director in 1885; he takes a high rank as an animal painter, though he painted Oriental subjects and portraits with success. He obtained a Paris third-class medal in 1853, a second-class ditto in 1855 and 1861, a first-class ditto in 1878, and the Legion of Honour in 1868. He died at Antwerp, October 23, 1890.

VERLINDE, PIERRE ANTOINE AUGUSTIN, a French painter, born at Bergues-Saint-Winoc, January 20, 1801. After studying for a time under Guérin, in Paris, he became the pupil of Ducq and of Van Brée, and settled in Belgium. He painted portraits, historical subjects, and panoramas, and in 1829 became Professor at the Academy of Antwerp, in which city he died on March 29th, 1877.

VERMAY, JEAN BAPTISTE, French painter; born in Paris before 1790, where he became a pupil of David; emigrated to Havana and became a Professor and Director of the Academy there. A picture of his, 'Saint Louis en Egypte,' in the Angers Museum, and others painted in the early period of his career are, 'Marie Stuart,' 'Queen Elizabeth,' and 'Diane de Poitiers.' He died of cholera at Havana in 1833.

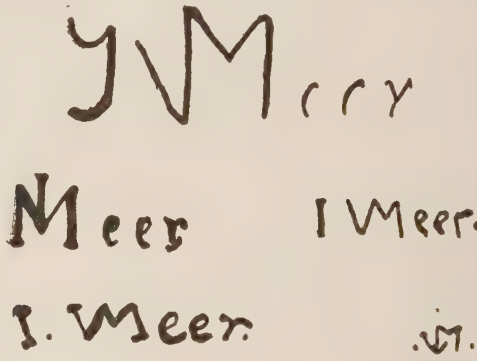
VERMEER (or VAN DER MEER) OF DELFT, JOHANNES, was born at Delft, where he was baptized on October 31, 1632; at Delft, on December 13, 1675, he died. For discovery of the few facts recorded of his life we are chiefly indebted to M. Henri Havard, who in 1877 searched the archives of Delft, and elsewhere sought information. Of his father, Reynier Vermeer, nothing save the name is known, nor of his mother, Dingnum Balthasars; but Havard suggests that one of his sponsors, entered in the register as Pieter Brammer, was brother of Leonard Bramer, the Delft painter. On April 5, 1653, Jan Vermeer —to give the Christian name as ordinarily contracted—then living in the Market, married Catharina Bolenes, of the same vicinage. Eight months later, on December 29, 1653, he was inscribed as master-painter in the books of the Guild of St. Luke; hence, as apprenticeship lasted at least six years, he must have been bound not later than 1647, at the age of fifteen. Almost certainly he was poor, for a balance of four gulden ten stuyvers remained owing on the mastership fee of six gulden—an insignificant sum even in those days—till July 24, 1656, the year of his only dated picture, 'The Courtesan.' In 1662, 1663, 1670,



and 1671 he was one of the headmen of the Guild. Bürger, basing his opinion upon apparent resemblances between works of the two painters, not least on a similarity of composition between 'The Courtesan' (1656) and 'The Syndics' (1661)—overlooking the fact surely that the picture by the supposed pupil is the earlier—held that on the death of Karel Fabritius at Delft in 1654, Vermeer became a pupil of Rembrandt at Amsterdam. This theory, however, is unsupported by evidence, and appears improbable. As will be noted, there is almost contemporaneous mention of Vermeer's pupilage to Fabritius. Havard contends that, on

the death of Fabritius, Leonard Bramer became his master. In support, he guesses that that artist was brother of one of Vermeer's sponsors, and points out that Jan, though but thirty, of humble extraction and without fortune, succeeded Bramer as a headman of the Guild in 1662. At his house on the Oude Langdick, Delft, Vermeer died, aged forty-three, and was buried in the old church. He left eight children, all minors. The municipal record is meagre enough, but that during his lifetime Vermeer was held in repute is certain. Arnold Bon, a would-be poet who memorialized the death of Fabritius, hailed Vermeer as a possible successor of that "phœnix." Dirk van Bleyswijck, in his rapid survey of illustrious townsmen in the big 'Description of Delft' (1667), mentions reticently about thirty artists, among them "Karel Fabritius and his pupil Johannes Vermeer," though Jan was a relatively young man. Balthasar de Monconys, an amateur of painting, visited Delft in 1663, and on August 11 sought the studio of Vermeer. No pictures were there ; but one, of a single figure, was found at a baker's, it having cost no less than 600 livres, to the surprise of Monconys, who valued it at six pistoles. On May 16, 1696, twenty-one of his works were publicly sold in Amsterdam—auctions were held there as early as 1604—and the prices realized indicate that his name was far from unknown. At least three of the pictures are still in Holland : the celebrated 'View of Delft,' now in the Mauritzhuis, which made the highest sum of any—200 florins—it being bought by the Government in 1822 for 2900 florins ; 'The Milk Woman' and the 'Old Delft House,' valued at 175 and 72 florins respectively, both now in the Six Collection, Amsterdam. About this time a work by De Hooch is said to have been praised as "nearly equal to the famous Van der Meer." But total eclipse followed. Soon all memory of Vermeer of Delft seems to have lapsed. In 1719, Houbraken, over-generous in his estimate of many mediocre painters, does not allude to him, though he mentions Vermeer of Utrecht ; and so with Campo Weyermann in 1729, with Van Goll in 1751. Reynolds was among the first specifically to re-direct attention to a picture by the master. In 'A Journey to Flanders and Holland' (1781) Sir Joshna noted, in the cabinet of M. de Bruyn, "A woman pouring milk from one vessel to another, by D. Vandermeere," the masterly work in the Six Collection, of course, bought at Jacob de Bruyn's sale (1798) for 2125 florins. As he points out, the bare allusion, even without an epithet, implies excellence. In 1816 two Dutch writers attempted to disengage the pictures of the several Vermeers, but inasmuch as they accepted the already-mentioned Amsterdam sale catalogue of 1696 as sufficient evidence that the Delft artist died there in that year, they achieved little. It is strange that Fromentin, in 'Les Maîtres d'Autrefois,' says no more than that Vermeer is unknown in France. Yet it is to the French critic, Thoré, writing as "W. Bürger," that belongs the credit of having rescued Vermeer from an oblivion that soon or late must have lifted. Impressed with the force and sovereign beauty of the 'View of Delft,' which retains the artist's monogram on the boat, he began a systematic search for other examples. Since 1866, when in the 'Gazette des Beaux Arts' Bürger championed the cause of Vermeer, and published a list of seventy-three pictures, which, with more or less confidence, he attributed to him—as a fact, works by De Hooch, Jan Steen, and the other Vermeers are included—his repute has steadily increased, till now he is accorded a prominent, perhaps a foremost, place among the Little Masters of Holland. For long there has been no need, as was once the practice, to substitute for his name that of De Hooch in order to effect a sale at a high price. Although the exquisite portrait bequeathed in 1903 to the Mauritzhuis made only 2.30 florins at an auction in the Hague in 1878, pictures by Vermeer are in general costly and exceedingly rare.

He painted landscapes, town views, groups, interiors with one or more figures. The signatures vary. For instance, in the 'Old Delft House' of the Six Gallery, probably early, the I is separate, the V is joined to the M, whose first stroke completes it. In the 'View of Delft' and 'The Courtesan' there is simply an arrow-head placed under the first stroke of the M. The most usual form, unquestionably adopted later, to be found in 'The Milk Woman,' 'The Pearl Necklace,' and other interiors with one, two, or three figures, is the introduction of the I between the middle V-form of the M.



Twice only, and early in his career, is he known to have painted figures approximating to the scale of life : in 'The Courtesan' and in 'Christ with Martha and Mary,' discovered in England in 1900, and interesting as his only known work on a sacred subject, for 'A New Testament Allegory' cannot so be classed. Technically, he was as finely equipped as the best of the Little Dutchmen ; moreover, he had a most rare quality of vision. Bürger called him the Sphinx of Delft because of his mystifyingly diverse manners ; but it is not impossible to trace the stages of his development. 'The Courtesan' is a triumphant essay in the decorative use of figures—even the faces conform to a pattern—wonderfully spaced, audaciously original in colour. Dramatically knit it is not, nor is the 'Christ' picture. Later, single figures took the place of groups, and here Vermeer became an inimitable weaver of spells, abiding if elusive. 'The Milk Woman,' at once profoundly sane and profoundly discerned, is a link between the groups and works such as 'The Pearl Necklace,' wherein Vermeer seeks to be the interpreter not so much of light as of the illumining spirit. He seems to have apprehended life in terms of serene yet radiant light—light which, as a benediction, as a "vibration of peace that beats in every heart," silences all drama save that of the soul. Vermeer

Hanfstängl photo] [*Windsor Castle*

THE MUSIC LESSON

refines, purifies, uplifts our sense of life. None shared his way of approach. By genius of sight even more than of hand he is isolated. As an independent colourist, relating rich vermilion to light lemon or playing subtly with blue and pale gold, as a technician adding dot to luminous dot and so enriching surfaces for his special purpose, as a designer making personal use of rectangular maps and pictures, of lion-headed chairs, of square-tiled floors to circumstance gracious figures, Vermeer has a distinctive place. But the essence of his art, that towards which from the first he seemed to be feeling his way, lies deeper. He had a nostalgia for the interpretation of a visioned beauty which enabled him almost to capture the spirit of light, of music, on the wing: "all art resolves into music." Confucius said that all painting is in the sequence of white. Vermeer dreamed of evoking a space of sun-lighted greys, gradated so intimately as to suggest unfolding joy no less than peace, creation no less than repose. It was in such an atmosphere, informed by a spirit of imperishable beauty, that human life, in the vision of Vermeer of Delft, was sustained. His pictorial properties are fascinating; the mood by which his finest pictures are interpenetrated is solitary in art. Works:

Amsterdam.	*Rijks Mus.*	Girl reading letter.
„	*Six Coll.*	House in Delft.
„	„	Woman pouring out milk.
Berlin.	*Museum.*	Girl with pearl necklace.
„	„	Girl drinking. (*Two figures.*)
Brunswick.	*Museum.*	Girl with wine-glass. (*Three figures.*)
Dresden.	*Gallery.*	The Courtesan. (*Four figures; dated* 1656.)
„	„	Girl reading by window.
Hague.	*Mauritzhuis.*	View of Delft.
„	„	Toilet of Diana. (*Five figs.*)
„	„	Portrait of youth.
„	*Dr. Bredius.*	New Testament Allegory.
London.	*National Gall.*	Lady at spinet.
„	*Bischoffsheim Coll.*	Lady with a guitar.
„	*Mrs. Joseph.*	Soldier and laughing girl.
Paris.	*Louvre.*	The lace-worker.
„	*M. Kann.*	The cook asleep.
Vienna.	*Czernin Coll.*	Vermeer in his studio.
Wemyss Bay.	*W. A. Coats.*	Christ with Martha and Mary.
Windsor Castle.		The music lesson. F. R.

VERMEERSCH, Ivo Ambros, was born at Maldeghem, near Ghent, in 1810. When a boy he used to draw the old houses of his birthplace, and after a term of military service, he studied for an architectural painter under P. F. de Noter, at the Academy. In 1841 he moved to Munich, whence he made repeated tours in Italy. He died in 1852. Among his best pictures are views of the Fish Market and of churches and ruins in Ghent, of the Market Place of Brunswick, and of various corners in Bruges, Venice, Verona, &c. Several of his pictures are in the New Pinacothek at Munich.

VERMEIJEN, Hendrik. This painter is believed to have been the son of Jan Cornelis Vermeijen. He settled at Cambrai, and became the ancestor of a long line of second-rate artists.

VERMEIJEN, Jan Cornelis, (Vermeyen, Vermayen, Vermey,)—called 'Juan de Mayo' or 'Majo,' 'Hans May' or 'Jan May,' 'El Barbudo' or 'Barbato,' and 'De Barbalonga'—was born at Beverwijck, near Haarlem, about 1500. He was probably the pupil of his father, Cornelis Vermeijen, who flourished in 1490. His work seems to show that he visited Italy, and studied Raphael. In 1529 he was at Cambrai, in the service of Margaret of Austria, aunt of Charles V. At her death, his ability recommended him (1534) to the protection of Charles V., whom he attended in many of his expeditions. In 1535 he was present, as engineer as well as artist, at the taking of Tunis, where he made sketches of the most remarkable events of the siege, from which he executed the cartoons for a suite of tapestry now in the Palace at Madrid. The sketches are now in the possession of Queen Victoria; the cartoons are in the Belvedere. A second suite of ten tapestries, two being omitted, was made from these cartoons in 1712, for the Emperor Charles VI., and are now at Schönbrunn. He afterwards accompanied Charles to Naples, Germany, and Flanders. Towards the latter part of his life he principally worked at Brussels and at Arras, where he painted pictures for the churches and public buildings, which are favourably mentioned by Van Mander. They were destroyed by the Iconoclasts. Prof. A. J. Wauters lately discovered three oil pictures in the Marchese Mansi's Gallery at Lucca, which he ascribes to Vermeijen. They are similar to three of the above-named cartoons, and represent the 'Taking of Tunis,' the 'Battle of Pavia,' and the 'Taking of Rome.' He died at Brussels in 1559.

Vermeijen's talents were distributed over historical subjects, portraiture, and landscape. He was also well skilled in mathematics and architecture. Many of the pictures he painted for Charles V. are supposed to have perished in the fire at the Prado in 1608. He was also remarkable for the length of his beard! This, though the wearer was a tall man, used to trail on the ground, and the Emperor, when in a playful mood, would condescend to tread upon it! Hence the names of Barbudo, Hans with the Beard, &c.

Vermeijen was an engraver. Brulliot describes four of his etchings. He also gives his cipher, thus, , which properly signifies *Jean Cornelisz*, and is to be found on the following prints:

The Virgin and Infant accompanied by an Angel. 1545.
A Man duped; composition of several half-length figures. At the bottom is inscribed, *Sic Hispana Venus loculos excantat amando, sic fucata rapit bastia Stultus amans.* 1545.
A young Woman with a Cat, half-length profile. 1546.
A young Woman seated on a Couch, apparently sewing. 1545.

We may also name:

Philip II. of Spain. (*Philippus Rex Anglorum.*)
„ „ (*Equestrian portrait.*)
Henry II. of France. 1555.
Venus and Cupid.

VERMEULEN, Andries, painter, and son of Cornelis Vermeulen the younger, was born at Dordrecht in 1763, and instructed by his father. His subjects were landscapes with figures, horses, and cattle. He also painted winter scenes, with figures skating and otherwise amusing themselves on the frozen canals of Holland. He died at Amsterdam in 1814. The Rijks Museum and the Copenhagen Gallery have some winter scenes by him.

VERMEULEN, Cornelis, the elder, a Flemish engraver, was born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city. There he engraved many plates, of which the best

are his portraits, for his drawing was not sufficiently correct for success in historical subjects. He worked entirely with the graver, in a neat, clear style. His death occurred at Antwerp in 1710. The following are his best prints:

Anne Boleyn; *engraved for I. de Larrey's History of England, Scotland, and Ireland.*
Catherine Howard; *for the same.*
Catherine Parr; *for the same.*
Lady Jane Grey; *for the same.*
Robert, Earl of Leicester; *for the same.*
Oliver Cromwell; *for the same.*
William III.; *for the same.*
Marie Louise of Orleans; *after Rigaud.*
Louis de Luxembourg, Marshal of France; *after the same.*
Philip V. of Spain; *after Vivien.*
Maximilian Emanuel, Elector of Bavaria; *after the same.*
Marie Louise de Tassis; *after Van Dyck.*
Nicolas Van der Borcht; *after the same.*
Pierre Mignard, Painter; *from a picture by himself.*
Bacchus and Erigone; *after Guido;* for the 'Crozat Collection.'
Marie de Medicis escaping from the city of Blois; after the picture by *Rubens*, in the Louvre.

VERMEULEN, Cornelis, the younger, father of Andries Vermeulen, was born at Dordrecht in 1732, and was an ornamental painter and picture dealer. He copied many pictures of the older Dutch masters, and died at Dordrecht in 1813.

VERMEYEN. See Vermeijen.

VERMIGLIO, Giuseppe, was a native of Turin, and flourished about the year 1675. He painted pictures for the churches and public buildings at Novara and Alessandria, but his best work is a large 'Daniel in the Den of Lions,' in the Biblioteca Della Passione at Milan.

VERMONT, Hyacinthe Colin de, was born at Versailles in 1693. He studied under Rigaud, and in 1727 was admitted to the Academy, of which he afterwards became a professor. He died at Versailles in 1761. Among his best pictures are:

The Presentation in the Temple. (*St. Louis, Versailles.*)
Cleopatra at the feet of Augustus.

VERNANSAL, Guy Louis, a French painter, was born at Fontainebleau in 1648. He was a pupil of Lebrun, and the master of N. Bertin. He became an Academician in 1687, and his reception picture, 'The Extinction of Heresy in France,' is now at Versailles. In 1704 he was appointed a professor. Pictures by him are in the museums of Angers, Orleans, and Rennes. He worked much in Italy, especially at Padua and in Rome. He died in Paris, April 9, 1729. His son, Jacques François, was his pupil and assistant.

VERNET, Antoine, a decorative painter, born at Avignon in 1689, is chiefly remembered as the father of Joseph Vernet. Of his twenty-two children four were painters. The Musée Calvet, at Avignon, has a study of flowers and birds by him. He died at Avignon in 1753.

VERNET, Antoine Charles Horace, generally known as Carle Vernet, was the son of Claude Joseph Vernet, and was born at Bordeaux in 1758. He drew horses when quite a child, and studied painting under the instruction of his father and of Lepicier. At the age of twenty-one he obtained the second prize at the Academy of Painting, and three years later the grand prize of Rome. In Italy, after a period of dissipation, he threatened to become a monk, so that his father recalled him to France. Returning with vigour to his neglected art, he produced a painting of 'The Triumph of Paulus Æmilius,' which in 1788 procured his admission to the Academy. He now devoted himself anew to the horse, and his works were mainly concerned with that animal. His father's popularity in Paris society opened many good houses to the young painter. He became the friend of the Marquis de Villette and the Comte de Lauragnais, and with them set the fashion of 'Anglomania,' and popularized horse-racing in France. On the outbreak of the Revolution his sympathies were at first on the side of the people. But flying with his wife and children across the Place du Carrousel on the 10th August, he was wounded by a ball in the hand. This, followed by the loss of a sister upon the scaffold, gave him a shock from which he only recovered upon the establishment of the Directory. At this period he created the famous types of the 'Merveilleux' and 'Incroyable.' Forsaking the classic style he then took to military subjects, and his 'Morning of Austerlitz' in 1808 procured him the Legion of Honour. In 1810 he was admitted a member of the Institute. During the Restoration he painted hunting scenes, horse-races, and also landscapes, portraits, and comic subjects. He also executed numerous lithographs and drawings, among the latter those from the Italian campaigns, which were engraved by Duplessis-Bertaux. Carle Vernet died in Paris November 28, 1836. The following may be cited among his principal paintings:

The Battle of Marengo. (*Versailles.*)
The Morning of Austerlitz. 1808.
Napoleon before Madrid. 1810.
The Taking of Pampeluna. 1820.
The Castle of Rivoli. (*Versailles.*)
Stag Hunt. (*Louvre.*)
The Walls of Rome.

VERNET, Antoine Ignace, Antoine François, and François Gabriel, the three brothers of Joseph Vernet, were natives of Avignon. Ignace was born in 1726, and died about 1775. He settled at Naples in 1746, and painted chiefly marine subjects, and eruptions of Vesuvius. François, born in 1730, was a decorative painter. He worked in Paris, and through the influence of Joseph, obtained the post of painter to the palaces of Fontainebleau and Versailles. The Avignon Museum possesses a 'Landscape' and studies of flowers by him. He died in Paris in 1779. François Gabriel, born in 1728, practised in his native town as a painter of religious subjects.

VERNET, Claude Joseph, was born at Avignon August 14, 1714. After receiving some instruction in the rudiments of design from his father, Antoine Vernet, he was sent to Aix, and worked for a time under local artists of repute. At the age of seventeen he so successfully carried out some decorative work for M. de Caumont, that his patron raised a subscription to enable him to go to Rome. Upon the voyage he was so impressed with the effect of a stormy sea that he had himself tied to the mast in order to be able more accurately to observe it. In Rome he had at first to paint carriages for a living, but was shortly able to enter the school of the marine painter Bernardo Fergioni, whom he speedily surpassed. He also studied under Adrien Manglard, Panini, and Solimena, his subjects now being the ruins, landscapes, and costumes of Rome. His landscapes soon came to be eagerly sought after by distinguished French amateurs and by the Italian nobles and prelates. He first followed a

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[*The Louvre*

manner resembling that of Salvator Rosa, and worked in that style for the Farnese Gallery and Rondamini Palace. In 1745 he married Cecilia Parker, daughter of the Pope's naval commandant. The works he sent home excited so much admiration that Madame de Pompadour begged him to settle in Paris. On returning to France he was in 1753 admitted to the Academy, and in 1766 to its council. Soon after this Louis XV. commissioned him to paint a set of twenty pictures of French sea-ports. He devoted nine years to this undertaking. Only sixteen of the pictures, however, were finished, the war with England preventing the painting of the Channel ports. These pictures are now in the Louvre. They were followed by a host of other marine views, many of which are in the same collection. Vernet died in the Louvre, December 3, 1789. His last years were embittered by the madness and death of his wife. His pictures are very numerous, and are to be found in most large galleries. There are two in the National Gallery. Lebas, Benazech, Cochin, and others engraved over two hundred plates after his works. Vernet left a few small etchings, among them the following:

A Landscape, with a Bridge and part of a Village.
A Shepherd and Shepherdess.
A View of a Market-place.
A Canal, with Fishermen.

VERNET, Emile Jean Horace, painter, was the son of Carle Vernet, and was born in Paris, June 30, 1789. Showing from his early childhood an equal facility in the use of pencil and burin, his father decided that he should follow in the family footsteps and become an artist, though the boy himself, who had a passion for sport, horses, and military life, wished to enter the army. He became his father's pupil, and also studied for a while under Vincent, gaining the first of the many official honours that fell to him in 1812 (a medal of the first class). The elder Vernet, determining to settle the question of Horace's career in a definite manner, married him, before he had reached the age of twenty, to Mlle. Louise Pajol, and shortly afterwards obtained for him the post of military draughtsman at the seat of war. So early as 1812 Vernet had attracted the attention of the Court, and had received commissions from the King of Westphalia and Marie Louise. In 1814 he, together with his father, fought in the defence of the Barrière de Clichy, and for his gallantry on this occasion the Emperor bestowed on him with his own hand the Cross of the Legion of Honour. An ardent Bonapartist, he remained faithful to the Napoleonic tradition after the Restoration, and propagated it by means of sketches, pictures, and lithographs, which had an immense popularity throughout the country. This partizan zeal was naturally displeasing to the Bourbons. They looked coldly upon the artist, who was led to attach himself strongly to the Duke of Orleans' party. In 1820 the King's displeasure made it politic for Vernet to leave Paris for a while, and he went to Rome with his father. It was at this time that he painted his famous 'Course des Barbari' (the Carnival race-horses). After his return to Paris in 1822, he produced the 'Defence of the Barrière de Clichy,' his best work, now in the Louvre, and sent it, together with his 'Battle of Jemappes,' and some other pictures, to the Salon, but the authorities rejected them on political grounds. Vernet accordingly opened an exhibition of his works in his own studio, which had an extraordinary success, the Parisian public generally espousing his cause. Two years later Charles X., desirous of attaching the popular painter to himself, commissioned him to paint his portrait. This was followed by other royal commissions, and in 1826 Vernet was elected a member of the Institute. His principal works for the king were a ceiling for the royal museum, and two historical pictures for Versailles, 'Fontenoy' and 'Philip Augustus before Bouvines.' In 1828 Vernet became Director of the French Academy at Rome, and remained at the Villa Medicis till 1833, when he gladly resigned his post, and hastened to join the French army at Algiers. Returning to Paris, he received numerous commissions from his former patron, King Louis Philippe, who had converted the Palace of Versailles into a museum, and who inaugurated the great 'Gallery of Battles' to accommodate his protégé's enormous canvases. In 1842 Vernet visited Russia, where he was received with great distinction by the Emperor, and painted the portrait of the Empress, and in the following year he was again with the army in Algiers. The Revolution of 1848 was a terrible blow to his hopes and prospects, but under the second empire fresh honours fell to his share. At the French Exhibition of 1855 an entire gallery was devoted to his works, and the outbreak of the Crimean War opened a new field to him. Among his latest pictures were the 'Battle of the Alma,' and a portrait of Napoleon III., who made him grand officer of the Legion of Honour a few weeks before his death in Paris, January 17, 1863. Vernet's work, great as was its vogue in his day, has little of the quality that makes for lasting fame. He has been called the 'Paul Delaroche of military painting,' and the comparison aptly illustrates the characteristic appeal of his *œuvre* to emotions stirred by the choice of subject, and not to artistic perception. Flourishing at a period of extraordinary patriotic excitement, he won success by the facile skill with which he translated the national enthusiasm, and flattered the national vanity. His works are too numerous for any detailed list here. Besides such as have been mentioned, there is a large collection at Versailles, of which perhaps the most notable are:

The Taking of the Smalah of Abdel-Kader in 1843.
Four Scenes from the Siege of Constantine in 1837.
The *camaïeu* decorations in the 'Salle de Criméé.' F.S.

VERNET, Jules, a French miniature painter, who exhibited portraits at the Salon, chiefly of literary and theatrical celebrities, from about 1812 to 1842. He died in 1843.

VERNICI, Giovanni Battista, was, according to Malvasia, a native of Bologna, and was brought up in the school of the Carracci. He painted religious and historical pictures for the churches and public buildings of Pesaro and Urbino, particularly of the latter city, where he was appointed principal painter to the Duke, in whose service he died in 1617.

VERNIER, Emile Louis, a French marine and landscape painter and lithographer, was born at Lons-le-Saulnier (Jura) in 1831, and was a pupil of Colette. He was perhaps best known by his lithographs, of which he produced a great variety of a very high degree of excellence, chiefly after the works of Corot, Rousseau, Daubigny, Millet, and Courbet. His 'Angelus,' after Millet, was executed on commission for the 'Chalcographie du Louvre.' As a painter of coast scenes and fisher-folk, both in oil and water-colour, he also held a

foremost place among modern French artists. His subjects were taken principally from the Norman and Breton coasts, but he also produced some views of Venice and Dordrecht, and studies of the Cornish coast, and the Thames near and in London. A public exhibition and sale of a large number of his works was held in Paris shortly after his death, which took place in that city, May 26, 1887. He held medals both for painting and lithography, and received the cross of the Legion of Honour in 1881.

VERNIER, Paul Barthélemy, a French painter and lithographer, born in Paris in 1830, was a pupil of Drolling, and exhibited portraits at the Salon in 1857 and 1861. He died at Marlotte in 1861.

VERNON, Jean de. See Letellier.

VERNON, Thomas, engraver, was born in Staffordshire, about 1824. He studied in London and Paris, and won a high reputation, especially as an engraver of figure pictures. He worked, however, at a time when excellence in his special branch of art met with little return in money, and he had all through his career to struggle with narrow means. He died January 22, 1872. Among his best plates were :

Madonna and Child ; *after Raphael.*
Virgin and Child ; *after Dyce.*
Princess Helena ; *after Winterhalter.*
Lady Constance Grosvenor ; *after the same.*
Olivia Unveiling ; *after C. R. Leslie.*
The First-born ; *after Cope.*
Christ healing the Sick ; *after Murillo.*

VEROCCHIO, (Verrocchio). See Del Verrocchio.

VÉRON, Alexandre Paul Joseph, called Bellecourt, painter, born in Paris in 1773, was a pupil of David and of Van Spaendonck. He painted a few historical pictures, but devoted himself chiefly to flower-studies, both in oil and water-colour, many of which appeared at the Salon. At Versailles there is by him, 'The Emperor visiting the Infirmary of the Invalides on February 11, 1808.' He appeared at the Salon for the last time in 1838.

VERONA, Battista da. See Farinati.

VERONA, Cecchino da. See Cecchino.

VERONA, Filippo da, a third-rate imitator of Giambattista Cima, flourished in the 16th century, and is the author of a 'Virgin and Child,' in the Academy of Arts, Turin, a replica of which is in the Locchis Carrara Gallery at Bergamo. He was employed at the Eremitani Chapel, Padua, where he painted the 'Glory of the Virgin, with Angels and Saints,' in 1511; having previously in 1509 produced a 'Virgin and Child, with SS. Felix and Catharine,' for the Santo. The church of San Niccolò, Fabriano, has a 'Madonna between SS. Peter and Nicholas of Bari,' by him, dated 1514. The dates of his birth and death are unknown.

VERONA, Jacopo Avanzo da. See Avanzi.

VERONA, Maffeo, was born at Verona in 1576, and was a disciple of Luigi Benfatto, but derived more advantage from the works of his kinsman, Paolo Veronese, than from the instruction of his master. He is said by Ridolfi to have painted with uncommon celerity, and to have particularly excelled in fresco. Many of his works exist in the public buildings of Venice, among them a 'Christ bearing His Cross' and a 'Crucifixion,' in the chapel dedicated to St. Isidoro, St. Mark's. The same church has two altar-pieces, a 'Deposition from the Cross,' and a 'Resurrection.' He also painted several pictures for the cathedral at Udine, and for churches in his native city. He died in 1618.

VERONA, Michele da, was born in 1470. Very little is known of his career. He was a contemporary of Paolo Morando (Cavazzola), and may have assisted him in the decorative work for S. Bernardino, at Verona. Inside the portal of San Stefano, Milan, is a large 'Crucifixion,' signed by him in 1500, and formerly in the Refectory of San Giorgio, of Verona. The same subject, dated by him in 1505, is in Santa Maria in Vanzo, Padua. In both pictures there is a very obvious imitation of the manner of Jacopo Bellini. In the church of Santa Chiara, Verona, are frescoes representing the Eternal, with Angels, Prophets, and the four Evangelists, dated 1509 Frescoes of later dates exist in the churches of Vittoria Nuova and Sant' Anastasia ; whilst in the church of Villa di Villa, near Este, is a 'Madonna and Child, between SS. John the Baptist, Lawrence, Andrew, and Peter,' dated 1523. This is the latest date we have in connection with Michele. Besides the works already named we may cite :

London.	*Nat. Gallery.*	The meeting of Coriolanus with Volumnia and Veturia.
Verona.	*Gallery.*	Four heads of Saints.

VERONA, Niccolò da. A fresco of the 'Virgin with the Child and Saints,' in the Ognisanti at Mantua, is signed with this name, and dated 1461.

VERONA, Stefano da. See Stefano.

VERONENSIS, Jacobus. See Caraglio.

VERONESE, Alessandro. See Turchi.

VERONESE, Bonifazio. See Bonifazio I.

VERONESE, Claudio. See Ridolfi.

VERONESE, Giovanni Antonio, and Jacopo, two painters of Verona. According to Vasari, they were father and son, and Giovanni was the brother of Stefano da Zevio.

VERONESE, Liberale. See Liberale.

VERONESE, Paolo. See Caliari.

VERRIO, Antonio, was born at Lecce, near Otranto, in 1639. His master is unknown, but as soon as he had made sufficient progress to travel on the produce of his talents, he went to France and settled at Toulouse, where he painted an altarpiece for the Carmelites, which is described in Du Puy's 'Traité sur la Peinture.' Charles II., wishing to revive the famous tapestry works at Mortlake, which had been ruined by the civil war, invited Verrio to England. Once there, however, he was employed in decorating Windsor Castle, where, in a 'Christ healing the Sick,' he introduced himself, Sir Godfrey Kneller, and Baptist May, surveyor of the works, in long periwigs, as spectators of the miracle. It appears by a memorandum preserved by Vertue, that he received nearly seven thousand pounds for his performances at Windsor. He was named 'master gardener' to the king, and had a lodging assigned to him in St. James's Park. On the accession of James II., Verrio was again employed at Windsor, in Cardinal Wolsey's tomb-house, then destined for a Romish chapel. He is said to have refused for some time to work for King William. He was employed by Lord Exeter at Burleigh, and afterwards executed many considerable works at Chatsworth, among which the altar-piece in the chapel may be named, representing the Incredulity of S. Thomas. By the persuasion of Lord Exeter, he at length consented to serve King William, and was employed to paint the great staircase at Hampton Court.

Queen Anne granted him an annual pension of £200 upon his relinquishing work through failure of sight. He died at Hampton Court, June 17, 1707.

VERROCCHIO. See DEL VERROCCHIO.

VERRYKE. See VEREIJCKE.

VERSCHAEREN, JEAN ANTOINE, was born at Antwerp in 1803, and was a painter of portraits, history, and landscapes. He was a pupil of Herreyns, and afterwards travelled in England, Germany, France, and Italy, spending some time at Munich and Rome. He became professor at the Academy of Antwerp, where he died in 1863. Among his best pictures are:

Rebekah and Eliezer at the Well.
Ruth and Boaz.
The Descent from the Cross. (*Louvain.*)
Jephthah.
The Annunciation. (*Bois-le-Duc.*)
Portrait of G. J. Herreyns.

VERSCHOOTEN, ——, a Flemish painter of the 18th century, who was the first director of the Brussels Academy, founded by Prince Charles of Lorraine. He died towards the close of the 18th century.

VERSCHUIER, LIEVE, (or VERSCHUUR,) painter, was born at Rotterdam about 1630. He was a pupil, as is supposed, of Simon de Vlieger, after which he went to Italy. On his return he painted numerous sea-pieces with vessels, and in some cases fights. The Amsterdam Museum has three pictures by him: 'Charles II. of England entering the port of Rotterdam,' 'The Punishment of a surgeon for having attempted to poison Admiral van Nes,' and a 'Sea-piece.' He died at Rotterdam in December, 1686. ALBERT VERSCHUIER, the brother of Lieve, was a portrait painter. He died in 1691.

VERSCHURINGH, HENDRIK, a Dutch painter, born at Gorcum in 1627. His father, who was a captain of infantry in the Dutch service, was desirous of bringing him up to the profession of arms, but the feeble constitution of his son and his evident talent for drawing, induced him to place him under the tuition of Dirk Govertsz, a portrait painter of some reputation, with whom he remained until he was thirteen years of age. His genius leading him to a different department of art, he quitted his first instructor, and became a scholar of Jan Both, at Utrecht, and six years later visited Italy for improvement. His taste led him to paint animals, huntings, and battles, with remains of ancient architecture as accessories. After a residence of ten years in Italy, he in 1662 returned to Holland, where his opportunities of painting the calamities of warfare were but too frequent. Although he occasionally painted landscapes, his best pictures represent battles, attacks of banditti, and the plundering of villages. Wouwermans is said to have occasionally painted horses for him. After a career of much prosperity, he was drowned near Dordrecht, on the 26th of April, 1690. Pictures of his are at Berlin, Brunswick, Copenhagen, and Rotterdam. Verschuringh has left a few slight but spirited etchings, which are now scarce:

A Battle; two Horsemen galloping to the left, one armed with a helmet and shield, the other sounding a horn. *H. Verschuringh, f.* There are two versions of this.
The Travellers; a Woman on an Ass, with a Boy before her, and a Man on horseback by her side; a large Dog barking. *H. Verschuringh, f.*
The Two Dogs; a Greyhound with his head lifted up as if howling, and a Dog couched, turning his head towards the Hound. *H. V. S.* in a monogram.
The Three Dogs; a Greyhound standing and turning his head towards a Dog lying down, a third Dog in the background. The artist's cipher at bottom.

VERSCHURINGH, WILLEM, the son of Hendrik Verschuringh, was born at Gorcum in 1657, and was for some time instructed by his father; but his inclination leading him to a different branch of art, he was permitted to become a disciple of Jan Verkolje. He painted small portraits, conversations, and domestic subjects, finished in the style of his master, by which he had acquired some reputation, when he abandoned painting for commerce. He died in 1715. His son, WILLEM VERSCHURINGH the younger (1695—1769), was also a painter, and practised at the Hague.

VERSCHUUR, WOUTERUS, (or WALTER,) was born at Amsterdam in 1812, and was instructed by P. G. van Os and C. Steffelaar. In 1831 and 1832 he was premiated by the Felix Meritis Society at Amsterdam, and afterwards became a member of the Academy in that city. His pictures consisted of landscapes, coast views, and horses, in Wouwerman's manner. He died at Vorden, July 4, 1874. Besides numerous stables with horses, the following pictures by him may be noted:

Sleigh racing on the Zaan. (*Amsterdam Museum.*)
Stormy Weather. (*Do.*)
Horse Fair. (*Do.*)
The Halt before the Inn. 1839.
A Bay Horse with a Plough. 1840.
Landscape with Horses and Figures. 1841.

VERSELIN, JACQUES, miniature painter, was born in Paris in 1646, and died there June 1st, 1718. He was received into the Academy, 1687, his reception picture being a miniature portrait of the king, after Le Brun.

VERSPLIT, VICTOR. Nothing is known of the life of this painter, who practised in the 17th century. He was probably a native of Ghent, as there are several landscapes signed with his name in the sacristy of the Augustine church in that city. He is perhaps identical with the VERSPILT mentioned by Decamps.

VERSPRONCK, CORNELIS ENGELSZEN, a painter of Haarlem, was a pupil of Cornelis Corneliszen and Karel van Mander. In 1593 he entered the Guild and became a painter of portraits and of shooting pieces, one of which, dated 1618, is in the Haarlem Museum. The date of his death is not known, but that of his widow is recorded in 1666.

VERSPRONCK, GERARD, or JOCHEM, or (GERARD SPRONCK, or SPRONG,) the eldest son of C. E. Verspronck, was probably born at Haarlem about 1600. He was an historical painter, and there is also a half-length female portrait in the Louvre by him. He is supposed to have died in 1651. In the Louvre catalogue he is called SPRONG, and under that name has been already inserted in this dictionary.

VERSPRONCK, JAN, (or JOHANNES SPRONCK,) the second son of C. E. Verspronck, was born at Haarlem in 1597, and entered the Guild in 1632. He was a pupil of his father and Frans Hals, and painted portraits and shooting pieces. There are pictures by him at Haarlem, Amsterdam, Berlin, Paris, Oldenburg, Schleisshem, &c. Two excellent portraits of Thomas Wijck and his wife, by Verspronck, are in the collection of Mr. David Sellar. He died at Haarlem, June, 1662.

VERSTAPPEN, MARTIN, was born at Antwerp

in 1773, and was first a pupil of P. van Regemorter and afterwards of Klengel, in Dresden. Subsequently he went to Rome, and studied under his countryman, Simon Denys. He settled in that city, and became professor to the Academy of S. Luke, but continued to send pictures to the exhibitions in Belgium, Holland, and Paris. He painted with the left hand. He died in 1840. Among his works we may name:

Pilgrims' Chapel at Narni.
Church of the Madonna del Neve at Caprarola.
Grotto of Palazzoli.
Chapel at L'Aricia. (*Thorwaldsen Museum, Copenhagen.*)

VERSTEEG, MAGGIEL, (or VERSTEIGH,) a painter of landscapes and interiors, was born at Dordrecht, August 30th, 1756. He was a pupil of A. van Wanum and of J. Ponse. At first he painted landscapes with figures and cattle in a careful, sometimes too elaborate, manner. He afterwards abandoned landscape and painted interiors with figures, by lamp-light or candle-light, and in this genre became eminent. Without reaching the polish of Schalken, he often equals him in his effects of light and shadow. His pictures of this class are to be found in the best Dutch collections, and some have migrated to England. He died at Dordrecht in November, 1843. He was a member of the Royal Institute of the Netherlands, and of the Antwerp Academy. Pictures:

Amsterdam.	*R. Museum.*	A Music Party.
"	"	The Scullery Maid.
Lille.	*Museum.*	Interior (lamp-light).
Rotterdam.	"	Old Woman spinning by Lamp-light.

VERSTER, D. See STAR, DIRCK VAN.

VERSTRAELEN, J., was a Dutch engraver, who flourished about the year 1620. He has left a plate representing Maurice, Prince of Orange, lying dead, surrounded by his officers and guards and two children.

VERSTRAETEN, ——, a Flemish architectural painter, who flourished at the beginning of the 18th century. There is a picture in the Antwerp Museum by B. van den Bossche of the Guild of Crossbowmen, in which the distant landscape is painted by Cornelis Huysmans and the architectural background by Verstraeten. He died about 1729.

VERTANGEN, DANIEL, was born at the Hague in 1598, and was a disciple of Cornelis Poelenburgh. He painted similar subjects to those of his master, representing landscapes, with small figures, principally Nymphs bathing, Bacchanals, and subjects from Ovid. His works are often ascribed to Poelenburgh. In the Dresden Gallery there is an 'Adam and Eve' by him, and in the Copenhagen Gallery a 'Diana and Nymphs.'

VERTUE, GEORGE, was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents were in poor circumstances. About the age of thirteen he was placed with a Frenchman who engraved arms on plate, and had the chief business of London; but who, being extravagant, failed and returned to his own country, after Vertue had served him about three or four years. Returned to his parents, Vertue gave himself entirely to the study of drawing for two years, and then entered into an engagement with Michiel Van Der Gucht for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. His first twelve months were passed in drawing and engraving for books. In the intervals of leisure Vertue practised music, learned French, Dutch, and a little Italian, so that he might consult in the originals the books in those three languages on the art to which he was devoted. At last his works began to attract attention, and Lord Somers paid him well for a plate of Archbishop Tillotson. This print was the ground-work of his reputation. In 1711 an academy for painting was started in London. Sir Godfrey Kneller was placed at its head. Vertue was one of the first members, and drew there for several years. To the end of the reign he continued to engrave portraits after Kneller, Dahl, Richardson, Jervas, Gibson, and others. On the accession of the house of Brunswick, he published a large portrait of the new king, which was shown at court, and followed by those of the prince and princess. As early as 1713, Vertue commenced his researches into the lives of our artists, and began those collections into which he put everything that could tend to advance his great work, the 'History of the Arts in England.' Robert Harley, second Earl of Oxford, was one of the first to understand the merit and application of Vertue. Another patron was Heneage Finch, Earl of Winchelsea, whose portrait he painted and engraved, and who, being president of the Society of Antiquaries on its revival in 1717, appointed Vertue its engraver.

The university of Oxford employed him for many years to engrave the headings to their almanacks. In 1730 appeared his twelve heads of poets, and shortly afterwards a set of heads of Charles I. and the sufferers in his cause, with their characters from Clarendon. This was scarce finished, before Rapin's History of England appeared, with portraits of kings and *culs-de-lampe* by Vertue. In 1740 he published his proposals for the commencement of his valuable historical prints.

Vertue died, as he had lived, in the Roman Catholic faith, on July 24, 1756, and was buried in the cloisters of Westminster Abbey. His work as an engraver, though of no great artistic merit, forms a valuable historical record, and his antiquarian researches and writings were of the highest importance. His large collection of notes and memoranda were purchased after his death by Horace Walpole, and formed the basis for his 'Anecdotes of Painting in England.' The original collections are now in the British Museum. A complete, classified list of Vertue's plates is given by Walpole.

VERTUE, JAMES, portrait painter and draughtsman, was the brother of George Vertue, the engraver. He practised at Bath, where he died about 1765. George Vertue engraved an 'Interior of Bath Abbey Church,' from a drawing by James.

VERUZIO. See VERLA.

VERVEER, ARY HUBERTSZ, an inferior Dutch painter and unsuccessful imitator of Rembrandt, flourished at Dordrecht in the middle of the 17th century. In 1646 he entered the Guild of S. Luke in that city.

VERVEER, SALOMON LEONARDUS, a Dutch landscape painter, was born at the Hague, November 30, 1813. He was a pupil of B. J. Van Hove. His works are chiefly views of Dutch towns and scenery, with characteristic figures. He enjoyed a high reputation in his native country, and his

works were occasionally exhibited in Belgium, France, and Germany. At the Philadelphia Exhibition of 1876, his 'Village of Scheveningen' received a medal. He died at the Hague, January 5, 1876. Among his pictures are:

Amsterdam.	*R. Museum.*	Three Landscapes.
Rotterdam.	„	Afternoon at Katwijk-on-Sea.

VERVLOET, FRANCISCUS, painter born at Mechlin in 1795, was the younger brother of Jean Vervloet. His works were principally views of towns, monuments, and interiors, with figures introduced. He worked much in Italy, and died during a visit to Venice in 1872. Works:

Amsterdam.	*R. Museum.*	View of S. Peter's, Rome.
Brussels.	„	„ S. Maria Nuova, Naples.

VERVLOET, JEAN JOSEPH, painter, born at Mechlin in 1790, was professor, and afterwards director, of the Academy of Mechlin. He painted historical pictures—The 'Penitent Magdalen' (at Reeth), 'Saint Vincent de Paul,' &c. He died in 1869. His wife, MADAME AUGUSTINE VERVLOET, also practised as a painter of flowers and fruit.

VERVOORT. See VAN DER VOORT.

VERVOORT, MICHAEL, painter and native of Antwerp, was a pupil of the Academy in 1797. In the Eglise du Sablon, at Brussels, there are two scenes from the life of S. Barbara by him.

VERWÉE, ALFRED JACQUES, French painter; born, April 23, 1838, at St. Jos-ten-Oode, near Brussels; became a pupil of his father, Louis Pierre, and studied at Brussels under E. Verboeckhoven. He painted landscapes and animals with success, and his pictures are to be seen in most of the leading Belgian collections. They include 'Banks of the Scheldt,' 'Horses at Pasture,' 'View in the Ardennes,' &c. He obtained medals in Brussels and Paris; the Leopold Order in 1871, and the Legion of Honour in 1881. He died at Brussels, September 15, 1895.

VERWÉE, LOUIS PIERRE, painter, born at Courtrai in 1807, was a pupil of E. Verboeckhoven, whose manner he imitated with minute fidelity. He painted landscapes, to some of which Verboeckhoven added the animals, and hence many of his works have been sold as by his master. He died in 1877.

VERWILT, FRANCIS, born at Rotterdam *c.* 1623, was at Flushing in 1653, but back at Rotterdam in 1669; died in August 1691. Painted historical subjects, genre and portraits.

Amsterdam.	*Museum.*	Portrait of a young man.
Cassel.	*Museum.*	Small paintings with figures, in style of Cornelius van Poelenburgh.
Copenhagen.	*Gallery.*	A Nymph bathing.
Osnabrück.	*M. Stüve.*	Two Cupids in a landscape.
St. Petersburg.	*M. P. van Semenoff.*	Danaë.

W. H. J. W.

VESTIER, ANTOINE, portrait painter, was born at Avallon, (Yonne,) in 1740. He became an Academician in 1786. He travelled for some years in England and Holland, and on his return in 1764, settled in Paris, and married the daughter of one Réverand, an enameller. After this he executed a few enamels; he continued, however, to practise chiefly as an oil-painter and miniaturist, and sent many works to Parisian exhibitions between 1782 and 1806. He died in Paris, December 24, 1824. His portrait of his wife, a child playing with a dog at her feet, is in the Louvre; also portraits of a young man and a young woman (in the La Caze Collection).

VETRARO (or VETRIARIO). See BEMBO.

VETRIARIO. See BEMBO, GIANFRANCESCO.

VETTEWINKEL, HENDRIK, a Dutch painter, born at Amsterdam, October 20, 1809, died there May 8, 1878. There is a shipping scene by him in the Rijks Museum at Amsterdam.

VEXES, JOSEF, was a Spanish painter of about the middle of the 18th century, who spent some time in Italy, and ultimately went to South America, where he died in 1782.

VEYTH. See VEITH.

VÈZE, JEAN CHARLES, BARON DE, painter, born at Toulouse in 1788, was a painter of views and architecture. He died in 1855.

VEZZO, VIRGINIA DE, painter, was a native of Velletri, and the pupil of Simon Vouet, whose first wife she became. She painted historical pictures and miniatures, and also practised in pastel. She enjoyed a share of her husband's popularity at the court of Louis XIII. One of her daughters married the painter, François Tortebat, and another Michel Dorigny, the engraver. She died in 1638.

VIA, ALESS. DELLA. See DELLA VIA.

VIALY, LOUIS RENÉ DE, (or VIALLIS,) was a portrait painter, and a pupil of Rigaud. He was born at Avignon in 1680. He is supposed to have given some assistance to Joseph Vernet, with whom he had friendly relations all his life. He settled in Paris in 1755, became a member of the Academy of S. Luke in 1756, and was appointed painter to the king. He died in 1770. Among his works were, portraits of Don Philip, Infant of Spain, and of many of the Royal Family of France.

VIANA, FRANCISCO DE, a Genoese, accompanied Castello from Genoa to Spain, assisting in his works at the Alcazar during his lifetime, and finishing some after his death. He was appointed painter to Philip II. in 1571, with a salary of twenty ducats a month. He died at Madrid in 1605. His son, LORENZO DE VIANA, held office as painter to Philip III.

VIANEN, JAN VAN, a Dutch engraver, was born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other plates for books. Among his portraits are the following:

Frederick William I., King of Prussia.
Augustus Pfeiffer, superintendent at Lubeck.
Jean Turetin, Theologian, of Geneva.

VIANEN, PAULUS VAN, portrait painter, is represented in a print (etched by Jacobus Lutma after his brother Janus) in the act of painting the likeness of Jan van Aken. He was born at Utrecht in the second half of the 16th century, was the pupil of his father, Willem Eerstensz v. Vianen, and was not only a painter and engraver, but also a goldsmith and chaser. He visited Italy and Germany, and was patronized by the Emperor Rudolph II., who appointed him his goldsmith. He died at Prague before 1620.

VIANI, ANTONIO MARIA, called VIANINO, was a painter and carver, who was born at Cremona about 1540. He was a pupil of the Campi. He was court painter to Duke Vincenzio Gonzaga, and adorned the large gallery of the Ducal Palace at Mantua with groups of children. He worked also at Capua. He died at Mantua at a very advanced age.

VIANI, DOMENICO MARIA, the son of Giovanni

Maria Viani, was born at Bologna in 1668 (?), and was educated under his father, who kept a rival academy to that of Carlo Cignani. He was inferior to his father, but attained much vigour through study from the Venetian masters. In the church of La Natività, at Bologna, there is a series of Prophets and Evangelists by him; in the church of San Spirito, at Bergamo, a 'Miracle of S. Anthony,' and in the Dresden Gallery, a 'Venus reclining, with Cupid.' He died at Pistoja in 1711. Bartsch describes an etching by him of 'Joseph with the Infant Jesus.'

VIANI, Giovanni Maria, was born at Bologna in 1637, and was a fellow-student with Pasinelli, in the school of Flaminio Torre. He imitated the general style of Guido, and few of his contemporaries equalled him in correctness of draughtsmanship and knowledge of anatomy. He directed a school at Bologna in which many distinguished artists were formed. He painted many pictures for the public buildings of Bologna, among them an 'Annunciation,' in S. Giuseppe; and at the Servi, 'S. Filippo Benizi carried up to Heaven,' and the 'Coronation of the Virgin.' He died in 1700. Other works:

Bologna.	*Gallery.*	S. John the Baptist.
"	"	Portrait of a Monk.
Florence.	*Uffizi.*	Virgin and Child.

Bartsch describes these four etchings by him:

Christ crowned with Thorns; *after Annibale Carracci.*
Dido; *after the same.*
S. Francis with the Infant Christ in his arms; *after Lodovico Carracci.*
War; *after the same.*

VIARD, Georges, a French landscape painter, the dates of whose birth and death seem to be unknown. He exhibited at the Salon from 1834 to 1870. There is a pastoral landscape by him in the Orleans Museum.

VIBERT, Jean Georges, died suddenly in Paris in 1904, of heart disease. Very early in his career M. Vibert made a name for himself in historical painting. His subjects were chosen for their dramatic possibilities, and he treated them with a spontaneity and vigour which won him great praise. Among the more powerful of those compositions were the 'Mort de Narcisse' and 'Martyrs chrétiens dans la fosse aux lions.' Portraiture also occupied his attention, and his work in that branch of art was marked by a freedom and directness uncommon in French portrait painting of the period. But in 1867 a change came over the spirit and method of his work. Bigness of subject and breadth of treatment gave way to small things and niggling. 'Entrée de Toreros,' 'Barbier Ambulant,' and 'Retour de la diane' showed him at his best at that stage of his evolution. M. Vibert's first great popular success, the 'Apothéose de M. Thiers,' was perhaps the worst picture he ever painted. It was of enormous size, and when exhibited in the Salon of 1878 its subject made it the picture of the year. Later on ecclesiastical life fascinated him, and a series of pictures representing priests and monks won him much favour with the public. 'Débuts d'un Confesseur,' the 'Antichambre de Monseigneur,' the 'Récit d'un Missionaire,' and the 'Moine cueillant des radis' have been familiarized by engravings. M. Vibert's genius was uncertain in its means of expression; hence the changes which overcame it, and kept it from the growth that would have borne fruit for posterity. Still, his work is extremely interesting, showing as it does a mind more influenced by the human than the artistic side of life. Some people think that M. Vibert's true position would have been found in dramatic literature. In fact he himself felt this, and wrote several pieces which were played at the Vaudeville, Palais Royal, and the Variétés. He also wrote a series of articles on art matters for the 'Century Magazine.' But his versatility acted as a drag to his real talent. He was a delightful companion, witty, generous, and good-natured, which qualities were seen in his rubicund face and short, corpulent Renan-like figure. Vibert fought in 1870, and for his bravery at Malmaison, where he was wounded, he was made Chevalier of the Legion of Honour on the field, afterwards rising to the rank of Officer. He was one of the founders of the French Water-Colour Society.

VIBERT, Victor, an engraver, was born in Paris in 1799. He was the son of Joseph Vibert, an engraver who was much employed by the publisher Didot, and studied under Panquet and Richomme. In 1828 he obtained the Grand Prix de Rome, and accordingly betook himself to Italy. There he engraved 'The Virgin with the Pink,' after Raphael. In 1833 he became a teacher of engraving in the School of Art at Lyons. He died at Lyons, March 19th, 1860. One of his best works was his large engraving from Orsel's 'Good and Evil.' Another was a portrait of Jacquard, after Bonnefond. Vibert's plates, however, are few, for most of his time was given to teaching.

VICAR, J. B. See Wicar.

VICARO, Francesco. See Vaccaro.

VICENTE, Bartolome, a landscape and fresco painter, was born at Saragossa in 1640, and studied painting under Juan Carreño at Madrid. It is said that he spent seven years in copying pictures at the Escorial, especially those by the Bassani. He painted a few pictures at Madrid, some of which were from designs by his master. Having acquired the reputation of a good painter he returned to Saragossa, and employed himself in teaching mathematics, and painting small landscapes. Among his larger works were a fresco for the Augustines, an altar-piece for S. Lorenzo, and a 'S. Peter in Prison,' for the University. He died at Saragossa in 1700.

VICENTINO, Andrea. See Dei Michieli.

VICENTINO, Antonio. See Visentino.

VICENTINO, Battista. See Pittoni.

VICENTINO, Francesco. See Maffei.

VICENTINO, Francesco, a Milanese painter of the school of Bernazzano, who flourished in the 16th century. He painted some pictures for Santa Maria delle Grazie, at Milan, and other churches, and Lomazzo praises the minute finish of a landscape by him.

VICENTINO, Giuseppe Niccolò, called Rospigliani, an Italian painter and wood-engraver, was born at Vicenza about the year 1510, and was working at Bologna about 1540. His method was 'chiaro-scuro.' He used three blocks, and did much to develop the process. Among other cuts by him are the following:

Hercules killing the Nemæan Lion; *after Raphael.*
A Sibyl reading a Book; *after the same.*
Venus embracing Cupid.
The Death of Ajax; *after Polidoro da Caravaggio.*
Clelia escaping from Porsenna's camp.

He is often confused with Niccolo Boldrini.

VICENTINO, Niccolò. See Boldrini.

VICENZA, Pasqualino de. See Rossi.

VICKERS, Alfred, an English landscape painter, was born at Newington, Surrey, in 1786. He was self-taught, and studied much from nature, and from the works of the Dutch masters. His pictures were pleasant, but without much individuality or real insight into nature. He exhibited at the Royal Academy, the British Institution, and at Suffolk Street from 1814 to 1868, and died in the latter year.

VICKERS, Alfred Gomersal, an English marine, landscape, and subject painter, was born in Lambeth in 1810. He was the son of Alfred Vickers, by whom he was taught. From the age of seventeen, he began to exhibit at the Royal Academy, in Suffolk Street, and at the British Institution. He was commissioned by Charles Heath to make drawings in Russia for publication in the 'Annuals.' For this work he received £500. He was just beginning to be known, when he died in Pentonville, January 12th, 1837. His sketches were sold at Christie's. Four of his water-colour drawings are in the South Kensington Museum.

VICO, Enea, (Vicus, or Vighi,) engraver and archæologist, was born at Parma in the year 1523. He went at an early age to Rome, where he was first instructed by Tommaso Barlacchi, an engraver and print-seller, for whom, in 1541-2, he engraved a series of twenty-four grotesques. He soon reached excellence, studying successively the manners of Giulio Bonasone, Agostino Veneziano, Caraglio, and especially Marc Antonio. Passavant dates from about 1550 the development of a manner of his own, remarkable for delicacy of execution and the skilful use of fine, closely-set lines. Cosmo I. invited him to Florence, where he engraved some of the best works of Michelangelo, with portraits of Charles V. and Henry II. (that of the former monarch has been erroneously stated to have been engraved by him on wood, in which it does not appear that he ever worked at all). He also worked for a time in Venice. In 1554 he brought out engravings of twelve imperial medals with descriptions; in the following year a 'Treatise on Medals,' and in 1557 a series of Empresses, with their biographies. He also engraved a variety of medals, and a set of thirty-six antique gems. He died at Parma in 1567. Bartsch assigns 494 plates to him, and Passavant 503. When he did not sign his plates with his name at length, he marked them with the initials *Æ. V.*, sometimes upon a tablet, and sometimes without it. He also occasionally signed A E N. V. F The following are his most noteworthy prints:

Charles V., surrounded by emblematical figures, inscribed, *Inventum sculptumque ab Aenea Vico Parmense*, MDL.
Bust of Giovanni de' Medici, in a border. 1550.
Bust of Cosmo de' Medici, when young.
Bust of Alfonso II., Duke of Ferrara.
The Army of Charles V. passing the Elbe; *from his own design.*
The Battle of the Amazons; inscribed, *Bellum Amazonum.* 1543.
A Female Figure, with her arms extended, over which appears an Owl; *after Parmigiano.* 1548.
Vulcan and Venus (a free subject); *after the same.* 1543.
Jupiter and Leda; *after Michelangelo.*
A Bacchanalian subject; *after the same.*
Vulcan and the Cyclops; *after Primaticcio.*
The Muses upon Parnassus.
Apollo and Cupid; *after Baccio Bandinelli.*
The Academy of Baccio Bandinelli; *after the same.*
The Conversion of S. Paul; *after F. Salviati.*
The Battle of the Lapithæ and Centaurs; *after the same.* 1542.
Judith with the Head of Holofernes; *after Michelangelo.*
The Entombment of Christ; *after Raphael.* 1548.
The Death of Lucretia. 1541.
The Annunciation; *after Titian.*
A set of twelve Vases; from designs by *Polidoro da Caravaggio.*
A set of fifty plates of National Costumes; *from his own designs.*

VICO, Francesco de, a painter whose name is only known from two entries in the archives of the hospital at Milan. On September 4, 1472, Vico, "who had painted the Duke and Duchess on a canvas placed in the chapel" [of the hospital], was ordered to "re-fashion" these heads "after the manner of those over an altar in the Cathedral," and in the same year he received a certain sum on account for two paintings representing "the Pope and the rulers of Milan." Vico's canvases were kept in the small chapel which in the 15th and 16th centuries stood in the centre of the great courtyard of the hospital, and every year, on the occasion of the Festa del Perdono, they were publicly exhibited for a few days, and were hung on either side of the principal entrance; hence later writers confused them with Vincenzo Foppa's paintings in the colonnade, though these were frescoes and represented totally different subjects, namely, the ceremonies attending the laying of the foundation stone of the hospital. The chapel in the courtyard was destroyed in the 17th century, and Vico's canvases probably perished at the same time and were replaced by copies. These copies are still preserved in the council chamber of the hospital, and in spite of their obviously late character are spoken of by some writers as Vico's original works. They represent Francesco Sforza and Bianca Maria kneeling before Pope Pius II., who grants them permission to build the hospital, and the Duke and Duchess, attended by their followers, making their offerings at the altar of the Annunciation. C. J. Ff.

VICTOORS, Jan, (Fictoors, Fictoor,) a Dutch painter, was born at Amsterdam in 1620. He was educated in the school of Rembrandt, and worked in his atelier in 1635-40. He must not be confused with Johannes Victor, whose proper surname was Wolfvoet (*q. v.*). His works are better known than those of some other pupils of Rembrandt, but scarcely anything is recorded of his life. Some of his pictures show much affinity with those of his master, but his hand was apt to get heavy. Very many of his subjects are taken from the Old Testament, but he also painted genre, landscapes, peasant assemblies, markets, charlatans, &c. The date of his death is uncertain, but it took place at Amsterdam after 1672. Works:

Amsterdam.	*R. Museum.*	Joseph interpreting the Dreams. 1648.
"	"	The Dentist. 1654.
"	"	The Pork Butcher.
Antwerp.	*Museum.*	Village Wedding.
Brunswick.	*Gallery.*	Esther and Haman. 1632.
"	"	David and Samuel.
"	"	Capture of Samson.
Copenhagen.	"	Ruth and Boaz. (*And three others.*)
Dresden.	"	The Finding of Moses. 1653.
Louvain.	*Museum.*	The Prophetess Anna. 1643.
London.	*Bridgewater Gallery.*	Tobias blessing his Son.

Munich.	*Gallery.*	Tobias recovering his Sight. 1651.
„	„	Portrait of an Old Man.
Paris.	*Louvre.*	Isaac blessing Jacob.
„	„	Young Lady at a Window.

VICTOR, JAKOB, (or GIACOMO,) was a Dutch painter of the 17th century. Works by him are at Dresden, Copenhagen, and Munich. His 'Barnyard' in the last-named gallery is ascribed in the catalogue to Hondecoeter, whose forged signature appears upon it.

VICTOR, JOHANNES. See WOLFVOET.

VICTORIA, VICENTE, was born at Valencia in 1658. He at first studied literature, philosophy, and theology, but had a preference for art, and went when he was young to Rome, where he became a scholar of Carlo Maratti, and studied from Raphael and the antique. He was appointed painter to the court of the Grand Duke Cosmo of Tuscany, whose portrait he painted. He afterwards settled at Xativa, in Valencia, where he painted pictures for the churches and convents of Valencia; and wrote poetry, as well as part of a 'History of Painting.' He finally returned to Rome and became antiquary to the Pope. He died in that city in 1712. His portrait is among those of the distinguished artists in the Florentine Gallery. Among other plates he has left are the following:

The Madonna di Foligno; *after Raphael.*
The Last Supper; *after Ciro Ferri.*
The Resurrection; *after the same.*

VICUS. See VICO.

VIDAL, DIEGO, the elder, a Spanish historical painter, was born at Valmaseda in 1583. He painted a picture of a naked Christ, and one of the Virgin with the Infant in her arms, which were placed in the cathedral of Seville, of which he was a prebend. Pacheco speaks of Vidal's drawings in eulogistic terms. He died at Seville in 1615. He was called 'the elder' to distinguish him from his nephew, Vidal de Liendo.

VIDAL, DIONISIO, was born at Valencia about 1670, and was the disciple and travelling companion of Antonio Palomino. At Valencia he painted the vaults of the church of San Nicola in fresco, from designs furnished by Palomino. He also painted pictures in several other churches. He died at Tortosa while employed on the chapel of Nuestra Señora de la Cinta. The year is unknown.

VIDAL, FELIPE, engraved, in 1741, the arms of Lorca for Morote's history of that city. He likewise furnished the plates to the work of Cristobal Rodriguez on Spanish polygraphy.

VIDAL, GÉRAUD, a French engraver and etcher, was born at Toulouse in 1742. He resided chiefly in Paris, where he had long to contend with poverty before his powers became known. His death occurred in that city in 1804. He engraved a variety of plates after the modern French painters, among them the following:

Jupiter and Io; *after Ch. Monnet.*
Jupiter and Antiope; *after the same.*
Venus and Adonis; *after the same.*
Rinaldo and Armida; *after the same.*
Paris and Helen; *after David.* 1788.

VIDAL, JOSEF, a painter of battles and genre subjects, was born at Vinaroz, and studied at Valencia under Estéban March, of whose style he became a successful imitator. He had a son of the same name as himself, who was also a painter.

VIDAL, L., was a painter of fruit, flowers, dead birds, and other natural subjects. Of his life there is no account, but his manner resembles that of the elder Van Os. He appears to have been a native of northern France, or at least to have worked there in the early years of the 19th century. The Lille Museum has a picture by him of fruit, flowers, and game, on a table.

VIDAL, VINCENT, was born at Carcassonne, and became a pupil of Delaroche and the École des Beaux Arts. His exhibits at the Salon were well known, and appeared regularly from 1843 until 1887. He obtained medals in 1844 (third-class) and 1849 (second-class). Among his best works may be named 'Étang de Quimerets' and 'La Source.' He was admitted to the Legion of Honour in 1852. He died in 1887.

VIDAL DE LIENDO, DIEGO, called VIDAL THE YOUNGER, born at Valmaseda in 1602, was a nephew of Vidal the elder, and like him was both a painter and a canon of Seville cathedral. He also followed his uncle's example in going to Rome to study art and divinity. His pictures in the sacristy of the cathedral at Valencia (engraved by Marc Antonio) show considerable skill, and include life-size figures of various Saints, and a copy of Raphael's 'Michael triumphing over Satan.' Vidal died at Seville in 1648. He possessed a fine collection of pictures.

VIEILLEVOYE, JOSEPH BARTHELÉMY, a Flemish historical and subject painter, was born at Verviers in 1798. He studied in the Antwerp Academy, and became director of that of Liège. He died in 1855. There is by him:

Brussels.	*Museum.*	Head of an old Man.

VIEIRA, FRANCISCO, the elder, a Portuguese painter and engraver, was born at Lisbon in 1699. He accompanied the Portuguese ambassador to Rome, and there studied art in the school of Trevisani, and further improved himself by copying Raphael and Michelangelo. He returned to Portugal at the age of sixteen, and was commissioned by John V. to paint a 'Mysteries of the Eucharist.' He afterwards designed the king's head for the coins. He formed an attachment to a young lady of a high family, and before he won her, went through various romantic adventures. He was at last married, at Rome. Vieira was recalled to Portugal by the king, and fixed his residence at Lisbon, where, for forty years, he painted for the palace, the convent of Mafra, and other places. In 1744 he became affiliated to the religious order of Santiago. In 1755 the wife for whom he had encountered so many adventures, died, and he relinquished the pencil to spend the rest of his days in religious exercises. He died at Lisbon in 1783. Many of his pictures are said to have perished in the great earthquake at Lisbon in 1755.

VIEIRA, FRANCISCO, the younger, son of the elder artist of the name, studied in Italy, especially from the works of Correggio in Parma. Many of his drawings from Correggio, Carracci, and Parmigiano were subsequently engraved. He came to England at the latter end of the 18th century, and exhibited at the Royal Academy in the years 1798 and 1799; one of his pictures is described as 'Viriato, the Lusitanian chief, exhorting his countrymen to take vengeance for the perfidy of Galba.' Vieira, during his stay in England, lived with Bartolozzi, and probably studied under him, for he is said to have been an engraver. He married and returned

to his own country, where he became first painter to the king, and executed some historical and allegorical frescoes for the palace of Ajuda. He died in 1805. A 'Christ Crucified' by him is in the Lisbon Academy.

VIEL, PIERRE, a French engraver, was born in Paris in 1755. He was a pupil of B. L. Prévost. His style of engraving was neat and finished; among his plates we may name:

The Judgment of Paris; *after Rottenhamer.*
The Bath of Diana; *after P. Mettay.*
A pair of Landscapes; *after Ruysdael.*
Peace bringing back Abundance; *after Le Brun.*
Death of Adonis; *after P. Veronese.*

VIELCAZAL, CHARLES LOUIS, French painter; born in Paris, September 25, 1825; became a pupil of Léon Cogniet. His first appearance at the Salon was in 1848, when he exhibited 'Un Cabinet d'Antiquaire.' His choice of subjects varied from a 'Study of Fruit' to 'The Emperor haranguing Stragglers from the Army, Smolensk.' He died in 1892.

VIEN, JOSEPH MARIE, a French painter and engraver, was born at Montpellier, June 18, 1716. After some study in his native place, he entered the studio of Natoire. To support himself while going through the course at the Academy, he painted for a picture-dealer. After obtaining a first medal in 1742, he won the following year the *Grand Prix de Rome.* This enabled him to continue his training in Italy, where he spent five busy years. Besides the usual academical studies and copies, he painted several pictures for churches, and designed the costumes, triumphal chariots, &c., for a masquerading procession, which was very successful. After a tour through Italy, he returned to France in 1750. On his way to Paris he made short stays at Marseilles and Tarascon, where he received some commissions. On commencing practice in the capital, his style was not readily appreciated, and he failed to obtain admission to the Academy until Boucher, strangely enough, had made a strong remonstrance in his favour. He was received on the 30th March, 1754, with his 'Dædalus and Icarus,' now in the Louvre. Once within the charmed circle, his progress was rapid, and commissions flowed in upon him thickly. His atelier was thronged with pupils, amongst whom were Vincent, Suvée, and Louis David. Here was laid the foundation of the classic school which was soon to reign supreme in French art. Vien's reputation extended so widely that the Empress of Russia and the King of Denmark sought to induce him to enter their service, but in vain. In 1775 he was appointed Director of the French Academy at Rome, whither he was accompanied by David and two other pupils. He introduced several reforms in the working of the Academy, and, after a useful directorate of six years, returned home *vid* Naples. On settling in Paris, further honours and a pension were bestowed on him. These, however, were swept away by the Revolution, and he once more applied himself with success to work. He was made a Count and a Senator by Napoleon, from whom he also received the cross of Commander in the new Legion of Honour. The veteran continued to paint till the year before his death, which took place in Paris in 1809. There are several plates etched by him, of which the chief are a series of about thirty illustrations of the masquerade for which he designed the costumes in his student days at Rome. Vien's position in the history of the French school was very accurately described by himself. He said that he only half unclosed the door which David threw wide open. The following is a list of his pictures in public galleries:

Angers.	*Museum.*	The Body of Hector carried back to Troy.
Epinal.	„	Parting of Hector and Andromache.
Grenoble.	„	Rape of Proserpine.
Marseilles.	„	Jesus healing the Paralytic.
„	„	Jesus healing the Centurion's Son.
Montpellier.	„	S. John Baptist in the Desert.
„	„	S. Gregory the Great. 1766.
Nancy.	„	Religion.
Nîmes.	„	The Crucifixion.
Orleans.	„	Our Lord and the Disciples at Emmaus. 1759.
„	„	The Resurrection.
Paris.	*Louvre.*	S. Germain and S. Vincent. 1755.
„	„	Dædalus and Icarus. 1754.
„	„	Sleeping Hermit. 1750.
„	„	Cupids, Swans, and Doves. 1758.
Rouen.	*Museum.*	Anger of Achilles.
„	„	A Prelate invoking the Virgin.
Versailles.	*Petit Trianon.*	S. Louis and Margaret of Provence visiting S. Thibault. 1774.

O.J.D.

VIEN, JOSEPH MARIE, painter, and son of J. M. Vien the elder, was born in Paris in 1761. He was the pupil of his father and of F. A. Vincent. He died in 1848. His portrait group of himself and his wife is in the Rouen Museum.

VIEN, THÉRÈSE, *née* REBOUL, miniature painter, was the wife and pupil of Joseph Vien. She was born in Paris in 1728, and studied for a time at the Academy of S. Luke in Rome. In 1757 she became an Academician; her reception piece, a miniature of a cock and hen, with a new-laid egg, is in the Louvre. She exhibited occasional studies of flowers and birds at the Salon, between 1757 and 1767. She died in Paris, December 28, 1805.

VIÉNOT NICOLAS, a French engraver who flourished about 1630. He engraved small plates from those engraved by Pontius after the portraits of Philip IV. of Spain and his Queen, Elizabeth de Bourbon, by Rubens. Another little known engraver of the same name was active about fifty years later.

VIERGE, DANIEL, was born in No. 34, Rue de la Huerta, Madrid, on March 5, 1851. His father, Vincente Urrabieta Ortiz, was one of the most popular Spanish illustrators of his day, having produced, according to his own reckoning, over one million drawings in the course of his career, and it was perhaps to avoid being confused with his parent that the son elected to be known by his mother's maiden name. Born into an atmosphere of art, his earliest plaything was a pencil, and at the age of three he was able to draw though still incapable of reading. Until his seventh year he was so delicate that his father removed to Pinto outside the city, with such effect that in 1864 he was strong enough to seek admission into the Fine Arts Academy of Madrid, where he was at once placed in the highest class, and studied under Madrazo, De Hatt, Borglini, and others. So rapid was his progress that in July 1865 and again in 1866 he gained honourable mention, and in 1867 a diploma of honour, at which time he had already

begun his life's work by providing illustrations to 'Madrid la Nuit,' by Eusebio Blasco. He still, however, remained a student at the Academy until 1869, in which year he went to Paris with the intention of becoming a painter of pictures. The outbreak of the Franco-German war soon after his arrival overthrew his plans, and he was about to return in desperation to his native land when Charles Yriarte, the Director of 'Le Monde Illustré,' solved his difficulties and incidentally decided his future destiny by offering him work upon that journal. Throughout the disastrous days of the war, the siege, and the Commune he laboured indefatigably at his art, fearless and tireless in his eager search for material, and when peace was declared his position as the head of the French illustrators was assured. He contributed not only to his first paper, but to 'L'Illustration,' 'Gil Blas,' and 'La vie moderne,' supplying at the same time illustrations to numerous books. Victor Hugo would suffer no other artist to deal with his works, and Vierge made drawings for 'L'année terrible' in 1874, 'Le Travailleurs de la Mer' in 1876, 'L'homme qui rit' and 'Quatre-vingt-treize' in 1877, and 'Les Misérables' and 'Notre Dame de Paris' in 1882, while books by other authors embellished by him were Michelet's 'Histoire de France' and 'Histoire de la Revolution'; a 'History of Christopher Columbus' and 'Bosnia and Herzegovina,' by his early patron, Charles Yriarte. Yet in spite of his prodigious productiveness, he attracted but limited notice even in his adopted country, and little or none outside its boundaries until the publication by Bonhoure in 1882 of his illustrations to a till then well-nigh forgotten Spanish fiction, 'Don Pablo de Segovia,' by Francesco de Quevedo, and their subsequent republication with an English translation in London, with some supplementary drawings which a disaster had prevented his completing for the original issue. While still engaged upon the work he was suddenly smitten with paralysis, and for two years remained a seemingly hopeless mental and physical wreck. By degrees, however, his memory and to some extent his powers of speech and movement returned, but he never recovered the use of his right hand, and with characteristic determination set himself successfully to cultivate the powers of his left. In 1889 the original drawings for 'Don Pablo' were exhibited at the Paris Exposition, gaining for him on September 29 a Médaille d'honneur, and two months later the Legion of Honour. In 1891 his illustrations to 'L'Espagnole,' by Émile Bergeral, appeared, and about the same time, contemplating an illustrated edition of 'Don Quixote,' he made a journey through the district in which its scenes are laid, some of the results of which were shown in a book by his friend, August F. Jaccaci, 'On the Track of Don Quixote,' published in Paris in 1893, and in English in 1897. In 1894 'La Nonne Alfarez,' and in 1895 'The Tavern of the Three Virtues,' were issued with his illustrations. Towards the end of his life he retired to Boulogne-sur-Seine, where he died in May 1904. Apart from his brilliant mastery of the technique of black-and-white work, his infallible sense of decorative effect, his earnest sincerity, fertility of invention, originality, humour, and knowledge, he is notable as the first man to fully perceive the necessity and discover the means of modifying the older methods of drawing for reproduction to meet the requirements of modern mechanical processes, and has very aptly been entitled "The Father of Modern Illustration." He found it a lifeless, convention-ridden trade, he left it a living and growing art, and countless men, who haply never heard his name, have profited, still profit, and will profit by his exhaustless energy and ingenuity. M. B.

VIERO, Teodoro, painter and engraver, was born at Bassano in 1740. He studied under N. Cavalli, and settled later in Venice. Here he established a publishing business, and issued several important sets of engravings, among them Giampiccoli's landscapes after M. Ricci, and also plates by P. Monaco and V. le Febre. Viero himself painted miniature portraits, and also executed several engravings of note after Zucchi, Amigoni, Bassano, Tiepolo, Varotti, and others. Among the most important are: 'The Holy Virgin appearing to St. Philip Neri,' after C. B. Cignarolli; 'The Birth of Christ,' after Bassano; 'The Passion of Christ,'—fourteen plates after Tiepolo; 'The Penitent Magdalen,' after Giordano; and a set of twelve life-size male and female heads after G. B. Piazetta. Viero died at Venice in 1795. M. H.

VIGÉE, Elisabeth Louise. See Le Brun.

VIGÉE, Louis, a French painter of the 18th century, now remembered chiefly as the father of Madame Vigée Le Brun, was a portraitist of some merit, excelling chiefly in pastel. He was a man of much culture and social talent, and his house was frequented by a large circle of distinguished men and women. He died in 1767, from the effects of an accident.

VIGER, Jean Louis Hector, historical painter, was born at Argentan in 1819. He entered the École des Beaux Arts in 1844, and was the pupil of Monvoisin, Drolling, and Paul Delaroche. He began his artistic career by painting miniature-portraits, decorations for fans, etc. His works appeared at the Salon from 1845 to 1879, in which latter year he died in Paris. There are examples of his work in the Museum of his native town, and also in those of Orleans, Versailles, and in many French provincial churches. He painted a picture for the Salon des Grands Chanceliers in the Palais de la Legion d'Honneur, representing the first distribution of the cross of the Legion in the Church of the Invalides.

VIGEVANO, Ambrogio da, was a Milanese painter living in the 16th century, and is said to have been Cristoforo De' Motti's fellow-worker in the frescoes at Cantù, painted in 1514. Crowe and Cavalcaselle incline to the belief that he was identical with the Ambrogio Bevilacqua, mentioned by Lomazzo, who executed a 'Charity' and other similar designs on the Poor House of Milan in 1486, and was a salaried workman in the cathedral of that city for some years. The Brera, at Milan, possesses a 'Virgin and Child, between King David and St. Peter Martyr,' signed *Ambrogio Bevilacqua*, and dated 1502. The dates of his birth and death are alike unknown.

VIGHI. See Vico.

VIGIER. See Court, Jean.

VIGILA, ——, was a monk of Albelda, and the earliest known artist of Spain. Cean Bermudez discovered, in the royal library at Madrid, a missal illuminated by him, and adorned with rude portraits of ancient kings, executed about the end of the 10th century.

VIGILIA, Thomas de, *c.* 1435—*c.* 1495, a native

of Palermo. Painter of religious subjects; frescoes and on panel.

Alcamo.	*Church of St. Mary.*	Our Lady and Child and Angels.
Palermo.	*Museum.*	Altar-piece: The Coronation of the Blessed Virgin, SS. John the Baptist, John the Evangelist, Michael, and Leolucas, patron of Corleone; on the predella, a Pietà and the Apostles.
,,	,,	Triptych: Our Lady and Child, SS. Agatha, Lucy, Joseph, Calogerus, Christopher, and Dominic (*signed and dated* 1486). W. H. J. W.

VIGNALI, JACOPO, was born at Prato Vecchio in 1592, and was a disciple of Matteo Roselli. His style resembles that of Guercino. His principal works in oil are in the church of San Simone, at Florence; but he appears to greater advantage in the frescoes with which he decorated the chapel of the Buonarroti. He died in 1664.

VIGNAUD, JEAN, a French painter, was born at Beaucaire in 1775. He was a pupil of David, and became director of the Art School at Nîmes. He exhibited many portraits and historical pictures at the Salon from 1808 onwards, and painted, for the church of S. Nicolas du Chardonneret a 'Raising of Jairus' Daughter,' for the church of St. Louis d'Antin a 'Flight into Egypt,' and for the cathedral of Beaucaire a 'Christ appearing to the Magdalen.' In the Nîmes Museum there are portraits of the Marquis and Marquise de Lamote by him; a portrait of Liszt when a child, and 'Mercury teaching the Lyre to Amphion.' He died at Nîmes, November 10, 1826.

VIGNE, EDOUARD DE, landscape painter and etcher, a younger brother of Félix de Vigne, was born at Ghent in 1808. He studied at the Ghent school of design, and afterwards under Surmont de Volsberghe. In 1834 he won the pension for Italy, where he accordingly spent the years 1836-8. He visited England in 1841, and died at Ghent in 1866. His drawings were much esteemed; and he left a few etchings. Pictures:

View of Subiaco.
Capuchin Monastery at Cava. 1838.
In the Forest of Alife. (*Ghent Museum.*)

VIGNE, FÉLIX DE, painter, etcher, and art writer, was born at Ghent in 1806. His father, the decorative painter IGNACE DE VIGNE, was his first instructor, and afterwards he was placed under Paelinck at Brussels. He devoted himself partly to portraiture, but more especially to depicting the costumes of the middle ages, for which purpose he made extensive researches in his own country, and in France, England, and Germany. His 'Recueils des Costumes du Moyen-age' contains a thousand illustrations drawn and etched by himself, with descriptive letterpress. He was a professor of the Ghent Academy, and president of the Society of Arts and Sciences there. He died at Ghent in 1862. Pictures:

Mary of Burgundy.
The Heads of the Guilds entreating the favour of the Ministers Hergonet and Imbercourt.
Philip van Artevelde haranguing the Ghent Populace.
The Marriage Procession of the Ghent Painter, Van der Meer.
The three Ages of Woman.
A Fair in the 15th Century. (*Ghent Museum.*)

VIGNERON, PIERRE ROCH, a French painter and lithographer, was born at Vosnon (Aube) in 1789. He was a pupil of Gautherot and of Gros, and studied also under Roques of Toulouse, in which town he practised for a time as a miniaturist. He also made some essays in sculpture, but finally devoted himself to the painting of genre pictures. He also executed a number of lithographs, chiefly portraits. He died in 1872.

VIGNON, CLAUDE, a French painter and etcher, was born at Tours about 1590. He was the son of a valet in the household of Henry IV., and was protected by that king's son, Louis XIII., and by Richelieu. He studied first in Spain, and then in Italy, where he attached himself to the style of Caravaggio. On returning to France he became a pupil of Fréminet, whose style he imitated with some success. He died in Paris in 1670. He was an art critic and a professor in the Academy. His 'Christ with the Doctors' is in the Grenoble Museum, and his 'Baptism of the Eunuch' in Notre Dame. There are by this artist twenty-seven etchings of Biblical subjects, among them the following:

A set of thirteen scenes from the Life of Christ.
St. John in the Desert.
St. Philip baptizing the Eunuch of Queen Candace.
The Martyrdom of St. Andrew.
The Crowning of the Virgin.

He is said to have been the father of thirty-four children, and left three sons, CLAUDE FRANÇOIS, NICOLAS, and PHILIPPE, who were painters.

VIGNON, HENRI FRANÇOIS JULES DE, painter, was born at Belfort (Haut Rhin), October 11, 1815. He entered the École des Beaux Arts in 1831, and was a pupil of Cogniet. He gained medals of the third class in 1847, 1861. He painted chiefly portraits, or studies of single figures, exhibiting constantly at the Salon from 1833 to 1882. His portrait of General le Vicomte Paultre de Lamotte is in the Versailles Museum. He died in 1883.

VIGNON, PHILIPPE, painter, the son of Claude Vignon, was born in Paris in 1634, and became a member of the Academy in 1667. In the Versailles Museum there are by him portraits of Mauperché, the painter, and of Mesdemoiselles de Blois et de Nantes, daughters of Louis XIV. and Madame de Maintenon. He died in 1701.

VIGOROSO DA SIENA. An altar-piece in the public gallery of Siena is inscribed with this name, and the date 1280.

VIGRI, CATERINA, was born at Bologna in 1414. She is called 'La Santa di Bologna,' having been canonized in 1712. She practised painting in her youth, and then entered a convent at Bologna, where she decorated the missals with miniatures and illuminations. She died in 1463. A 'S. Ursula and her companions' by her, dated 1452, is in the Bologna Gallery, and the same subject, dated 1456, in the Venice Academy.

VIJL, J. DEN. See DEN UYL.

VIJT DEN BROECK. See UIJTENBROUCK.

VILA, LORENZO, was the son and pupil of Senen Vila, and was born in Murcia in 1682. He painted history in the style of his father, and had gained considerable reputation by pictures for churches, particularly a 'Holy Family,' for the refectory of San Fulgenzio, at Murcia, when he became a monk. He died in 1713.

VILA, SENEN, was a native of Valencia, and a disciple of Estéban March. In 1678 he settled

at Murcia, where he painted a great number of pictures for the churches and other buildings, particularly for the convent of Santa Isabel, for the monastery of San Domingo el Real, and for the Enfermaria di San Francisco. He died in 1708.

VILADOMAT, Antonio, was born at Barcelona in 1678. He was a pupil of Bautista Perramon. When he was twenty-one he was commissioned to paint a series of scenes from the life of St. Bruno, for the Carthusians of Monte Allegre. He also painted three subjects from the life of St. Francis, for the Franciscans of Barcelona, and produced landscapes, battle-pieces, and portraits. For the last seventeen years of his life he was paralyzed in the hands. He died in 1755. He left a son named Josef Viladomat, who was also a painter, but very inferior to his father. Works of both are to be found in the churches and convents of Barcelona.

VILLACIS, Nicolas de, was of a noble family of Murcia, where he was born about the middle of the 17th century. After receiving some instruction in his native city, his parents sent him to Madrid, to the school of Velazquez. He afterwards travelled to Rome, and, on his return to Spain, established himself at Murcia, where he painted, among other things, a series of pictures from the Life of S. Blaise, in the convent of La Santissima Trinidad de Calzados; and the Martyrdom of St. Lawrence, in the church of the Dominicans. These pictures, which were praised by Palomino as the works of a great artist, no longer exist, having already been destroyed by damp in the beginning of the present century. Being rich, Villacis painted chiefly for his amusement, and declined the proffered post of court painter, and also the invitation of Velazquez to take part in the decoration of the Alcazar. His correspondence with Velazquez is said to be still in existence. He died in 1690.

VILLAFRANCA - MALAGON, Pedro de, a Spanish engraver and painter, was born at Alcolea, La Mancha, at the beginning of the 17th century. He received instruction at Madrid from Vincenzio Carducho, but preferred the burin to the brush. He engraved a great number of title-pages, portraits, and illustrations, particularly for the Books of the Religious Orders of Santiago, Calatrava, and Alcantara. These he also embellished with portraits of Philip IV., to whom he was, about 1654, appointed engraver in ordinary, with a salary of one hundred ducats. In the next three years he engraved 'The Pantheon of the Escorial,' and a portrait of the king. Between 1660 and 1676 he engraved many illustrations for books, and a number of portraits, including those of Calderon Carlos II., Anne of Austria, Louis XIV., and Maria Theresa of Austria. For the church of San Felipe el Real at Madrid, he painted a series of pictures for the festival of the canonization of S. Thomas of Villanueva. The time of his death is uncertain, but it was subsequent to 1719.

VILLAIN, Gérard Rénaud, a French engraver, flourished about the year 1760. He engraved a portrait of M. Dufour de Villeneuve, after Mauperin.

VILLAMENA, Francesco, draughtsman and engraver, was born at Assisi about the year 1566. He is generally supposed to have been a fellow-student with Agostino Carracci, under Cornelis Cort. After this he visited Rome, where he drew and engraved after the antique. He had also practised painting, but this he wholly abandoned in favour of engraving. He died in 1626. His style of engraving is bold and open, but somewhat mannered, and unfinished. He executed three hundred and sixty plates; they are occasionally signed with his name at length, sometimes with the initials F. V. F., and he occasionally used the monogram . The following are among his best plates:

Cardinal Bellarmin.
Christian IV., King of Denmark.
Galileo.
St. Theresa in her Cell. *From his own design.*
Mary Magdalene penitent, crowned by an Angel. *Do.*
St. Francis praying before a Crucifix. *Do.*
A set of six grotesque Figures, one of which is a Monk begging, accompanied by two Children. *Do.*
A print called 'The Boxers,' representing a Man fighting a crowd of people. *Do.*
Another print, called 'The Antiquary,' representing John Alto standing in one of the streets of Rome. *Do.*
Moses showing the Brazen Serpent to the Israelites; *after Ferrau Faenzone.*
The Virgin and Infant Christ, with St. Francis; *after the same.*
The Holy Family; *after Muziano.*
The Last Judgment.
St. Bruno, with his Companions, doing penance in the Desert; *after Lanfranco.*
The Descent from the Cross; *after Barocci.*
St. Francis; *after the same.*
The Presentation in the Temple; *after Paolo Veronese.* This plate was begun by Agostino Carracci, and was finished by Villamena.
St. Bernard, with the Virgin in the clouds; *after Vanni.*
A set of twenty Scriptural subjects, from 'Raphael's Bible.'

VILLARD de HONNECOURT, (or Wilars,) a famous architect and draughtsman of the 13th century, who left a book of drawings, now in the Library of Paris, which was published by Darcel in 1858. It contains drawings of machines, architecture, monuments, human figures, and animals.

VILLAVICENCIO. See Nunez De Villavicencio.

VILLEGAS MARMOLEJO, Pedro de, was born at Seville in 1520. He was a pupil of Vargas, and also studied in Italy from the works of Raphael. He died in 1597, and was buried in the church of San Lorenzo, where an 'Annunciation,' and a 'Virgin and Child,' by him, adorn the altar. His friend Arias Montano wrote the epitaph on his tomb. His fine 'Visit of Mary to Elizabeth,' in the cathedral at Seville, has been attributed to Pedro Campaña, as also has a 'Lazarus in pontifical Robes,' which he painted for the hospital of the Lazarinos.

VILLEGUAIN (or Villeguin). See Villequin.

VILLEMSENS, Jean Blaise, painter, was born at Toulouse in 1808. He first studied in his native town, and at the age of seventeen started for Paris, where he gained admission to the atelier of Gros, and in 1829 entered the École des Beaux Arts. Returning to Toulouse, he established himself there, and in 1841 became Professor at the Art School. He died at Toulouse, September 19, 1859.

VILLENEUVE, Louis Frédéric, painter and lithographer, was born in Paris in 1796. He was a pupil of Regnault, and entered the École des Beaux Arts in 1817. He also studied after Salvator Rosa, and from nature in Switzerland and Italy. After working for a time at Milan, he returned to Paris, where he died in 1842. He painted and litho-

graphed excellent landscapes and sea-pieces, and furnished many designs for Nodier's 'France Pittoresque,' and other illustrated works.

VILLEQUIN, Etienne, (or Villequain,) was born at Ferrières (Brie) in 1619, became a member of the Academy in 1663, and died in 1688. He painted historical pictures and portraits, and was clever at grotesques and caricature. He engraved a satirical plate, 'The Peasants of Lycia turned into Frogs.' Of his paintings, the Louvre has a 'Christ healing the Blind Men of Jericho,' and Notre Dame a 'S. Paul before Agrippa.'

VILLERET, François Etienne, a French water-colour painter, born about 1800. He was a pupil of Gué, and exhibited architectural views, chiefly of French churches, at the Salon from 1831 onwards. He died in 1866.

VILLEREY, Antoine Claude François, an engraver, was born in Paris in 1768. He was a pupil of Romanet, and engraved several plates for the 'Musée Filhol'; a great part of the vignettes for the edition of Voltaire published by Renouard; the 'Battle of Austerlitz' for the 'Concours décenal'; 'Innocence and Love,' after Prud'hon; 'Hymen and Happiness,' after the same; and twenty-six plates for the 'Galerie de St. Bruno,' after Le Sueur. He was still living in 1831. His son Nicolas, born in Paris in 1801, was also an engraver, chiefly of plates for books. He engraved a series of vignettes after Devéria, for editions of Voltaire and Molière.

VILLEVIEILLE, Léon, a French landscape painter and engraver, born in Paris, August 12, 1826, was a pupil of Louis Marvy. He exhibited at the Salon between 1850-59, and a promising career was cut short by his early death in 1863. A catalogue of his pictures and drawings, of which there was a public sale, was preceded by a biographical notice of the painter by M. Charles Yriarte.

VILLIERS, François Huet, a French miniature, landscape, and animal painter, born in Paris in 1772. At the Revolution he migrated to England, where he obtained a good practice, and was appointed miniature painter to the Duchess of York. He also styled himself painter to the King of France. His works appeared at the Academy and at the British Institution from 1803 to 1813, and in 1808 he was a member of the Associated Artists in Water-Colours. He died in London in 1813.

VILLOLDO, Juan de, a distinguished painter of Toledo in the 16th century, studied under his uncle, Alvar Perez de Villoldo, a scholar of Borgoña's. The chapter of the cathedral employed him to paint several pictures for the Muzarabic chapel, which he commenced in 1508, and, with the assistance of Juan de Borgoña and Amberes, terminated in 1510. His series of forty-five pictures on sacred subjects, executed 1547-8, for the Carbajel chapel in the church of St. Andres, Madrid, are commended by Bermudez for correct design and antique purity of style. He died some time after 1551. Alvar Perez de Villoldo, uncle of Juan, is mentioned in the records of Toledo cathedral as having been employed on decorations there.

VILSTEREN, —— van, a Dutch engraver in mezzotint, by whom we have some portraits, among them that of a Burgomaster Bikker.

VIMERCATI. See Donelli.

VINAS. See Van Den Wijngaerde.

VINCELET, Victor, a French painter of fruit and flowers, was a native of Thiers (Puy-de-Dôme), and a pupil of M. L. Hullier. He exhibited flower-pieces at the Salon in 1869 and 1870, and committed suicide in 1871. The Museum of S. Étienne has a fruit and flower picture by him.

VINCENT, Adelaide Labille-des-Vertus, was born in Paris in 1749, and was at first a pupil of her father-in-law, François Élie Vincent, and afterwards of Latour. She first married a M. Guiard, and after his death François André Vincent. She painted portraits, miniatures, &c., and was received into the Academy in 1782, with a portrait of 'Pajou modelling his master Le Moine.' In 1787 and 1789 she painted portraits of Mesdames Adelaïde and Victoire, and a large picture for Monsieur, afterwards Louis XVIII., of the 'Initiation of a Knight of Malta,' which she had completed at the outbreak of the Revolution, was soon after destroyed. She died in 1803.

VINCENT-CALBRIS, Madame Sophie, landscape painter, born at Rouen in 1822, died at Lille in 1859, was a pupil of Rémond. There is a landscape by her in the Lille Museum.

VINCENT, François André, the son of François Élie Vincent, a clever miniaturist, was born in Paris in 1746. He was at first placed with a banker, but showing no taste for business, he afterwards entered the school of Vien. Upon winning the Grand Prix in 1768, he went to Rome, whence he returned, after eight years, in 1776. He was admitted an Associate of the Academy in 1777, with a 'S. Jerome,' and became an Academician in 1782, his reception picture being the 'Rape of Orythyia by Boreas,' now in the Louvre. He was appointed Professor in 1792, and died in Paris, August 3, 1816. His principal works were 'Belisarius asking Alms,' and 'Alcibiades listening to the Lessons of Socrates.' He painted for the king, 'President Molé seized by the Mob,' which was exhibited in the Salon of 1779. Vincent also practised as a painter on china, and as an etcher. M. P. de Beaucour, in his 'Peintre Graveur,' describes two rare plates by him, 'Le Malade' and 'Le Prêtre Grec.' Vincent had many pupils. The museums of Rouen, Bordeaux, and Orleans have pictures by him.

VINCENT, François Philibert, painter, was a pupil of David, and flourished in Paris in the early years of the 19th century. His portraits of the Emperor and Empress appeared at the Salon of 1810.

VINCENT, George, an English landscape and marine painter, was born at Norwich in 1796. He learnt the principles of art from old Crome, and at the early age of seventeen began to exhibit with the Norwich Society. In 1814, his works first appeared at the Royal Academy, to which he occasionally contributed down to 1823. Coming to London in 1819, he married and settled in Kentish Town. His prospects were fair, but were blighted by his recklessness. Bestowing less and less care on his works, he gradually sunk into poverty and obscurity. In his later years he exhibited at Suffolk Street, where he last appeared in 1830. He is believed to have died soon afterwards. Vincent may be assigned the fourth place in the Norwich school, after Crome, Cotman, and Stark. His *chef d'œuvre* is a masterly picture of Greenwich Hospital from the north bank of the Thames. He signed his pictures with a monogram composed of his initials.

VINCENT, Henriette, *née* Rideau du Sal, flower-painter, was a pupil of Spaendonck and

Redouté, and was born at Brest in 1786. Lambert the elder engraved two series of fruit and flower studies from her designs.

VINCENT, HUBERT, was a French engraver who resided at Rome about the year 1691. We may name the following plates by him:

The Nativity, called 'La Notte'; *after Correggio.*
The Judgment of Paris; *after Paolo Veronese.*

VINCENT, W., an excellent English mezzotint engraver of the latter part of the 17th century, who worked in London. His plates are frequently from his own designs; these are perhaps the best:

Mrs. Bracegirdle as 'The Indian Queen.'
Charles I.
The Coke Family; *after Huysman.*
Isabella, Duchess of Grafton.
Prince James Stuart.
Queen Mary of Modena.
Sancroft, Archbishop of Canterbury.
Lake, Bishop of Chichester.
Turner, Bishop of Ely.
White, Bishop of Peterborough.
Boy and Girl.
Shepherd and Shepherdess.

VINCENZO DA SAN GEMIGNANO. See TAMAGNI.

VINCENZO DA TARVIXIO. See CATENA.

VINCENZO DI STEFANO DA VERONA, or VINCENZO DA VERONA, probably the son of Stefano da Verona, flourished in the second half of the 15th century, and is the reputed master of Liberale da Verona. A fresco at Verona is attributed to him. It forms part of the decoration on the monument erected in 1432 at Sant' Anastasia to the memory of Cortesia Serego, the general of Antonio Scaliger.

VINCENZO-BRESCIANO. See FOPPA.

VINCHON, AUGUSTE JEAN BAPTISTE, was born in Paris in 1789, and was a pupil of Serangeli. In 1814 he obtained the Grand Prix de Rome with his 'Diagoras borne to the Temple.' In Rome he worked in the style of the French school of the day, but after his return he took to frescoes, executing under commission from the Government a series of 'Scenes from the Life of St. Maurice,' for the chapel of that saint in S. Sulpice. He also produced some grisaille paintings in the Louvre from Greek and Roman history. He died at Ems in 1855. The following oil pictures are also by him:

The People breaking into the Convent—modern Greek scene.
Enrolling the Volunteers of 1792.
The Dead Christ. (*S. Vincent de Paul.*)

VINCI, LEONARDO DA, was born in 1452 at Anchiano, a village above the town of Vinci on the western slope of Monte Albano, about seven miles from Empoli. His father, Ser Piero da Vinci, was twice notary to the Signoria of Florence; his family had followed the profession of the law for five generations. Leonardo was born out of wedlock; in the same year his father married a Florentine lady, Albiera di Giovanni Amadori. All that is known of his mother is that her name was Caterina, and that when Leonardo was five years old she had become the wife of Chartabriga di Piero del Vaccha, of Vinci. His childhood was spent at Vinci under the roof of his paternal grandfather, Ser Antonio. His favourite occupation, according to Vasari, consisted in drawing and modelling; he also displayed great talent in mathematics and music, thus early giving evidence of that versatility of which his name has served as a type. The showing of his youthful drawings to Verrocchio brought about that on his advice Leonardo entered his studio, presumably not later than about the year 1470. Of Vasari's statement of his painting an angel in Verrocchio's 'Baptism' it may at any rate be said that it receives considerable support in the differences of the two angels, which belong so essentially to the types of the two masters as not to readily admit the interpretation of a single authorship. To this period of work under Verrocchio, with already some added grace and delicacy, must be assigned the little panel of the 'Annunciation' in the Louvre. The 'Annunciation' in the Uffizi, ascribed to Leonardo, is, I think, more correctly identified by Mr. Berenson as the work of Verrocchio. Leonardo's name appears in 1472 in a book of accounts as being admitted into the Company of the Painters of Florence. He was, however, still living with Verrocchio in 1476. There Lorenzo di Credi, and in all probability Perugino, had been his fellow-pupils. There also he would meet Botticelli, whose name occurs in his MSS. in a manner that suggests personal friendship. His sketch of the leader of the Pazzi conspiracy, as he appeared when hanged in December 1479, was perhaps made either to assist in or add to the commission given to Botticelli to paint the traitors on the façade of the Bargello. By this time, presumably, he enjoyed the patronage of Lorenzo de' Medici. According to the Anonimo Fiorentino he was given quarters in Lorenzo's famous garden in the piazza of San Marco. A note, 'The Garden of the Medici,' in the 'Codice Atlantico,' also points to his connection with Lorenzo de' Medici, and consequently lends weight to the Anonimo's statement that he went to Milan on an embassy from Lorenzo. In January 1478 he was given a commission by the Signoria to paint an altar-piece for the chapel of S. Bernardo in the Palazzo Vecchio, and in March 1480, one by the monks of S. Donato at Scopeto for an altar-piece for the high altar. Neither commission was ever completed; but it was for the second, in all probability, that he began the 'Adoration of the Magi' now in the Uffizi, painted only in ground colours, which, with the similarly unfinished 'St. Jerome' in the Vatican, shows, especially in the modelling of the faces, how far his art had already advanced beyond the effects of the Quattrocentisti. Such other early works as Vasari mentions cannot now be traced; the 'Medusa' in the Uffizi, ascribed to Leonardo, is of considerably later date. There are numerous studies for Madonna pictures of this period, and in the autumn of 1478 he speaks of commencing the 'Two Virgin Maries.'

Some work done at Florence must have perished, some is probably still unidentified; the list is, however, a very brief one. But the art of painting had been but one out of many interests. His is an almost unique instance of a mind endowed with faculties equally adapted either for the pursuit of art or science, either to create or to investigate. Of the latter aptitude his writings offer ample proof, and he claims in them also that he has spent as much time in sculpture as in painting. In the draft of his famous letter to Ludovic Sforza he specifies his ability to construct different engines and devices for warfare on land or by sea, adding, only very summarily, his readiness to do any work in architecture, painting, or sculpture, as, for example, the statue of Francesco Sforza. Elsewhere he speaks of himself as having been invited

Bregi photo

THE LAST SUPPER

[*Milan*

refines, purifies, uplifts our sense of life. None shared his way of approach. By genius of sight even more than of hand he is isolated. As an independent colourist, relating rich vermilion to light lemon or playing subtly with blue and pale gold, as a technician adding dot to luminous dot and so enriching surfaces for his special purpose, as a designer making personal use of rectangular maps and pictures, of lion-headed chairs, of square-tiled floors to circumstance gracious figures, Vermeer has a distinctive place. But the essence of his art, that towards which from the first he seemed to be feeling his way, lies deeper. He had a nostalgia for the interpretation of a visioned beauty which enabled him almost to capture the spirit of light, of music, on the wing: "all art resolves into music." Confucius said that all painting is in the sequence of white. Vermeer dreamed of evoking a space of sun-lighted greys, gradated so intimately as to suggest unfolding joy no less than peace, creation no less than repose. It was in such an atmosphere, informed by a spirit of imperishable beauty, that human life, in the vision of Vermeer of Delft, was sustained. His pictorial properties are fascinating; the mood by which his finest pictures are interpenetrated is solitary in art. Works:

Amsterdam.	*Rijks Mus.*	Girl reading letter.
„	*Six Coll.*	House in Delft.
„	„	Woman pouring out milk.
Berlin.	*Museum.*	Girl with pearl necklace.
„	„	Girl drinking. (*Two figures.*)
Brunswick.	*Museum.*	Girl with wine-glass. (*Three figures.*)
Dresden.	*Gallery.*	The Courtesan. (*Four figures; dated* 1656.)
„	„	Girl reading by window.
Hague.	*Mauritzhuis.*	View of Delft.
„	„	To let of Diana. (*Five figs.*)
„	„	Portrait of youth.
„	*Dr. Bredius.*	New Testament Allegory.
London.	*National Gall.*	Lady at spinet.
„	*Bischoffsheim Coll.*	Lady with a guitar.
„	*Mrs. Joseph.*	Soldier and laughing girl.
Paris.	*Louvre.*	The lace-worker.
„	*M. Kann.*	The cook asleep.
Vienna.	*Czernin Coll.*	Vermeer in his studio.
Wemyss Bay.	*W. A. Coats.*	Christ with Martha and Mary.
Windsor Castle.		The music lesson. F. R.

VERMEERSCH, Ivo Ambros, was born at Maldeghem, near Ghent, in 1810. When a boy he used to draw the old houses of his birthplace, and after a term of military service, he studied for an architectural painter under P. F. de Noter at the Academy. In 1841 he moved to Munich, whence he made repeated tours in Italy. He died in 1852. Among his best pictures are views of the Fish Market and of churches and ruins in Ghent, of the Market Place of Brunswick, and of various corners in Bruges, Venice, Verona, &c. Several of his pictures are in the New Pinacothek at Munich.

VERMEIJEN, Hendrik. This painter is believed to have been the son of Jan Cornelis Vermeijen. He settled at Cambrai, and became the ancestor of a long line of second-rate artists.

VERMEIJEN, Jan Cornelis, (Vermeyen, Vermayen, Vermey,)—called 'Juan de Mayo' or 'Majo,' 'Hans May' or 'Jan May,' 'El Barbudo' or 'Barbato,' and 'De Barbalonga'—was born at Beverwijck, near Haarlem, about 1500. He was probably the pupil of his father, Cornelis Vermeijen, who flourished in 1490. His work seems to show that he visited Italy, and studied Raphael. In 1529 he was at Cambrai, in the service of Margaret of Austria, aunt of Charles V. At her death, his ability recommended him (1534) to the protection of Charles V., whom he attended in many of his expeditions. In 1535 he was present, as engineer as well as artist, at the taking of Tunis, where he made sketches of the most remarkable events of the siege, from which he executed the cartoons for a suite of tapestry now in the Palace at Madrid. The sketches are now in the possession of Queen Victoria; the cartoons are in the Belvedere. A second suite of ten tapestries, two being omitted, was made from these cartoons in 1712, for the Emperor Charles VI., and are now at Schönbrunn. He afterwards accompanied Charles to Naples, Germany, and Flanders. Towards the latter part of his life he principally worked at Brussels and at Arras, where he painted pictures for the churches and public buildings, which are favourably mentioned by Van Mander. They were destroyed by the Iconoclasts. Prof. A. J. Wauters lately discovered three oil pictures in the Marchese Mansi's Gallery at Lucca, which he ascribes to Vermeijen. They are similar to three of the above-named cartoons, and represent the 'Taking of Tunis,' the 'Battle of Pavia,' and the 'Taking of Rome.' He died at Brussels in 1559.

Vermeijen's talents were distributed over historical subjects, portraiture, and landscape. He was also well skilled in mathematics and architecture. Many of the pictures he painted for Charles V. are supposed to have perished in the fire at the Prado in 1608. He was also remarkable for the length of his beard! This, though the wearer was a tall man, used to trail on the ground, and the Emperor, when in a playful mood, would condescend to tread upon it! Hence the names of Barbudo, Hans with the Beard, &c.

Vermeijen was an engraver. Brulliot describes four of his etchings. He also gives his cipher, thus, , which properly signifies *Jean Cornelisz*, and is to be found on the following prints:

The Virgin and Infant accompanied by an Angel. 1545.
A Man duped; composition of several half-length figures. At the bottom is inscribed, *Sic Hispana Venus loculos excantat amando, sic fucata rapit bastia Stultus amans.* 1545.
A young Woman with a Cat, half-length profile. 1546.
A young Woman seated on a Couch, apparently sewing. 1545.

We may also name:

Philip II. of Spain. (*Philippus Rex Anglorum.*)
„ „ (*Equestrian portrait.*)
Henry II. of France. 1555.
Venus and Cupid.

VERMEULEN, Andries, painter, and son of Cornelis Vermeulen the younger, was born at Dordrecht in 1763, and instructed by his father. His subjects were landscapes with figures, horses, and cattle. He also painted winter scenes, with figures skating and otherwise amusing themselves on the frozen canals of Holland. He died at Amsterdam in 1814. The Rijks Museum and the Copenhagen Gallery have some winter scenes by him.

VERMEULEN, Cornelis, the elder, a Flemish engraver, was born at Antwerp in 1644. In the early part of his life he passed some time in France, but afterwards chiefly resided in his native city. There he engraved many plates, of which the best

are his portraits, for his drawing was not sufficiently correct for success in historical subjects. He worked entirely with the graver, in a neat, clear style. His death occurred at Antwerp in 1710. The following are his best prints:

Anne Boleyn; *engraved for I. de Larrey's History of England, Scotland, and Ireland.*
Catherine Howard; *for the same.*
Catherine Parr; *for the same.*
Lady Jane Grey; *for the same.*
Robert, Earl of Leicester; *for the same.*
Oliver Cromwell; *for the same.*
William III.; *for the same.*
Marie Louise of Orleans; *after Rigaud.*
Louis de Luxembourg, Marshal of France; *after the same.*
Philip V. of Spain; *after Vivien.*
Maximilian Emanuel, Elector of Bavaria; *after the same.*
Marie Louise de Tassis; *after Van Dyck.*
Nicolas Van der Borcht; *after the same.*
Pierre Mignard, Painter; *from a picture by himself.*
Bacchus and Erigone; *after Guido;* for the 'Crozat Collection.'
Marie de Medicis escaping from the city of Blois; after the picture by *Rubens*, in the Louvre.

VERMEULEN, Cornelis, the younger, father of Andries Vermeulen, was born at Dordrecht in 1732, and was an ornamental painter and picture dealer. He copied many pictures of the older Dutch masters, and died at Dordrecht in 1813.

VERMEYEN. See Vermeijen.

VERMIGLIO, Giuseppe, was a native of Turin, and flourished about the year 1675. He painted pictures for the churches and public buildings at Novara and Alessandria, but his best work is a large 'Daniel in the Den of Lions,' in the Biblioteca Della Passione at Milan.

VERMONT, Hyacinthe Colin de, was born at Versailles in 1693. He studied under Rigaud, and in 1727 was admitted to the Academy, of which he afterwards became a professor. He died at Versailles in 1761. Among his best pictures are:

The Presentation in the Temple. (*St. Louis, Versailles.*)
Cleopatra at the feet of Augustus.

VERNANSAL, Guy Louis, a French painter, was born at Fontainebleau in 1648. He was a pupil of Lebrun, and the master of N. Bertin. He became an Academician in 1687, and his reception picture, 'The Extinction of Heresy in France,' is now at Versailles. In 1704 he was appointed a professor. Pictures by him are in the museums of Angers, Orleans, and Rennes. He worked much in Italy, especially at Padua and in Rome. He died in Paris, April 9, 1729. His son, Jacques François, was his pupil and assistant.

VERNET, Antoine, a decorative painter, born at Avignon in 1689, is chiefly remembered as the father of Joseph Vernet. Of his twenty-two children four were painters. The Musée Calvet, at Avignon, has a study of flowers and birds by him. He died at Avignon in 1753.

VERNET, Antoine Charles Horace, generally known as Carle Vernet, was the son of Claude Joseph Vernet, and was born at Bordeaux in 1758. He drew horses when quite a child, and studied painting under the instruction of his father and of Lepicier. At the age of twenty-one he obtained the second prize at the Academy of Painting, and three years later the grand prize of Rome. In Italy, after a period of dissipation, he threatened to become a monk, so that his father recalled him to France. Returning with vigour to his neglected art, he produced a painting of 'The Triumph of Paulus Æmilius,' which in 1788 procured his admission to the Academy. He now devoted himself anew to the horse, and his works were mainly concerned with that animal. His father's popularity in Paris society opened many good houses to the young painter. He became the friend of the Marquis de Villette and the Comte de Lauragnais, and with them set the fashion of 'Anglomania,' and popularized horse-racing in France. On the outbreak of the Revolution his sympathies were at first on the side of the people. But flying with his wife and children across the Place du Carrousel on the 10th August, he was wounded by a ball in the hand. This, followed by the loss of a sister upon the scaffold, gave him a shock from which he only recovered upon the establishment of the Directory. At this period he created the famous types of the 'Merveilleux' and 'Incroyable.' Forsaking the classic style he then took to military subjects, and his 'Morning of Austerlitz' in 1808 procured him the Legion of Honour. In 1810 he was admitted a member of the Institute. During the Restoration he painted hunting scenes, horse-races, and also landscapes, portraits, and comic subjects. He also executed numerous lithographs and drawings, among the latter those from the Italian campaigns, which were engraved by Duplessis-Bertaux. Carle Vernet died in Paris November 28, 1836. The following may be cited among his principal paintings:

The Battle of Marengo. (*Versailles.*)
The Morning of Austerlitz. 1808.
Napoleon before Madrid. 1810.
The Taking of Pampeluna. 1820.
The Castle of Rivoli. (*Versailles.*)
Stag Hunt. (*Louvre.*)
The Walls of Rome.

VERNET, Antoine Ignace, Antoine François, and François Gabriel, the three brothers of Joseph Vernet, were natives of Avignon. Ignace was born in 1726, and died about 1775. He settled at Naples in 1746, and painted chiefly marine subjects, and eruptions of Vesuvius. François, born in 1730, was a decorative painter. He worked in Paris, and through the influence of Joseph, obtained the post of painter to the palaces of Fontainebleau and Versailles. The Avignon Museum possesses a 'Landscape' and studies of flowers by him. He died in Paris in 1779. François Gabriel, born in 1728, practised in his native town as a painter of religious subjects.

VERNET, Claude Joseph, was born at Avignon August 14, 1714. After receiving some instruction in the rudiments of design from his father, Antoine Vernet, he was sent to Aix, and worked for a time under local artists of repute. At the age of seventeen he so successfully carried out some decorative work for M. de Caumont, that his patron raised a subscription to enable him to go to Rome. Upon the voyage he was so impressed with the effect of a stormy sea that he had himself tied to the mast in order to be able more accurately to observe it. In Rome he had at first to paint carriages for a living, but was shortly able to enter the school of the marine painter Bernardo Fergioni, whom he speedily surpassed. He also studied under Adrien Manglard, Panini, and Solimena, his subjects now being the ruins, landscapes, and costumes of Rome. His landscapes soon came to be eagerly sought after by distinguished French amateurs and by the Italian nobles and prelates. He first followed a

L'ENTRÉE DU PORT DE MARSEILLES [*The Louvre*

manner resembling that of Salvator Rosa, and worked in that style for the Farnese Gallery and Rondamini Palace. In 1745 he married Cecilia Parker, daughter of the Pope's naval commandant. The works he sent home excited so much admiration that Madame de Pompadour begged him to settle in Paris. On returning to France he was in 1753 admitted to the Academy, and in 1766 to its council. Soon after this Louis XV. commissioned him to paint a set of twenty pictures of French sea-ports. He devoted nine years to this undertaking. Only sixteen of the pictures, however, were finished, the war with England preventing the painting of the Channel ports. These pictures are now in the Louvre. They were followed by a host of other marine views, many of which are in the same collection. Vernet died in the Louvre, December 3, 1789. His last years were embittered by the madness and death of his wife. His pictures are very numerous, and are to be found in most large galleries. There are two in the National Gallery. Lebas, Benazech, Cochin, and others engraved over two hundred plates after his works. Vernet left a few small etchings, among them the following:

A Landscape, with a Bridge and part of a Village.
A Shepherd and Shepherdess.
A View of a Market-place.
A Canal, with Fishermen.

VERNET, Emile Jean Horace, painter, was the son of Carle Vernet, and was born in Paris, June 30, 1789. Showing from his early childhood an equal facility in the use of pencil and burin, his father decided that he should follow in the family footsteps and become an artist, though the boy himself, who had a passion for sport, horses, and military life, wished to enter the army. He became his father's pupil, and also studied for a while under Vincent, gaining the first of the many official honours that fell to him in 1812 (a medal of the first class). The elder Vernet, determining to settle the question of Horace's career in a definite manner, married him, before he had reached the age of twenty, to Mlle. Louise Pajol, and shortly afterwards obtained for him the post of military draughtsman at the seat of war. So early as 1812 Vernet had attracted the attention of the Court, and had received commissions from the King of Westphalia and Marie Louise. In 1814 he, together with his father, fought in the defence of the Barrière de Clichy, and for his gallantry on this occasion the Emperor bestowed on him with his own hand the Cross of the Legion of Honour. An ardent Bonapartist, he remained faithful to the Napoleonic tradition after the Restoration, and propagated it by means of sketches, pictures, and lithographs, which had an immense popularity throughout the country. This partizan zeal was naturally displeasing to the Bourbons. They looked coldly upon the artist, who was led to attach himself strongly to the Duke of Orleans' party. In 1820 the King's displeasure made it politic for Vernet to leave Paris for a while, and he went to Rome with his father. It was at this time that he painted his famous 'Course des Barbari' (the Carnival race-horses). After his return to Paris in 1822, he produced the 'Defence of the Barrière de Clichy,' his best work, now in the Louvre, and sent it, together with his 'Battle of Jemappes,' and some other pictures, to the Salon, but the authorities rejected them on political grounds. Vernet accordingly opened an exhibition of his works in his own studio, which had an extraordinary success, the Parisian public generally espousing his cause. Two years later Charles X., desirous of attaching the popular painter to himself, commissioned him to paint his portrait. This was followed by other royal commissions, and in 1826 Vernet was elected a member of the Institute. His principal works for the king were a ceiling for the royal museum, and two historical pictures for Versailles, 'Fontenoy' and 'Philip Augustus before Bouvines.' In 1828 Vernet became Director of the French Academy at Rome, and remained at the Villa Medicis till 1833, when he gladly resigned his post, and hastened to join the French army at Algiers. Returning to Paris, he received numerous commissions from his former patron, King Louis Philippe, who had converted the Palace of Versailles into a museum, and who inaugurated the great 'Gallery of Battles' to accommodate his protégé's enormous canvases. In 1842 Vernet visited Russia, where he was received with great distinction by the Emperor, and painted the portrait of the Empress, and in the following year he was again with the army in Algiers. The Revolution of 1848 was a terrible blow to his hopes and prospects, but under the second empire fresh honours fell to his share. At the French Exhibition of 1855 an entire gallery was devoted to his works, and the outbreak of the Crimean War opened a new field to him. Among his latest pictures were the 'Battle of the Alma,' and a portrait of Napoleon III., who made him grand officer of the Legion of Honour a few weeks before his death in Paris, January 17, 1863. Vernet's work, great as was its vogue in his day, has little of the quality that makes for lasting fame. He has been called the 'Paul Delaroche of military painting,' and the comparison aptly illustrates the characteristic appeal of his *œuvre* to emotions stirred by the choice of subject, and not to artistic perception. Flourishing at a period of extraordinary patriotic excitement, he won success by the facile skill with which he translated the national enthusiasm, and flattered the national vanity. His works are too numerous for any detailed list here. Besides such as have been mentioned, there is a large collection at Versailles, of which perhaps the most notable are:

The Taking of the Smalah of Abdel-Kader in 1843.
Four Scenes from the Siege of Constantine in 1837.
The *camaïeu* decorations in the 'Salle de Crimée.' F.S.

VERNET, Jules, a French miniature painter, who exhibited portraits at the Salon, chiefly of literary and theatrical celebrities, from about 1812 to 1842. He died in 1843.

VERNICI, Giovanni Battista, was, according to Malvasia, a native of Bologna, and was brought up in the school of the Carracci. He painted religious and historical pictures for the churches and public buildings of Pesaro and Urbino, particularly of the latter city, where he was appointed principal painter to the Duke, in whose service he died in 1617.

VERNIER, Emile Louis, a French marine and landscape painter and lithographer, was born at Lons-le-Saulnier (Jura) in 1831, and was a pupil of Colette. He was perhaps best known by his lithographs, of which he produced a great variety of a very high degree of excellence, chiefly after the works of Corot, Rousseau, Daubigny, Millet, and Courbet. His 'Angelus,' after Millet, was executed on commission for the 'Chalcographie du Louvre.' As a painter of coast scenes and fisher-folk, both in oil and water-colour, he also held a

foremost place among modern French artists. His subjects were taken principally from the Norman and Breton coasts, but he also produced some views of Venice and Dordrecht, and studies of the Cornish coast, and the Thames near and in London. A public exhibition and sale of a large number of his works was held in Paris shortly after his death, which took place in that city, May 26, 1887. He held medals both for painting and lithography, and received the cross of the Legion of Honour in 1881.

VERNIER, Paul Barthélemy, a French painter and lithographer, born in Paris in 1830, was a pupil of Drolling, and exhibited portraits at the Salon in 1857 and 1861. He died at Marlotte in 1861.

VERNON, Jean de. See Letellier.

VERNON, Thomas, engraver, was born in Staffordshire, about 1824. He studied in London and Paris, and won a high reputation, especially as an engraver of figure pictures. He worked, however, at a time when excellence in his special branch of art met with little return in money, and he had all through his career to struggle with narrow means. He died January 22, 1872. Among his best plates were :

Madonna and Child; *after Raphael.*
Virgin and Child; *after Dyce.*
Princess Helena; *after Winterhalter.*
Lady Constance Grosvenor; *after the same.*
Olivia Unveiling; *after C. R. Leslie.*
The First-born; *after Cope.*
Christ healing the Sick; *after Murillo.*

VEROCCHIO, (Verrocchio). See Del Verrocchio.

VÉRON, Alexandre Paul Joseph, called Bellecourt, painter, born in Paris in 1773, was a pupil of David and of Van Spaendonck. He painted a few historical pictures, but devoted himself chiefly to flower-studies, both in oil and water-colour, many of which appeared at the Salon. At Versailles there is by him, 'The Emperor visiting the Infirmary of the Invalides on February 11, 1808.' He appeared at the Salon for the last time in 1838.

VERONA, Battista da. See Farinati.

VERONA, Cecchino da. See Cecchino.

VERONA, Filippo da, a third-rate imitator of Giambattista Cima, flourished in the 16th century, and is the author of a 'Virgin and Child,' in the Academy of Arts, Turin, a replica of which is in the Locchis Carrara Gallery at Bergamo. He was employed at the Eremitani Chapel, Padua, where he painted the 'Glory of the Virgin, with Angels and Saints,' in 1511; having previously in 1509 produced a 'Virgin and Child, with SS. Felix and Catharine,' for the Santo. The church of San Niccolò, Fabriano, has a 'Madonna between SS. Peter and Nicholas of Bari,' by him, dated 1514. The dates of his birth and death are unknown.

VERONA, Jacopo Avanzo da. See Avanzi.

VERONA, Maffeo, was born at Verona in 1576, and was a disciple of Luigi Benfatto, but derived more advantage from the works of his kinsman, Paolo Veronese, than from the instruction of his master. He is said by Ridolfi to have painted with uncommon celerity, and to have particularly excelled in fresco. Many of his works exist in the public buildings of Venice, among them a 'Christ bearing His Cross' and a 'Crucifixion,' in the chapel dedicated to St. Isidoro, St. Mark's. The same church has two altar-pieces, a 'Deposition from the Cross,' and a 'Resurrection.' He also painted several pictures for the cathedral at Udine, and for churches in his native city. He died in 1618.

VERONA, Michele da, was born in 1470. Very little is known of his career. He was a contemporary of Paolo Morando (Cavazzola), and may have assisted him in the decorative work for S. Bernardino, at Verona. Inside the portal of San Stefano, Milan, is a large 'Crucifixion,' signed by him in 1500, and formerly in the Refectory of San Giorgio, of Verona. The same subject, dated by him in 1505, is in Santa Maria in Vanzo, Padua. In both pictures there is a very obvious imitation of the manner of Jacopo Bellini. In the church of Santa Chiara, Verona, are frescoes representing the Eternal, with Angels, Prophets, and the four Evangelists, dated 1509 Frescoes of later dates exist in the churches of Vittoria Nuova and Sant' Anastasia; whilst in the church of Villa di Villa, near Este, is a 'Madonna and Child, between SS. John the Baptist, Lawrence, Andrew, and Peter,' dated 1523. This is the latest date we have in connection with Michele. Besides the works already named we may cite :

London.	*Nat. Gallery.*	The meeting of Coriolanus with Volumnia and Veturia.
Verona.	*Gallery.*	Four heads of Saints.

VERONA, Niccolò da. A fresco of the 'Virgin with the Child and Saints,' in the Ognisanti at Mantua, is signed with this name, and dated 1461.

VERONA, Stefano da. See Stefano.

VERONENSIS, Jacobus. See Caraglio.

VERONESE, Alessandro. See Turchi.

VERONESE, Bonifazio. See Bonifazio I.

VERONESE, Claudio. See Ridolfi.

VERONESE, Giovanni Antonio, and Jacopo, two painters of Verona. According to Vasari, they were father and son, and Giovanni was the brother of Stefano da Zevio.

VERONESE, Liberale. See Liberale.

VERONESE, Paolo. See Caliari.

VERRIO, Antonio, was born at Lecce, near Otranto, in 1639. His master is unknown, but as soon as he had made sufficient progress to travel on the produce of his talents, he went to France and settled at Toulouse, where he painted an altarpiece for the Carmelites, which is described in Du Puy's 'Traité sur la Peinture.' Charles II., wishing to revive the famous tapestry works at Mortlake, which had been ruined by the civil war, invited Verrio to England. Once there, however, he was employed in decorating Windsor Castle, where, in a 'Christ healing the Sick,' he introduced himself, Sir Godfrey Kneller, and Baptist May, surveyor of the works, in long periwigs, as spectators of the miracle. It appears by a memorandum preserved by Vertue, that he received nearly seven thousand pounds for his performances at Windsor. He was named 'master gardener' to the king, and had a lodging assigned to him in St. James's Park. On the accession of James II., Verrio was again employed at Windsor, in Cardinal Wolsey's tombhouse, then destined for a Romish chapel. He is said to have refused for some time to work for King William. He was employed by Lord Exeter at Burleigh, and afterwards executed many considerable works at Chatsworth, among which the altar-piece in the chapel may be named, representing the Incredulity of S. Thomas. By the persuasion of Lord Exeter, he at length consented to serve King William, and was employed to paint the great staircase at Hampton Court.

Queen Anne granted him an annual pension of £200 upon his relinquishing work through failure of sight. He died at Hampton Court, June 17, 1707.

VERROCCHIO. See DEL VERROCCHIO.

VERRYKE. See VEREIJCKE.

VERSCHAEREN, JEAN ANTOINE, was born at Antwerp in 1803, and was a painter of portraits, history, and landscapes. He was a pupil of Herreyns, and afterwards travelled in England, Germany, France, and Italy, spending some time at Munich and Rome. He became professor at the Academy of Antwerp, where he died in 1863. Among his best pictures are:

Rebekah and Eliezer at the Well.
Ruth and Boaz.
The Descent from the Cross. (*Louvain.*)
Jephthah.
The Annunciation. (*Bois-le-Duc.*)
Portrait of G. J. Herreyns.

VERSCHOOTEN, ——, a Flemish painter of the 18th century, who was the first director of the Brussels Academy, founded by Prince Charles of Lorraine. He died towards the close of the 18th century.

VERSCHUIER, LIEVE, (or VERSCHUUR,) painter, was born at Rotterdam about 1630. He was a pupil, as is supposed, of Simon de Vlieger, after which he went to Italy. On his return he painted numerous sea-pieces with vessels, and in some cases fights. The Amsterdam Museum has three pictures by him: 'Charles II. of England entering the port of Rotterdam,' 'The Punishment of a surgeon for having attempted to poison Admiral van Nes,' and a 'Sea-piece.' He died at Rotterdam in December, 1686. ALBERT VERSCHUIER, the brother of Lieve, was a portrait painter. He died in 1691.

VERSCHURINGH, HENDRIK, a Dutch painter, born at Gorcum in 1627. His father, who was a captain of infantry in the Dutch service, was desirous of bringing him up to the profession of arms, but the feeble constitution of his son and his evident talent for drawing, induced him to place him under the tuition of Dirk Govertsz, a portrait painter of some reputation, with whom he remained until he was thirteen years of age. His genius leading him to a different department of art, he quitted his first instructor, and became a scholar of Jan Both, at Utrecht, and six years later visited Italy for improvement. His taste led him to paint animals, huntings, and battles, with remains of ancient architecture as accessories. After a residence of ten years in Italy, he in 1662 returned to Holland, where his opportunities of painting the calamities of warfare were but too frequent. Although he occasionally painted landscapes, his best pictures represent battles, attacks of banditti, and the plundering of villages. Wouwermans is said to have occasionally painted horses for him. After a career of much prosperity, he was drowned near Dordrecht, on the 26th of April, 1690. Pictures of his are at Berlin, Brunswick, Copenhagen, and Rotterdam. Verschuringh has left a few slight but spirited etchings, which are now scarce:

A Battle; two Horsemen galloping to the left, one armed with a helmet and shield, the other sounding a horn. *H. Verschuringh, f.* There are two versions of this.
The Travellers; a Woman on an Ass, with a Boy before her, and a Man on horseback by her side; a large Dog barking. *H. Verschuringh, f.*
The Two Dogs; a Greyhound with his head lifted up as if howling, and a Dog couched, turning his head towards the Hound. *H. V. S.* in a monogram.
The Three Dogs; a Greyhound standing and turning his head towards a Dog lying down, a third Dog in the background. The artist's cipher at bottom.

VERSCHURINGH, WILLEM, the son of Hendrik Verschuringh, was born at Gorcum in 1657, and was for some time instructed by his father; but his inclination leading him to a different branch of art, he was permitted to become a disciple of Jan Verkolje. He painted small portraits, conversations, and domestic subjects, finished in the style of his master, by which he had acquired some reputation, when he abandoned painting for commerce. He died in 1715. His son, WILLEM VERSCHURINGH the younger (1695—1769), was also a painter, and practised at the Hague.

VERSCHUUR, WOUTERUS, (or WALTER,) was born at Amsterdam in 1812, and was instructed by P. G. van Os and C. Steffelaar. In 1831 and 1832 he was premiated by the Felix Meritis Society at Amsterdam, and afterwards became a member of the Academy in that city. His pictures consisted of landscapes, coast views, and horses, in Wouwerman's manner. He died at Vorden, July 4, 1874. Besides numerous stables with horses, the following pictures by him may be noted:

Sleigh racing on the Zaan. (*Amsterdam Museum.*)
Stormy Weather. (*Do.*)
Horse Fair. (*Do.*)
The Halt before the Inn. 1839.
A Bay Horse with a Plough. 1840.
Landscape with Horses and Figures. 1841.

VERSELIN, JACQUES, miniature painter, was born in Paris in 1646, and died there June 1st, 1718. He was received into the Academy, 1687, his reception picture being a miniature portrait of the king, after Le Brun.

VERSPLIT, VICTOR. Nothing is known of the life of this painter, who practised in the 17th century. He was probably a native of Ghent, as there are several landscapes signed with his name in the sacristy of the Augustine church in that city. He is perhaps identical with the VERSPILT mentioned by Decamps.

VERSPRONCK, CORNELIS ENGELSZEN, a painter of Haarlem, was a pupil of Cornelis Corneliszen and Karel van Mander. In 1593 he entered the Guild and became a painter of portraits and of shooting pieces, one of which, dated 1618, is in the Haarlem Museum. The date of his death is not known, but that of his widow is recorded in 1666.

VERSPRONCK, GERARD, or JOCHEM, or (GERARD SPRONCK, or SPRONG,) the eldest son of C. E. Verspronck, was probably born at Haarlem about 1600. He was an historical painter, and there is also a half-length female portrait in the Louvre by him. He is supposed to have died in 1651. In the Louvre catalogue he is called SPRONG, and under that name has been already inserted in this dictionary.

VERSPRONCK, JAN, (or JOHANNES SPRONCK,) the second son of C. E. Verspronck, was born at Haarlem in 1597, and entered the Guild in 1632. He was a pupil of his father and Frans Hals, and painted portraits and shooting pieces. There are pictures by him at Haarlem, Amsterdam, Berlin, Paris, Oldenburg, Schleisshem, &c. Two excellent portraits of Thomas Wijck and his wife, by Verspronck, are in the collection of Mr. David Sellar. He died at Haarlem, June, 1662.

VERSTAPPEN, MARTIN, was born at Antwerp

in 1773, and was first a pupil of P. van Regemorter and afterwards of Klengel, in Dresden. Subsequently he went to Rome, and studied under his countryman, Simon Denys. He settled in that city, and became professor to the Academy of S. Luke, but continued to send pictures to the exhibitions in Belgium, Holland, and Paris. He painted with the left hand. He died in 1840. Among his works we may name:

Pilgrims' Chapel at Narni.
Church of the Madonna del Neve at Caprarola.
Grotto of Palazzoli.
Chapel at L'Aricia. (*Thorwaldsen Museum, Copenhagen.*)

VERSTEEG, MAGGIEL, (or VERSTEIGH,) a painter of landscapes and interiors, was born at Dordrecht, August 30th, 1756. He was a pupil of A. van Wanum and of J. Ponse. At first he painted landscapes with figures and cattle in a careful, sometimes too elaborate, manner. He afterwards abandoned landscape and painted interiors with figures, by lamp-light or candle-light, and in this genre became eminent. Without reaching the polish of Schalken, he often equals him in his effects of light and shadow. His pictures of this class are to be found in the best Dutch collections, and some have migrated to England. He died at Dordrecht in November, 1843. He was a member of the Royal Institute of the Netherlands, and of the Antwerp Academy. Pictures:

Amsterdam.	*R. Museum.*	A Music Party.
"	"	The Scullery Maid.
Lille.	*Museum.*	Interior (lamp-light).
Rotterdam.	"	Old Woman spinning by Lamp-light.

VERSTER, D. See STAR, DIRCK VAN.

VERSTRAELEN, J., was a Dutch engraver, who flourished about the year 1620. He has left a plate representing Maurice, Prince of Orange, lying dead, surrounded by his officers and guards and two children.

VERSTRAETEN, ——, a Flemish architectural painter, who flourished at the beginning of the 18th century. There is a picture in the Antwerp Museum by B. van den Bossche of the Guild of Crossbowmen, in which the distant landscape is painted by Cornelis Huysmans and the architectural background by Verstraeten. He died about 1729.

VERTANGEN, DANIEL, was born at the Hague in 1598, and was a disciple of Cornelis Poelenburgh. He painted similar subjects to those of his master, representing landscapes, with small figures, principally Nymphs bathing, Bacchanals, and subjects from Ovid. His works are often ascribed to Poelenburgh. In the Dresden Gallery there is an 'Adam and Eve' by him, and in the Copenhagen Gallery a 'Diana and Nymphs.'

VERTUE, GEORGE, was born in the parish of St. Martin's in the Fields, London, in the year 1684. His parents were in poor circumstances. About the age of thirteen he was placed with a Frenchman who engraved arms on plate, and had the chief business of London; but who, being extravagant, failed and returned to his own country, after Vertue had served him about three or four years. Returned to his parents, Vertue gave himself entirely to the study of drawing for two years, and then entered into an engagement with Michiel Van Der Gucht for three more, which term he protracted to seven, engraving copper-plates for him, when, having received instructions and advice from several painters, he quitted his master on handsome terms, and began to work for himself. This was in the year 1709. His first twelve months were passed in drawing and engraving for books. In the intervals of leisure Vertue practised music, learned French, Dutch, and a little Italian, so that he might consult in the originals the books in those three languages on the art to which he was devoted. At last his works began to attract attention, and Lord Somers paid him well for a plate of Archbishop Tillotson. This print was the ground-work of his reputation. In 1711 an academy for painting was started in London. Sir Godfrey Kneller was placed at its head. Vertue was one of the first members, and drew there for several years. To the end of the reign he continued to engrave portraits after Kneller, Dahl, Richardson, Jervas, Gibson, and others. On the accession of the house of Brunswick, he published a large portrait of the new king, which was shown at court, and followed by those of the prince and princess. As early as 1713, Vertue commenced his researches into the lives of our artists, and began those collections into which he put everything that could tend to advance his great work, the 'History of the Arts in England.' Robert Harley, second Earl of Oxford, was one of the first to understand the merit and application of Vertue. Another patron was Heneage Finch, Earl of Winchelsea, whose portrait he painted and engraved, and who, being president of the Society of Antiquaries on its revival in 1717, appointed Vertue its engraver.

The university of Oxford employed him for many years to engrave the headings to their almanacks. In 1730 appeared his twelve heads of poets, and shortly afterwards a set of heads of Charles I. and the sufferers in his cause, with their characters from Clarendon. This was scarce finished, before Rapin's History of England appeared, with portraits of kings and *culs-de-lampe* by Vertue. In 1740 he published his proposals for the commencement of his valuable historical prints.

Vertue died, as he had lived, in the Roman Catholic faith, on July 24, 1756, and was buried in the cloisters of Westminster Abbey. His work as an engraver, though of no great artistic merit, forms a valuable historical record, and his antiquarian researches and writings were of the highest importance. His large collection of notes and memoranda were purchased after his death by Horace Walpole, and formed the basis for his 'Anecdotes of Painting in England.' The original collections are now in the British Museum. A complete, classified list of Vertue's plates is given by Walpole.

VERTUE, JAMES, portrait painter and draughtsman, was the brother of George Vertue, the engraver. He practised at Bath, where he died about 1765. George Vertue engraved an 'Interior of Bath Abbey Church,' from a drawing by James.

VERUZIO. See VERLA.

VERVEER, ARY HUBERTSZ, an inferior Dutch painter and unsuccessful imitator of Rembrandt, flourished at Dordrecht in the middle of the 17th century. In 1646 he entered the Guild of S. Luke in that city.

VERVEER, SALOMON LEONARDUS, a Dutch landscape painter, was born at the Hague, November 30, 1813. He was a pupil of B. J. Van Hove. His works are chiefly views of Dutch towns and scenery, with characteristic figures. He enjoyed a high reputation in his native country, and his

works were occasionally exhibited in Belgium, France, and Germany. At the Philadelphia Exhibition of 1876, his 'Village of Scheveningen' received a medal. He died at the Hague, January 5, 1876. Among his pictures are:

Amsterdam. *R. Museum.* Three Landscapes.
Rotterdam. „ Afternoon at Katwijk-on-Sea.

VERVLOET, Franciscus, painter born at Mechlin in 1795, was the younger brother of Jean Vervloet. His works were principally views of towns, monuments, and interiors, with figures introduced. He worked much in Italy, and died during a visit to Venice in 1872. Works:

Amsterdam. *R. Museum.* View of S. Peter's, Rome.
Brussels. „ „ S. Maria Nuova, Naples.

VERVLOET, Jean Joseph, painter, born at Mechlin in 1790, was professor, and afterwards director, of the Academy of Mechlin. He painted historical pictures—The 'Penitent Magdalen' (at Reeth), 'Saint Vincent de Paul,' &c. He died in 1869. His wife, Madame Augustine Vervloet, also practised as a painter of flowers and fruit.

VERVOORT. See Van der Voort.

VERVOORT, Michael, painter and native of Antwerp, was a pupil of the Academy in 1797. In the Eglise du Sablon, at Brussels, there are two scenes from the life of S. Barbara by him.

VERWÉE, Alfred Jacques, French painter; born, April 23, 1838, at St. Jos-ten-Oode, near Brussels; became a pupil of his father, Louis Pierre, and studied at Brussels under E. Verboeckhoven. He painted landscapes and animals with success, and his pictures are to be seen in most of the leading Belgian collections. They include 'Banks of the Scheldt,' 'Horses at Pasture,' 'View in the Ardennes,' &c. He obtained medals in Brussels and Paris; the Leopold Order in 1871, and the Legion of Honour in 1881. He died at Brussels, September 15, 1895.

VERWÉE, Louis Pierre, painter, born at Courtrai in 1807, was a pupil of E. Verboeckhoven, whose manner he imitated with minute fidelity. He painted landscapes, to some of which Verboeckhoven added the animals, and hence many of his works have been sold as by his master. He died in 1877.

VERWILT, Francis, born at Rotterdam c. 1623, was at Flushing in 1653, but back at Rotterdam in 1669; died in August 1691. Painted historical subjects, genre and portraits.

Amsterdam. *Museum.* Portrait of a young man.
Cassel. *Museum.* Small paintings with figures, in style of Cornelius van Poelenburgh.
Copenhagen. *Gallery.* A Nymph bathing.
Osnabrück. *M. Stüve.* Two Cupids in a landscape.
St. Petersburg. *M. P. van Semenoff.* Danaë.

W. H. J. W.

VESTIER, Antoine, portrait painter, was born at Avallon, (Yonne,) in 1740. He became an Academician in 1786. He travelled for some years in England and Holland, and on his return in 1764, settled in Paris, and married the daughter of one Réverand, an enameller. After this he executed a few enamels; he continued, however, to practise chiefly as an oil-painter and miniaturist, and sent many works to Parisian exhibitions between 1782 and 1806. He died in Paris, December 24, 1824. His portrait of his wife, a child playing with a dog at her feet, is in the Louvre; also portraits of a young man and a young woman (in the La Caze Collection).

VETRARO (or Vetriario). See Bembo.

VETRIARIO. See Bembo, Gianfrancesco.

VETTEWINKEL, Hendrik, a Dutch painter, born at Amsterdam, October 20, 1809, died there May 8, 1878. There is a shipping scene by him in the Rijks Museum at Amsterdam.

VEXES, Josef, was a Spanish painter of about the middle of the 18th century, who spent some time in Italy, and ultimately went to South America, where he died in 1782.

VEYTH. See Veith.

VÈZE, Jean Charles, Baron de, painter, born at Toulouse in 1788, was a painter of views and architecture. He died in 1855.

VEZZO, Virginia de, painter, was a native of Velletri, and the pupil of Simon Vouet, whose first wife she became. She painted historical pictures and miniatures, and also practised in pastel. She enjoyed a share of her husband's popularity at the court of Louis XIII. One of her daughters married the painter, François Tortebat, and another Michel Dorigny, the engraver. She died in 1638.

VIA, Aless. della. See Della Via.

VIALY, Louis René de, (or Viallis,) was a portrait painter, and a pupil of Rigaud. He was born at Avignon in 1680. He is supposed to have given some assistance to Joseph Vernet, with whom he had friendly relations all his life. He settled in Paris in 1755, became a member of the Academy of S. Luke in 1756, and was appointed painter to the king. He died in 1770. Among his works were, portraits of Don Philip, Infant of Spain, and of many of the Royal Family of France.

VIANA, Francisco de, a Genoese, accompanied Castello from Genoa to Spain, assisting in his works at the Alcazar during his lifetime, and finishing some after his death. He was appointed painter to Philip II. in 1571, with a salary of twenty ducats a month. He died at Madrid in 1605. His son, Lorenzo de Viana, held office as painter to Philip III.

VIANEN, Jan van, a Dutch engraver, was born at Amsterdam about the year 1660. He engraved several portraits, as well as frontispieces and other plates for books. Among his portraits are the following:

Frederick William I., King of Prussia.
Augustus Pfeiffer, superintendent at Lubeck.
Jean Turetin, Theologian, of Geneva.

VIANEN, Paulus van, portrait painter, is represented in a print (etched by Jacobus Lutma after his brother Janus) in the act of painting the likeness of Jan van Aken. He was born at Utrecht in the second half of the 16th century, was the pupil of his father, Willem Eerstensz v. Vianen, and was not only a painter and engraver, but also a goldsmith and chaser. He visited Italy and Germany, and was patronized by the Emperor Rudolph II., who appointed him his goldsmith. He died at Prague before 1620.

VIANI, Antonio Maria, called Vianino, was a painter and carver, who was born at Cremona about 1540. He was a pupil of the Campi. He was court painter to Duke Vincenzio Gonzaga, and adorned the large gallery of the Ducal Palace at Mantua with groups of children. He worked also at Capua. He died at Mantua at a very advanced age.

VIANI, Domenico Maria, the son of Giovanni

Maria Viani, was born at Bologna in 1668 (?), and was educated under his father, who kept a rival academy to that of Carlo Cignani. He was inferior to his father, but attained much vigour through study from the Venetian masters. In the church of La Natività, at Bologna, there is a series of Prophets and Evangelists by him; in the church of San Spirito, at Bergamo, a 'Miracle of S. Anthony,' and in the Dresden Gallery, a 'Venus reclining, with Cupid.' He died at Pistoja in 1711. Bartsch describes an etching by him of 'Joseph with the Infant Jesus.'

VIANI, Giovanni Maria, was born at Bologna in 1637, and was a fellow-student with Pasinelli, in the school of Flaminio Torre. He imitated the general style of Guido, and few of his contemporaries equalled him in correctness of draughtsmanship and knowledge of anatomy. He directed a school at Bologna in which many distinguished artists were formed. He painted many pictures for the public buildings of Bologna, among them an 'Annunciation,' in S. Giuseppe; and at the Servi, 'S. Filippo Benizi carried up to Heaven,' and the 'Coronation of the Virgin.' He died in 1700. Other works:

Bologna.	*Gallery.*	S. John the Baptist.
"	"	Portrait of a Monk.
Florence.	*Uffizi.*	Virgin and Child.

Bartsch describes these four etchings by him:

Christ crowned with Thorns; *after Annibale Carracci.*
Dido; *after the same.*
S. Francis with the Infant Christ in his arms; *after Lodovico Carracci.*
War; *after the same.*

VIARD, Georges, a French landscape painter, the dates of whose birth and death seem to be unknown. He exhibited at the Salon from 1834 to 1870. There is a pastoral landscape by him in the Orleans Museum.

VIBERT, Jean Georges, died suddenly in Paris in 1904, of heart disease. Very early in his career M. Vibert made a name for himself in historical paining. His subjects were chosen for their dramatic possibilities, and he treated them with a spontaneity and vigour which won him great praise. Among the more powerful of those compositions were the 'Mort de Narcisse' and 'Martyrs chrétiens dans la fosse aux lions.' Portraiture also occupied his attention, and his work in that branch of art was marked by a freedom and directness uncommon in French portrait painting of the period. But in 1867 a change came over the spirit and method of his work. Bigness of subject and breadth of treatment gave way to small things and niggling. 'Entrée de Toreros,' 'Barbier Ambulant,' and 'Retour de la diane' showed him at his best at that stage of his evolution. M. Vibert's first great popular success, the 'Apothéose de M. Thiers,' was perhaps the worst picture he ever painted. It was of enormous size, and when exhibited in the Salon of 1878 its subject made it the picture of the year. Later on ecclesiastical life fascinated him, and a series of pictures representing priests and monks won him much favour with the public. 'Débuts d'un Confesseur,' the 'Antichambre de Monseigneur,' the 'Récit d'un Missionaire,' and the 'Moine cueillant des radis' have been familiarized by engravings. M. Vibert's genius was uncertain in its means of expression; hence the changes which overcame it, and kept it from the growth that would have borne fruit for posterity. Still, his work is extremely interesting, showing as it does a mind more influenced by the human than the artistic side of life. Some people think that M. Vibert's true position would have been found in dramatic literature. In fact he himself felt this, and wrote several pieces which were played at the Vaudeville, Palais Royal, and the Variétés. He also wrote a series of articles on art matters for the 'Century Magazine.' But his versatility acted as a drag to his real talent. He was a delightful companion, witty, generous, and good-natured, which qualities were seen in his rubicund face and short, corpulent Renan-like figure. Vibert fought in 1870, and for his bravery at Malmaison, where he was wounded, he was made Chevalier of the Legion of Honour on the field, afterwards rising to the rank of Officer. He was one of the founders of the French Water-Colour Society.

VIBERT, Victor, an engraver, was born in Paris in 1799. He was the son of Joseph Vibert, an engraver who was much employed by the publisher Didot, and studied under Panquet and Richomme. In 1828 he obtained the Grand Prix de Rome, and accordingly betook himself to Italy. There he engraved 'The Virgin with the Pink,' after Raphael. In 1833 he became a teacher of engraving in the School of Art at Lyons. He died at Lyons, March 19th, 1860. One of his best works was his large engraving from Orsel's 'Good and Evil.' Another was a portrait of Jacquard, after Bonnefond. Vibert's plates, however, are few, for most of his time was given to teaching.

VICAR, J. B. See Wicar.

VICARO, Francesco. See Vaccaro.

VICENTE, Bartolome, a landscape and fresco painter, was born at Saragossa in 1640, and studied painting under Juan Carreño at Madrid. It is said that he spent seven years in copying pictures at the Escorial, especially those by the Bassani. He painted a few pictures at Madrid, some of which were from designs by his master. Having acquired the reputation of a good painter he returned to Saragossa, and employed himself in teaching mathematics, and painting small landscapes. Among his larger works were a fresco for the Augustines, an altar-piece for S. Lorenzo, and a 'S. Peter in Prison,' for the University. He died at Saragossa in 1700.

VICENTINO, Andrea. See Dei Michieli.

VICENTINO, Antonio. See Visentino.

VICENTINO, Battista. See Pittoni.

VICENTINO, Francesco. See Maffei.

VICENTINO, Francesco, a Milanese painter of the school of Bernazzano, who flourished in the 16th century. He painted some pictures for Santa Maria delle Grazie, at Milan, and other churches, and Lomazzo praises the minute finish of a landscape by him.

VICENTINO, Giuseppe Niccolò, called Rospigliani, an Italian painter and wood-engraver, was born at Vicenza about the year 1510, and was working at Bologna about 1540. His method was 'chiaro-scuro.' He used three blocks, and did much to develop the process. Among other cuts by him are the following:

Hercules killing the Nemæan Lion; *after Raphael.*
A Sibyl reading a Book; *after the same.*
Venus embracing Cupid.
The Death of Ajax; *after Polidoro da Caravaggio.*
Clelia escaping from Porsenna's camp.

He is often confused with Niccolo Boldrini.

VICENTINO, Niccolò. See Boldrini.

VICENZA, Pasqualino de. See Rossi.

VICKERS, Alfred, an English landscape painter, was born at Newington, Surrey, in 1786. He was self-taught, and studied much from nature, and from the works of the Dutch masters. His pictures were pleasant, but without much individuality or real insight into nature. He exhibited at the Royal Academy, the British Institution, and at Suffolk Street from 1814 to 1868, and died in the latter year.

VICKERS, Alfred Gomersal, an English marine, landscape, and subject painter, was born in Lambeth in 1810. He was the son of Alfred Vickers, by whom he was taught. From the age of seventeen, he began to exhibit at the Royal Academy, in Suffolk Street, and at the British Institution. He was commissioned by Charles Heath to make drawings in Russia for publication in the 'Annuals.' For this work he received £500. He was just beginning to be known, when he died in Pentonville, January 12th, 1837. His sketches were sold at Christie's. Four of his water-colour drawings are in the South Kensington Museum.

VICO, Enea, (Vicus, or Vighi,) engraver and archæologist, was born at Parma in the year 1523. He went at an early age to Rome, where he was first instructed by Tommaso Barlacchi, an engraver and print-seller, for whom, in 1541-2, he engraved a series of twenty-four grotesques. He soon reached excellence, studying successively the manners of Giulio Bonasone, Agostino Veneziano, Caraglio, and especially Marc Antonio. Passavant dates from about 1550 the development of a manner of his own, remarkable for delicacy of execution and the skilful use of fine, closely-set lines. Cosmo I. invited him to Florence, where he engraved some of the best works of Michelangelo, with portraits of Charles V. and Henry II. (that of the former monarch has been erroneously stated to have been engraved by him on wood, in which it does not appear that he ever worked at all). He also worked for a time in Venice. In 1554 he brought out engravings of twelve imperial medals with descriptions; in the following year a 'Treatise on Medals,' and in 1557 a series of Empresses, with their biographies. He also engraved a variety of medals, and a set of thirty-six antique gems. He died at Parma in 1567. Bartsch assigns 494 plates to him, and Passavant 503. When he did not sign his plates with his name at length, he marked them with the initials *Æ. V.*, sometimes upon a tablet, and sometimes without it. He also occasionally signed A E N. V. F The following are his most noteworthy prints:

Charles V., surrounded by emblematical figures, inscribed, *Inventum sculptumque ab Aenea Vico Parmense*, MDL.
Bust of Giovanni de' Medici, in a border. 1550.
Bust of Cosmo de' Medici, when young.
Bust of Alfonso II., Duke of Ferrara.
The Army of Charles V. passing the Elbe; *from his own design.*
The Battle of the Amazons; inscribed, *Bellum Amazonum.* 1543.
A Female Figure, with her arms extended, over which appears an Owl; *after Parmigiano.* 1548.
Vulcan and Venus (a free subject); *after the same.* 1543.
Jupiter and Leda; *after Michelangelo.*
A Bacchanalian subject; *after the same.*
Vulcan and the Cyclops; *after Primaticcio.*
The Muses upon Parnassus.
Apollo and Cupid; *after Baccio Bandinelli.*
The Academy of Baccio Bandinelli; *after the same.*
The Conversion of S. Paul; *after F. Salviati.*
The Battle of the Lapithæ and Centaurs; *after the same.* 1542.
Judith with the Head of Holofernes; *after Michelangelo.*
The Entombment of Christ; *after Raphael.* 1548.
The Death of Lucretia. 1541.
The Annunciation; *after Titian.*
A set of twelve Vases; from designs by *Polidoro da Caravaggio.*
A set of fifty plates of National Costumes; *from his own designs.*

VICO, Francesco de, a painter whose name is only known from two entries in the archives of the hospital at Milan. On September 4, 1472, Vico, "who had painted the Duke and Duchess on a canvas placed in the chapel" [of the hospital], was ordered to "re-fashion" these heads "after the manner of those over an altar in the Cathedral," and in the same year he received a certain sum on account for two paintings representing "the Pope and the rulers of Milan." Vico's canvases were kept in the small chapel which in the 15th and 16th centuries stood in the centre of the great courtyard of the hospital, and every year, on the occasion of the Festa del Perdono, they were publicly exhibited for a few days, and were hung on either side of the principal entrance; hence later writers confused them with Vincenzo Foppa's paintings in the colonnade, though these were frescoes and represented totally different subjects, namely, the ceremonies attending the laying of the foundation stone of the hospital. The chapel in the courtyard was destroyed in the 17th century, and Vico's canvases probably perished at the same time and were replaced by copies. These copies are still preserved in the council chamber of the hospital, and in spite of their obviously late character are spoken of by some writers as Vico's original works. They represent Francesco Sforza and Bianca Maria kneeling before Pope Pius II., who grants them permission to build the hospital, and the Duke and Duchess, attended by their followers, making their offerings at the altar of the Annunciation. C. J. Ff.

VICTOORS, Jan, (Fictoors, Fictoor,) a Dutch painter, was born at Amsterdam in 1620. He was educated in the school of Rembrandt, and worked in his atelier in 1635-40. He must not be confused with Johannes Victor, whose proper surname was Wolfvoet (*q. v.*). His works are better known than those of some other pupils of Rembrandt, but scarcely anything is recorded of his life. Some of his pictures show much affinity with those of his master, but his hand was apt to get heavy. Very many of his subjects are taken from the Old Testament, but he also painted genre, landscapes, peasant assemblies, markets, charlatans, &c. The date of his death is uncertain, but it took place at Amsterdam after 1672. Works:

Amsterdam.	*R. Museum.*	Joseph interpreting the Dreams. 1648.
"	"	The Dentist. 1654.
"	"	The Pork Butcher.
Antwerp.	*Museum.*	Village Wedding.
Brunswick.	*Gallery.*	Esther and Haman. 1632.
"	"	David and Samuel.
"	"	Capture of Samson.
Copenhagen.	"	Ruth and Boaz. (*And three others.*)
Dresden.	"	The Finding of Moses. 1653.
Louvain.	*Museum.*	The Prophetess Anna. 1643.
London.	*Bridgewater Gallery.*	Tobias blessing his Son.

Munich.	*Gallery.*	Tobias recovering his Sight. 1651.
„	„	Portrait of an Old Man.
Paris.	*Louvre.*	Isaac blessing Jacob.
„	„	Young Lady at a Window.

VICTOR, JAKOB, (or GIACOMO,) was a Dutch painter of the 17th century. Works by him are at Dresden, Copenhagen, and Munich. His 'Barnyard' in the last-named gallery is ascribed in the catalogue to Hondecoeter, whose forged signature appears upon it.

VICTOR, JOHANNES. See WOLFVOET.

VICTORIA, VICENTE, was born at Valencia in 1658. He at first studied literature, philosophy, and theology, but had a preference for art, and went when he was young to Rome, where he became a scholar of Carlo Maratti, and studied from Raphael and the antique. He was appointed painter to the court of the Grand Duke Cosmo of Tuscany, whose portrait he painted. He afterwards settled at Xativa, in Valencia, where he painted pictures for the churches and convents of Valencia; and wrote poetry, as well as part of a 'History of Painting.' He finally returned to Rome and became antiquary to the Pope. He died in that city in 1712. His portrait is among those of the distinguished artists in the Florentine Gallery. Among other plates he has left are the following:

The Madonna di Foligno; *after Raphael.*
The Last Supper; *after Ciro Ferri.*
The Resurrection; *after the same.*

VICUS. See VICO.

VIDAL, DIEGO, the elder, a Spanish historical painter, was born at Valmaseda in 1583. He painted a picture of a naked Christ, and one of the Virgin with the Infant in her arms, which were placed in the cathedral of Seville, of which he was a prebend. Pacheco speaks of Vidal's drawings in eulogistic terms. He died at Seville in 1615. He was called 'the elder' to distinguish him from his nephew, Vidal de Liendo.

VIDAL, DIONISIO, was born at Valencia about 1670, and was the disciple and travelling companion of Antonio Palomino. At Valencia he painted the vaults of the church of San Nicola in fresco, from designs furnished by Palomino. He also painted pictures in several other churches. He died at Tortosa while employed on the chapel of Nuestra Señora de la Cinta. The year is unknown.

VIDAL, FELIPE, engraved, in 1741, the arms of Lorca for Morote's history of that city. He likewise furnished the plates to the work of Cristobal Rodriguez on Spanish polygraphy.

VIDAL, GÉRAUD, a French engraver and etcher, was born at Toulouse in 1742. He resided chiefly in Paris, where he had long to contend with poverty before his powers became known. His death occurred in that city in 1804. He engraved a variety of plates after the modern French painters, among them the following:

Jupiter and Io; *after Ch. Monnet.*
Jupiter and Antiope; *after the same.*
Venus and Adonis; *after the same.*
Rinaldo and Armida; *after the same.*
Paris and Helen; *after David.* 1788.

VIDAL, JOSEF, a painter of battles and genre subjects, was born at Vinaroz, and studied at Valencia under Estéban March, of whose style he became a successful imitator. He had a son of the same name as himself, who was also a painter.

VIDAL, L., was a painter of fruit, flowers, dead birds, and other natural subjects. Of his life there is no account, but his manner resembles that of the elder Van Os. He appears to have been a native of northern France, or at least to have worked there in the early years of the 19th century. The Lille Museum has a picture by him of fruit, flowers, and game, on a table.

VIDAL, VINCENT, was born at Carcassonne, and became a pupil of Delaroche and the École des Beaux Arts. His exhibits at the Salon were well known, and appeared regularly from 1843 until 1887. He obtained medals in 1844 (third-class) and 1849 (second-class). Among his best works may be named 'Étang de Quimerets' and 'La Source.' He was admitted to the Legion of Honour in 1852. He died in 1887.

VIDAL DE LIENDO, DIEGO, called VIDAL THE YOUNGER, born at Valmaseda in 1602, was a nephew of Vidal the elder, and like him was both a painter and a canon of Seville cathedral. He also followed his uncle's example in going to Rome to study art and divinity. His pictures in the sacristy of the cathedral at Valencia (engraved by Marc Antonio) show considerable skill, and include life-size figures of various Saints, and a copy of Raphael's 'Michael triumphing over Satan.' Vidal died at Seville in 1648. He possessed a fine collection of pictures.

VIEILLEVOYE, JOSEPH BARTHELÉMY, a Flemish historical and subject painter, was born at Verviers in 1798. He studied in the Antwerp Academy, and became director of that of Liège. He died in 1855. There is by him:

Brussels.	*Museum.*	Head of an old Man.

VIEIRA, FRANCISCO, the elder, a Portuguese painter and engraver, was born at Lisbon in 1699. He accompanied the Portuguese ambassador to Rome, and there studied art in the school of Trevisani, and further improved himself by copying Raphael and Michelangelo. He returned to Portugal at the age of sixteen, and was commissioned by John V. to paint a 'Mysteries of the Eucharist.' He afterwards designed the king's head for the coins. He formed an attachment to a young lady of a high family, and before he won her, went through various romantic adventures. He was at last married, at Rome. Vieira was recalled to Portugal by the king, and fixed his residence at Lisbon, where, for forty years, he painted for the palace, the convent of Mafra, and other places. In 1744 he became affiliated to the religious order of Santiago. In 1755 the wife for whom he had encountered so many adventures, died, and he relinquished the pencil to spend the rest of his days in religious exercises. He died at Lisbon in 1783. Many of his pictures are said to have perished in the great earthquake at Lisbon in 1755.

VIEIRA, FRANCISCO, the younger, son of the elder artist of the name, studied in Italy, especially from the works of Correggio in Parma. Many of his drawings from Correggio, Carracci, and Parmigiano were subsequently engraved. He came to England at the latter end of the 18th century, and exhibited at the Royal Academy in the years 1798 and 1799; one of his pictures is described as 'Viriato, the Lusitanian chief, exhorting his countrymen to take vengeance for the perfidy of Galba.' Vieira, during his stay in England, lived with Bartolozzi, and probably studied under him, for he is said to have been an engraver. He married and returned

to his own country, where he became first painter to the king, and executed some historical and allegorical frescoes for the palace of Ajuda. He died in 1805. A 'Christ Crucified' by him is in the Lisbon Academy.

VIEL, PIERRE, a French engraver, was born in Paris in 1755. He was a pupil of B. L. Prévost. His style of engraving was neat and finished; among his plates we may name:

The Judgment of Paris; *after Rottenhamer.*
The Bath of Diana; *after P. Mettay.*
A pair of Landscapes; *after Ruysdael.*
Peace bringing back Abundance; *after Le Brun.*
Death of Adonis; *after P. Veronese.*

VIELCAZAL, CHARLES LOUIS, French painter; born in Paris, September 25, 1825; became a pupil of Léon Cogniet. His first appearance at the Salon was in 1848, when he exhibited 'Un Cabinet d'Antiquaire.' His choice of subjects varied from a 'Study of Fruit' to 'The Emperor haranguing Stragglers from the Army, Smolensk.' He died in 1892.

VIEN, JOSEPH MARIE, a French painter and engraver, was born at Montpellier, June 18, 1716. After some study in his native place, he entered the studio of Natoire. To support himself while going through the course at the Academy, he painted for a picture-dealer. After obtaining a first medal in 1742, he won the following year the *Grand Prix de Rome.* This enabled him to continue his training in Italy, where he spent five busy years. Besides the usual academical studies and copies, he painted several pictures for churches, and designed the costumes, triumphal chariots, &c., for a masquerading procession, which was very successful. After a tour through Italy, he returned to France in 1750. On his way to Paris he made short stays at Marseilles and Tarascon, where he received some commissions. On commencing practice in the capital, his style was not readily appreciated, and he failed to obtain admission to the Academy until Boucher, strangely enough, had made a strong remonstrance in his favour. He was received on the 30th March, 1754, with his 'Dædalus and Icarus,' now in the Louvre. Once within the charmed circle, his progress was rapid, and commissions flowed in upon him thickly. His atelier was thronged with pupils, amongst whom were Vincent, Suvée, and Louis David. Here was laid the foundation of the classic school which was soon to reign supreme in French art. Vien's reputation extended so widely that the Empress of Russia and the King of Denmark sought to induce him to enter their service, but in vain. In 1775 he was appointed Director of the French Academy at Rome, whither he was accompanied by David and two other pupils. He introduced several reforms in the working of the Academy, and, after a useful directorate of six years, returned home *viâ* Naples. On settling in Paris, further honours and a pension were bestowed on him. These, however, were swept away by the Revolution, and he once more applied himself with success to work. He was made a Count and a Senator by Napoleon, from whom he also received the cross of Commander in the new Legion of Honour. The veteran continued to paint till the year before his death, which took place in Paris in 1809. There are several plates etched by him, of which the chief are a series of about thirty illustrations of the masquerade for which he designed the costumes in his student days at Rome.

Vien's position in the history of the French school was very accurately described by himself. He said that he only half unclosed the door which David threw wide open. The following is a list of his pictures in public galleries:

Angers.	*Museum.*	The Body of Hector carried back to Troy.
Epinal.	„	Parting of Hector and Andromache.
Grenoble.	„	Rape of Proserpine.
Marseilles.	„	Jesus healing the Paralytic.
„	„	Jesus healing the Centurion's Son.
Montpellier.	„	S. John Baptist in the Desert.
„	„	S. Gregory the Great. 1766.
Nancy.	„	Religion.
Nîmes.	„	The Crucifixion.
Orleans.	„	Our Lord and the Disciples at Emmaus. 1759.
„	„	The Resurrection.
Paris.	*Louvre.*	S. Germain and S. Vincent. 1755.
„	„	Dædalus and Icarus. 1754.
„	„	Sleeping Hermit. 1750.
„	„	Cupids, Swans, and Doves. 1758.
Rouen.	*Museum.*	Anger of Achilles.
„	„	A Prelate invoking the Virgin.
Versailles.	*Petit Trianon.*	S. Louis and Margaret of Provence visiting S. Thibault. 1774.

O.J.D.

VIEN, JOSEPH MARIE, painter, and son of J. M. Vien the elder, was born in Paris in 1761. He was the pupil of his father and of F. A. Vincent. He died in 1848. His portrait group of himself and his wife is in the Rouen Museum.

VIEN, THÉRÈSE, *née* REBOUL, miniature painter, was the wife and pupil of Joseph Vien. She was born in Paris in 1728, and studied for a time at the Academy of S. Luke in Rome. In 1757 she became an Academician; her reception piece, a miniature of a cock and hen, with a new-laid egg, is in the Louvre. She exhibited occasional studies of flowers and birds at the Salon, between 1757 and 1767. She died in Paris, December 28, 1805.

VIÉNOT NICOLAS, a French engraver who flourished about 1630. He engraved small plates from those engraved by Pontius after the portraits of Philip IV. of Spain and his Queen, Elizabeth de Bourbon, by Rubens. Another little known engraver of the same name was active about fifty years later.

VIERGE, DANIEL, was born in No. 34, Rue de la Huerta, Madrid, on March 5, 1851. His father, Vincente Urrabieta Ortiz, was one of the most popular Spanish illustrators of his day, having produced, according to his own reckoning, over one million drawings in the course of his career, and it was perhaps to avoid being confused with his parent that the son elected to be known by his mother's maiden name. Born into an atmosphere of art, his earliest plaything was a pencil, and at the age of three he was able to draw though still incapable of reading. Until his seventh year he was so delicate that his father removed to Pinto outside the city, with such effect that in 1864 he was strong enough to seek admission into the Fine Arts Academy of Madrid, where he was at once placed in the highest class, and studied under Madrazo, De Hatt, Borglini, and others. So rapid was his progress that in July 1865 and again in 1866 he gained honourable mention, and in 1867 a diploma of honour, at which time he had already

begun his life's work by providing illustrations to 'Madrid la Nuit,' by Eusebio Blasco. He still, however, remained a student at the Academy until 1869, in which year he went to Paris with the intention of becoming a painter of pictures. The outbreak of the Franco-German war soon after his arrival overthrew his plans, and he was about to return in desperation to his native land when Charles Yriarte, the Director of 'Le Monde Illustré,' solved his difficulties and incidentally decided his future destiny by offering him work upon that journal. Throughout the disastrous days of the war, the siege, and the Commune he laboured indefatigably at his art, fearless and tireless in his eager search for material, and when peace was declared his position as the head of the French illustrators was assured. He contributed not only to his first paper, but to 'L'Illustration,' 'Gil Blas,' and 'La vie moderne,' supplying at the same time illustrations to numerous books. Victor Hugo would suffer no other artist to deal with his works, and Vierge made drawings for 'L'année terrible' in 1874, 'Le Travailleurs de la Mer' in 1876, 'L'homme qui rit' and 'Quatre-vingt-treize' in 1877, and 'Les Misérables' and 'Notre Dame de Paris' in 1882, while books by other authors embellished by him were Michelet's 'Histoire de France' and 'Histoire de la Revolution'; a 'History of Christopher Columbus' and 'Bosnia and Herzegovina,' by his early patron, Charles Yriarte. Yet in spite of his prodigious productiveness, he attracted but limited notice even in his adopted country, and little or none outside its boundaries until the publication by Bonhoure in 1882 of his illustrations to a till then well-nigh forgotten Spanish fiction, 'Don Pablo de Segovia,' by Francesco de Quevedo, and their subsequent republication with an English translation in London, with some supplementary drawings which a disaster had prevented his completing for the original issue. While still engaged upon the work he was suddenly smitten with paralysis, and for two years remained a seemingly hopeless mental and physical wreck. By degrees, however, his memory and to some extent his powers of speech and movement returned, but he never recovered the use of his right hand, and with characteristic determination set himself successfully to cultivate the powers of his left. In 1889 the original drawings for 'Don Pablo' were exhibited at the Paris Exposition, gaining for him on September 29 a Médaille d'honneur, and two months later the Legion of Honour. In 1891 his illustrations to 'L'Espagnole,' by Émile Bergeral, appeared, and about the same time, contemplating an illustrated edition of 'Don Quixote,' he made a journey through the district in which its scenes are laid, some of the results of which were shown in a book by his friend, August F. Jaccaci, 'On the Track of Don Quixote,' published in Paris in 1893, and in English in 1897. In 1894 'La Nonne Alfarez,' and in 1895 'The Tavern of the Three Virtues,' were issued with his illustrations. Towards the end of his life he retired to Boulogne-sur-Seine, where he died in May 1904. Apart from his brilliant mastery of the technique of black-and-white work, his infallible sense of decorative effect, his earnest sincerity, fertility of invention, originality, humour, and knowledge, he is notable as the first man to fully perceive the necessity and discover the means of modifying the older methods of drawing for reproduction to meet the requirements of modern mechanical processes, and has very aptly been entitled "The Father of Modern Illustration." He found it a lifeless, convention-ridden trade, he left it a living and growing art, and countless men, who haply never heard his name, have profited, still profit, and will profit by his exhaustless energy and ingenuity. M. B.

VIERO, Teodoro, painter and engraver, was born at Bassano in 1740. He studied under N. Cavalli, and settled later in Venice. Here he established a publishing business, and issued several important sets of engravings, among them Giampiccoli's landscapes after M. Ricci, and also plates by P. Monaco and V. le Febre. Viero himself painted miniature portraits, and also executed several engravings of note after Zucchi, Amigoni, Bassano, Tiepolo, Varotti, and others. Among the most important are: 'The Holy Virgin appearing to St. Philip Neri,' after C. B. Cignarolli; 'The Birth of Christ,' after Bassano; 'The Passion of Christ,'—fourteen plates after Tiepolo; 'The Penitent Magdalen,' after Giordano; and a set of twelve life-size male and female heads after G. B. Piazetta. Viero died at Venice in 1795. M. H.

VIGÉE, Elisabeth Louise. See Le Brun.

VIGÉE, Louis, a French painter of the 18th century, now remembered chiefly as the father of Madame Vigée Le Brun, was a portraitist of some merit, excelling chiefly in pastel. He was a man of much culture and social talent, and his house was frequented by a large circle of distinguished men and women. He died in 1767, from the effects of an accident.

VIGER, Jean Louis Hector, historical painter, was born at Argentan in 1819. He entered the École des Beaux Arts in 1844, and was the pupil of Monvoisin, Drolling, and Paul Delaroche. He began his artistic career by painting miniature-portraits, decorations for fans, etc. His works appeared at the Salon from 1845 to 1879, in which latter year he died in Paris. There are examples of his work in the Museum of his native town, and also in those of Orleans, Versailles, and in many French provincial churches. He painted a picture for the Salon des Grands Chanceliers in the Palais de la Legion d'Honneur, representing the first distribution of the cross of the Legion in the Church of the Invalides.

VIGEVANO, Ambrogio da, was a Milanese painter living in the 16th century, and is said to have been Cristoforo De' Motti's fellow-worker in the frescoes at Cantù, painted in 1514. Crowe and Cavalcaselle incline to the belief that he was identical with the Ambrogio Bevilacqua, mentioned by Lomazzo, who executed a 'Charity' and other similar designs on the Poor House of Milan in 1486, and was a salaried workman in the cathedral of that city for some years. The Brera, at Milan, possesses a 'Virgin and Child, between King David and St. Peter Martyr,' signed *Ambrogio Bevilacqua*, and dated 1502. The dates of his birth and death are alike unknown.

VIGHI. See Vico.

VIGIER. See Court, Jean.

VIGILA, ——, was a monk of Albelda, and the earliest known artist of Spain. Cean Bermudez discovered, in the royal library at Madrid, a missal illuminated by him, and adorned with rude portraits of ancient kings, executed about the end of the 10th century.

VIGILIA, Thomas de, *c.* 1435—*c.* 1495, a native

of Palermo. Painter of religious subjects; frescoes and on panel.

Alcamo.	*Church of St. Mary.*	Our Lady and Child and Angels.
Palermo.	*Museum.*	Altar-piece: The Coronation of the Blessed Virgin, SS. John the Baptist, John the Evangelist, Michael, and Leolucas, patron of Corleone; on the predella, a Pietà and the Apostles.
,,	,,	Triptych: Our Lady and Child, SS. Agatha, Lucy, Joseph, Calogerus, Christopher, and Dominic (*signed and dated* 1486). W. H. J. W.

VIGNALI, JACOPO, was born at Prato Vecchio in 1592, and was a disciple of Matteo Roselli. His style resembles that of Guercino. His principal works in oil are in the church of San Simone, at Florence; but he appears to greater advantage in the frescoes with which he decorated the chapel of the Buonarroti. He died in 1664.

VIGNAUD, JEAN, a French painter, was born at Beaucaire in 1775. He was a pupil of David, and became director of the Art School at Nîmes. He exhibited many portraits and historical pictures at the Salon from 1808 onwards, and painted, for the church of S. Nicolas du Chardonneret a 'Raising of Jairus' Daughter,' for the church of St. Louis d'Antin a 'Flight into Egypt,' and for the cathedral of Beaucaire a 'Christ appearing to the Magdalen.' In the Nîmes Museum there are portraits of the Marquis and Marquise de Lamote by him; a portrait of Liszt when a child, and 'Mercury teaching the Lyre to Amphion.' He died at Nîmes, November 10, 1826.

VIGNE, EDOUARD DE, landscape painter and etcher, a younger brother of Félix de Vigne, was born at Ghent in 1808. He studied at the Ghent school of design, and afterwards under Surmont de Volsberghe. In 1834 he won the pension for Italy, where he accordingly spent the years 1836-8. He visited England in 1841, and died at Ghent in 1866. His drawings were much esteemed; and he left a few etchings. Pictures:

View of Subiaco.
Capuchin Monastery at Cava. 1838.
In the Forest of Alife. (*Ghent Museum.*)

VIGNE, FÉLIX DE, painter, etcher, and art writer, was born at Ghent in 1806. His father, the decorative painter IGNACE DE VIGNE, was his first instructor, and afterwards he was placed under Paelinck at Brussels. He devoted himself partly to portraiture, but more especially to depicting the costumes of the middle ages, for which purpose he made extensive researches in his own country, and in France, England, and Germany. His 'Recueils des Costumes du Moyen-age' contains a thousand illustrations drawn and etched by himself, with descriptive letterpress. He was a professor of the Ghent Academy, and president of the Society of Arts and Sciences there. He died at Ghent in 1862. Pictures:

Mary of Burgundy.
The Heads of the Guilds entreating the favour of the Ministers Hergonet and Imbercourt.
Philip van Artevelde haranguing the Ghent Populace.
The Marriage Procession of the Ghent Painter, Van der Meer.
The three Ages of Woman.
A Fair in the 15th Century. (*Ghent Museum.*)

VIGNERON, PIERRE ROCH, a French painter and lithographer, was born at Vosnon (Aube) in 1789. He was a pupil of Gautherot and of Gros, and studied also under Roques of Toulouse, in which town he practised for a time as a miniaturist. He also made some essays in sculpture, but finally devoted himself to the painting of genre pictures. He also executed a number of lithographs, chiefly portraits. He died in 1872.

VIGNON, CLAUDE, a French painter and etcher, was born at Tours about 1590. He was the son of a valet in the household of Henry IV., and was protected by that king's son, Louis XIII., and by Richelieu. He studied first in Spain, and then in Italy, where he attached himself to the style of Caravaggio. On returning to France he became a pupil of Fréminet, whose style he imitated with some success. He died in Paris in 1670. He was an art critic and a professor in the Academy. His 'Christ with the Doctors' is in the Grenoble Museum, and his 'Baptism of the Eunuch' in Notre Dame. There are by this artist twenty-seven etchings of Biblical subjects, among them the following:

A set of thirteen scenes from the Life of Christ.
St. John in the Desert.
St. Philip baptizing the Eunuch of Queen Candace.
The Martyrdom of St. Andrew.
The Crowning of the Virgin.

He is said to have been the father of thirty-four children, and left three sons, CLAUDE FRANÇOIS, NICOLAS, and PHILIPPE, who were painters.

VIGNON, HENRI FRANÇOIS JULES DE, painter, was born at Belfort (Haut Rhin), October 11, 1815. He entered the École des Beaux Arts in 1831, and was a pupil of Cogniet. He gained medals of the third class in 1847, 1861. He painted chiefly portraits, or studies of single figures, exhibiting constantly at the Salon from 1833 to 1882. His portrait of General le Vicomte Paultre de Lamotte is in the Versailles Museum. He died in 1883.

VIGNON, PHILIPPE, painter, the son of Claude Vignon, was born in Paris in 1634, and became a member of the Academy in 1667. In the Versailles Museum there are by him portraits of Mauperché, the painter, and of Mesdemoiselles de Blois et de Nantes, daughters of Louis XIV. and Madame de Maintenon. He died in 1701.

VIGOROSO DA SIENA. An altar-piece in the public gallery of Siena is inscribed with this name, and the date 1280.

VIGRI, CATERINA, was born at Bologna in 1414. She is called 'La Santa di Bologna,' having been canonized in 1712. She practised painting in her youth, and then entered a convent at Bologna, where she decorated the missals with miniatures and illuminations. She died in 1463. A 'S. Ursula and her companions' by her, dated 1452, is in the Bologna Gallery, and the same subject, dated 1456, in the Venice Academy.

VIJL, J. DEN. See DEN UYL.

VIJT DEN BROECK. See UIJTENBROUCK.

VILA, LORENZO, was the son and pupil of Senen Vila, and was born in Murcia in 1682. He painted history in the style of his father, and had gained considerable reputation by pictures for churches, particularly a 'Holy Family,' for the refectory of San Fulgenzio, at Murcia, when he became a monk. He died in 1713.

VILA, SENEN, was a native of Valencia, and a disciple of Estéban March. In 1678 he settled

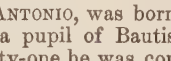
at Murcia, where he painted a great number of pictures for the churches and other buildings, particularly for the convent of Santa Isabel, for the monastery of San Domingo el Real, and for the Enfermaria di San Francisco. He died in 1708.

VILADOMAT, Antonio, was born at Barcelona in 1678. He was a pupil of Bautista Perramon. When he was twenty-one he was commissioned to paint a series of scenes from the life of St. Bruno, for the Carthusians of Monte Allegre. He also painted three subjects from the life of St. Francis, for the Franciscans of Barcelona, and produced landscapes, battle-pieces, and portraits. For the last seventeen years of his life he was paralyzed in the hands. He died in 1755. He left a son named Josef Viladomat, who was also a painter, but very inferior to his father. Works of both are to be found in the churches and convents of Barcelona.

VILLACIS, Nicolas de, was of a noble family of Murcia, where he was born about the middle of the 17th century. After receiving some instruction in his native city, his parents sent him to Madrid, to the school of Velazquez. He afterwards travelled to Rome, and, on his return to Spain, established himself at Murcia, where he painted, among other things, a series of pictures from the Life of S. Blaise, in the convent of La Santissima Trinidad de Calzados; and the Martyrdom of St. Lawrence, in the church of the Dominicans. These pictures, which were praised by Palomino as the works of a great artist, no longer exist, having already been destroyed by damp in the beginning of the present century. Being rich, Villacis painted chiefly for his amusement, and declined the proffered post of court painter, and also the invitation of Velazquez to take part in the decoration of the Alcazar. His correspondence with Velazquez is said to be still in existence. He died in 1690.

VILLAFRANCA - MALAGON, Pedro de, a Spanish engraver and painter, was born at Alcolea, La Mancha, at the beginning of the 17th century. He received instruction at Madrid from Vincenzio Carducho, but preferred the burin to the brush. He engraved a great number of title-pages, portraits, and illustrations, particularly for the Books of the Religious Orders of Santiago, Calatrava, and Alcantara. These he also embellished with portraits of Philip IV., to whom he was, about 1654, appointed engraver in ordinary, with a salary of one hundred ducats. In the next three years he engraved 'The Pantheon of the Escorial,' and a portrait of the king. Between 1660 and 1676 he engraved many illustrations for books, and a number of portraits, including those of Calderon Carlos II., Anne of Austria, Louis XIV., and Maria Theresa of Austria. For the church of San Felipe el Real at Madrid, he painted a series of pictures for the festival of the canonization of S. Thomas of Villanueva. The time of his death is uncertain, but it was subsequent to 1719.

VILLAIN, Gérard Rénaud, a French engraver, flourished about the year 1760. He engraved a portrait of M. Dufour de Villeneuve, after Mauperin.

VILLAMENA, Francesco, draughtsman and engraver, was born at Assisi about the year 1566. He is generally supposed to have been a fellow-student with Agostino Carracci, under Cornelis Cort. After this he visited Rome, where he drew and engraved after the antique. He had also practised painting, but this he wholly abandoned in favour of engraving. He died in 1626. His style of engraving is bold and open, but somewhat mannered, and unfinished. He executed three hundred and sixty plates; they are occasionally signed with his name at length, sometimes with the initials F. V. F., and he occasionally used the monogram  . The following are among his best plates:

Cardinal Bellarmin.
Christian IV., King of Denmark.
Galileo.
St. Theresa in her Cell. *From his own design.*
Mary Magdalene penitent, crowned by an Angel. *Do.*
St. Francis praying before a Crucifix. *Do.*
A set of six grotesque Figures, one of which is a Monk begging, accompanied by two Children. *Do.*
A print called 'The Boxers,' representing a Man fighting a crowd of people. *Do.*
Another print, called 'The Antiquary,' representing John Alto standing in one of the streets of Rome. *Do.*
Moses showing the Brazen Serpent to the Israelites; *after Ferrau Faenzone.*
The Virgin and Infant Christ, with St. Francis; *after the same.*
The Holy Family; *after Muziano.*
The Last Judgment.
St. Bruno, with his Companions, doing penance in the Desert; *after Lanfranco.*
The Descent from the Cross; *after Barocci.*
St. Francis; *after the same.*
The Presentation in the Temple; *after Paolo Veronese.* This plate was begun by Agostino Carracci, and was finished by Villamena.
St. Bernard, with the Virgin in the clouds; *after Vanni.*
A set of twenty Scriptural subjects, from 'Raphael's Bible.'

VILLARD de HONNECOURT, (or Wilars,) a famous architect and draughtsman of the 13th century, who left a book of drawings, now in the Library of Paris, which was published by Darcel in 1858. It contains drawings of machines, architecture, monuments, human figures, and animals.

VILLAVICENCIO. See Nunez De Villavicencio.

VILLEGAS MARMOLEJO, Pedro de, was born at Seville in 1520. He was a pupil of Vargas, and also studied in Italy from the works of Raphael. He died in 1597, and was buried in the church of San Lorenzo, where an 'Annunciation,' and a 'Virgin and Child,' by him, adorn the altar. His friend Arias Montano wrote the epitaph on his tomb. His fine 'Visit of Mary to Elizabeth,' in the cathedral at Seville, has been attributed to Pedro Campaña, as also has a 'Lazarus in pontifical Robes,' which he painted for the hospital of the Lazarinos.

VILLEGUAIN (or Villeguin). See Villequin.

VILLEMSENS, Jean Blaise, painter, was born at Toulouse in 1808. He first studied in his native town, and at the age of seventeen started for Paris, where he gained admission to the atelier of Gros, and in 1829 entered the École des Beaux Arts. Returning to Toulouse, he established himself there, and in 1841 became Professor at the Art School. He died at Toulouse, September 19, 1859.

VILLENEUVE, Louis Frédéric, painter and lithographer, was born in Paris in 1796. He was a pupil of Regnault, and entered the École des Beaux Arts in 1817. He also studied after Salvator Rosa, and from nature in Switzerland and Italy. After working for a time at Milan, he returned to Paris, where he died in 1842. He painted and litho-

graphed excellent landscapes and sea-pieces, and furnished many designs for Nodier's 'France Pittoresque,' and other illustrated works.

VILLEQUIN, Etienne, (or Villequain,) was born at Ferrières (Brie) in 1619, became a member of the Academy in 1663, and died in 1688. He painted historical pictures and portraits, and was clever at grotesques and caricature. He engraved a satirical plate, 'The Peasants of Lycia turned into Frogs.' Of his paintings, the Louvre has a 'Christ healing the Blind Men of Jericho,' and Notre Dame a 'S. Paul before Agrippa.'

VILLERET, François Étienne, a French water-colour painter, born about 1800. He was a pupil of Gué, and exhibited architectural views, chiefly of French churches, at the Salon from 1831 onwards. He died in 1866.

VILLEREY, Antoine Claude François, an engraver, was born in Paris in 1768. He was a pupil of Romanet, and engraved several plates for the 'Musée Filhol'; a great part of the vignettes for the edition of Voltaire published by Renouard; the 'Battle of Austerlitz' for the 'Concours décenal'; 'Innocence and Love,' after Prud'hon; 'Hymen and Happiness,' after the same; and twenty-six plates for the 'Galerie de St. Bruno,' after Le Sueur. He was still living in 1831. His son Nicolas, born in Paris in 1801, was also an engraver, chiefly of plates for books. He engraved a series of vignettes after Devéria, for editions of Voltaire and Molière.

VILLEVIEILLE, Léon, a French landscape painter and engraver, born in Paris, August 12, 1826, was a pupil of Louis Marvy. He exhibited at the Salon between 1850-59, and a promising career was cut short by his early death in 1863. A catalogue of his pictures and drawings, of which there was a public sale, was preceded by a biographical notice of the painter by M. Charles Yriarte.

VILLIERS, François Huet, a French miniature, landscape, and animal painter, born in Paris in 1772. At the Revolution he migrated to England, where he obtained a good practice, and was appointed miniature painter to the Duchess of York. He also styled himself painter to the King of France. His works appeared at the Academy and at the British Institution from 1803 to 1813, and in 1808 he was a member of the Associated Artists in Water-Colours. He died in London in 1813.

VILLOLDO, Juan de, a distinguished painter of Toledo in the 16th century, studied under his uncle, Alvar Perez de Villoldo, a scholar of Borgoña's. The chapter of the cathedral employed him to paint several pictures for the Muzarabic chapel, which he commenced in 1508, and, with the assistance of Juan de Borgoña and Amberes, terminated in 1510. His series of forty-five pictures on sacred subjects, executed 1547-8, for the Carbajel chapel in the church of St. Andres, Madrid, are commended by Bermudez for correct design and antique purity of style. He died some time after 1551. Alvar Perez de Villoldo, uncle of Juan, is mentioned in the records of Toledo cathedral as having been employed on decorations there.

VILSTEREN, —— van, a Dutch engraver in mezzotint, by whom we have some portraits, among them that of a Burgomaster Bikker.

VIMERCATI. See Donelli.

VINAS. See Van Den Wijngaerde.

VINCELET, Victor, a French painter of fruit and flowers, was a native of Thiers (Puy-de-Dôme), and a pupil of M. L. Hullier. He exhibited flower-pieces at the Salon in 1869 and 1870, and committed suicide in 1871. The Museum of S. Étienne has a fruit and flower picture by him.

VINCENT, Adelaide Labille-des-Vertus, was born in Paris in 1749, and was at first a pupil of her father-in-law, François Élie Vincent, and afterwards of Latour. She first married a M. Guiard, and after his death François André Vincent. She painted portraits, miniatures, &c., and was received into the Academy in 1782, with a portrait of 'Pajou modelling his master Le Moine.' In 1787 and 1789 she painted portraits of Mesdames Adelaïde and Victoire, and a large picture for Monsieur, afterwards Louis XVIII., of the 'Initiation of a Knight of Malta,' which she had completed at the outbreak of the Revolution, was soon after destroyed. She died in 1803.

VINCENT-CALBRIS, Madame Sophie, landscape painter, born at Rouen in 1822, died at Lille in 1859, was a pupil of Rémond. There is a landscape by her in the Lille Museum.

VINCENT, François André, the son of François Élie Vincent, a clever miniaturist, was born in Paris in 1746. He was at first placed with a banker, but showing no taste for business, he afterwards entered the school of Vien. Upon winning the Grand Prix in 1768, he went to Rome, whence he returned, after eight years, in 1776. He was admitted an Associate of the Academy in 1777, with a 'S. Jerome,' and became an Academician in 1782, his reception picture being the 'Rape of Orythyia by Boreas,' now in the Louvre. He was appointed Professor in 1792, and died in Paris, August 3, 1816. His principal works were 'Belisarius asking Alms,' and 'Alcibiades listening to the Lessons of Socrates.' He painted for the king, 'President Molé seized by the Mob,' which was exhibited in the Salon of 1779. Vincent also practised as a painter on china, and as an etcher. M. P. de Beaucour, in his 'Peintre Graveur,' describes two rare plates by him, 'Le Malade' and 'Le Prêtre Grec.' Vincent had many pupils. The museums of Rouen, Bordeaux, and Orleans have pictures by him.

VINCENT, François Philibert, painter, was a pupil of David, and flourished in Paris in the early years of the 19th century. His portraits of the Emperor and Empress appeared at the Salon of 1810.

VINCENT, George, an English landscape and marine painter, was born at Norwich in 1796. He learnt the principles of art from old Crome, and at the early age of seventeen began to exhibit with the Norwich Society. In 1814, his works first appeared at the Royal Academy, to which he occasionally contributed down to 1823. Coming to London in 1819, he married and settled in Kentish Town. His prospects were fair, but were blighted by his recklessness. Bestowing less and less care on his works, he gradually sunk into poverty and obscurity. In his later years he exhibited at Suffolk Street, where he last appeared in 1830. He is believed to have died soon afterwards. Vincent may be assigned the fourth place in the Norwich school, after Crome, Cotman, and Stark. His *chef d'œuvre* is a masterly picture of Greenwich Hospital from the north bank of the Thames. He signed his pictures with a monogram composed of his initials.

VINCENT, Henriette, *née* Rideau du Sal, flower-painter, was a pupil of Spaendonck and

Redouté, and was born at Brest in 1786. Lambert the elder engraved two series of fruit and flower studies from her designs.

VINCENT, HUBERT, was a French engraver who resided at Rome about the year 1691. We may name the following plates by him:

The Nativity, called 'La Notte'; *after Correggio.*
The Judgment of Paris; *after Paolo Veronese.*

VINCENT, W., an excellent English mezzotint engraver of the latter part of the 17th century, who worked in London. His plates are frequently from his own designs; these are perhaps the best:

Mrs. Bracegirdle as 'The Indian Queen.'
Charles I.
The Coke Family; *after Huysman.*
Isabella, Duchess of Grafton.
Prince James Stuart.
Queen Mary of Modena.
Sancroft, Archbishop of Canterbury.
Lake, Bishop of Chichester.
Turner, Bishop of Ely.
White, Bishop of Peterborough.
Boy and Girl.
Shepherd and Shepherdess.

VINCENZO DA SAN GEMIGNANO. See TAMAGNI.

VINCENZO DA TARVIXIO. See CATENA.

VINCENZO DI STEFANO DA VERONA, or VINCENZO DA VERONA, probably the son of Stefano da Verona, flourished in the second half of the 15th century, and is the reputed master of Liberale da Verona. A fresco at Verona is attributed to him. It forms part of the decoration on the monument erected in 1432 at Sant' Anastasia to the memory of Cortesia Serego, the general of Antonio Scaliger.

VINCENZO-BRESCIANO. See FOPPA.

VINCHON, AUGUSTE JEAN BAPTISTE, was born in Paris in 1789, and was a pupil of Serangeli. In 1814 he obtained the Grand Prix de Rome with his 'Diagoras borne to the Temple.' In Rome he worked in the style of the French school of the day, but after his return he took to frescoes, executing under commission from the Government a series of 'Scenes from the Life of St. Maurice,' for the chapel of that saint in S. Sulpice. He also produced some grisaille paintings in the Louvre from Greek and Roman history. He died at Ems in 1855. The following oil pictures are also by him:

The People breaking into the Convent—modern Greek scene.
Enrolling the Volunteers of 1792.
The Dead Christ. (*S. Vincent de Paul.*)

VINCI, LEONARDO DA, was born in 1452 at Anchiano, a village above the town of Vinci on the western slope of Monte Albano, about seven miles from Empoli. His father, Ser Piero da Vinci, was twice notary to the Signoria of Florence; his family had followed the profession of the law for five generations. Leonardo was born out of wedlock; in the same year his father married a Florentine lady, Albiera di Giovanni Amadori. All that is known of his mother is that her name was Caterina, and that when Leonardo was five years old she had become the wife of Chartabriga di Piero del Vaccha, of Vinci. His childhood was spent at Vinci under the roof of his paternal grandfather, Ser Antonio. His favourite occupation, according to Vasari, consisted in drawing and modelling; he also displayed great talent in mathematics and music, thus early giving evidence of that versatility of which his name has served as a type. The showing of his youthful drawings to Verrocchio brought about that on his advice Leonardo entered his studio, presumably not later than about the year 1470. Of Vasari's statement of his painting an angel in Verrocchio's 'Baptism' it may at any rate be said that it receives considerable support in the differences of the two angels, which belong so essentially to the types of the two masters as not to readily admit the interpretation of a single authorship. To this period of work under Verrocchio, with already some added grace and delicacy, must be assigned the little panel of the 'Annunciation' in the Louvre. The 'Annunciation' in the Uffizi, ascribed to Leonardo, is, I think, more correctly identified by Mr. Berenson as the work of Verrocchio. Leonardo's name appears in 1472 in a book of accounts as being admitted into the Company of the Painters of Florence. He was, however, still living with Verrocchio in 1476. There Lorenzo di Credi, and in all probability Perugino, had been his fellow-pupils. There also he would meet Botticelli, whose name occurs in his MSS. in a manner that suggests personal friendship. His sketch of the leader of the Pazzi conspiracy, as he appeared when hanged in December 1479, was perhaps made either to assist in or add to the commission given to Botticelli to paint the traitors on the façade of the Bargello. By this time, presumably, he enjoyed the patronage of Lorenzo de' Medici. According to the Anonimo Fiorentino he was given quarters in Lorenzo's famous garden in the piazza of San Marco. A note, 'The Garden of the Medici,' in the 'Codice Atlantico,' also points to his connection with Lorenzo de' Medici, and consequently lends weight to the Anonimo's statement that he went to Milan on an embassy from Lorenzo. In January 1478 he was given a commission by the Signoria to paint an altar-piece for the chapel of S. Bernardo in the Palazzo Vecchio, and in March 1480, one by the monks of S. Donato at Scopeto for an altar-piece for the high altar. Neither commission was ever completed; but it was for the second, in all probability, that he began the 'Adoration of the Magi' now in the Uffizi, painted only in ground colours, which, with the similarly unfinished 'St. Jerome' in the Vatican, shows, especially in the modelling of the faces, how far his art had already advanced beyond the effects of the Quattrocentisti. Such other early works as Vasari mentions cannot now be traced; the 'Medusa' in the Uffizi, ascribed to Leonardo, is of considerably later date. There are numerous studies for Madonna pictures of this period, and in the autumn of 1478 he speaks of commencing the 'Two Virgin Maries.'

Some work done at Florence must have perished, some is probably still unidentified; the list is, however, a very brief one. But the art of painting had been but one out of many interests. His is an almost unique instance of a mind endowed with faculties equally adapted either for the pursuit of art or science, either to create or to investigate. Of the latter aptitude his writings offer ample proof, and he claims in them also that he has spent as much time in sculpture as in painting. In the draft of his famous letter to Ludovic Sforza he specifies his ability to construct different engines and devices for warfare on land or by sea, adding, only very summarily, his readiness to do any work in architecture, painting, or sculpture, as, for example, the statue of Francesco Sforza. Elsewhere he speaks of himself as having been invited

Brogi photo] THE LAST SUPPER [*Milan*

from Florence by the Duke to make the equestrian statue. The commission was therefore coincident with his arrival in Milan, which occurred in 1482 or 1483. Apparently he did not remain there. No records show his presence there between 1483 and 1487. Part of this time was probably spent in Syria as military engineer in the service of the Sultan of Egypt. That he did actually hold such a post is the most natural interpretation of certain reports in the form of letters, with descriptions of the regions of Syria, which are to be found in the 'Codice Atlantico.'

He was back in Milan in 1487, and made a model for the cupola of the Cathedral, and the next twelve years were spent in the service of Ludovic. His fortunes waxed and waned with change of political circumstances. That very instability suggested by the record of unfulfilled commissions was at times occasioned by variance in the Duke's moods or necessities. The marriages whereby Ludovic sought to secure his position were followed by pageants. Leonardo constructed the stage machinery for a performance of Bellincioni's operetta 'Il Paradiso' at the marriage of Gian Galeazzo; then he was at Pavia advising as to the construction of the Cathedral, and then back in Milan devising costumes for a tournament held on the occasion of the marriage of Ludovic with Beatrice d'Este; and meanwhile, as his MSS. show, he was writing treatises on human anatomy, and on "light and shade," and studying how to make the Martesana canal navigable; and in 1493, when Bianca Maria Sforza was married to the Emperor Maximilian, Leonardo's model for the statue of Francesco Sforza was erected in the piazza of the Castle of the Visconti. The progress of the statue had been so intermittent that the Duke had appealed in the year 1489 to Lorenzo de' Medici to send him another artist to execute the work in place of Leonardo. With the erection of the model the project halted. Certain drawings and MSS. notes referring to it are apparently of later date; but the Duke's political embarrassments soon precluded all thought of incurring the expense of casting the statue in bronze. Leonardo himself admitted as much: 'Of the horse I will say nothing, for I know the times.' The model erected in 1493 was probably that which, according to Fra Sabba da Castiglione, served as a target to Gascon bowmen after the entry of the French into Milan, and which in 1501 the Duke of Ferrara charged his agent to endeavour to obtain, and which was said then to be "daily perishing." The portraits of Cecilia Gallerani and Lucrezia Crivelli, which Leonardo painted, the one at the beginning of his residence in Milan, the other probably in 1496, cannot now be identified. There is no evidence to connect the picture known as 'La Belle Ferronnière' with either; and the face seems that of a somewhat older woman than Cecilia Gallerani describes herself to have been when she sat to Leonardo. The arrangement of the hair in the picture is such as Leonardo expressly counselled painters to avoid; and the somewhat flat, heavy oval of the face, the comparatively hard line of contour, and a certain abruptness in the termination of the shadows suggest the hand of Boltraffio.

Of the two pictures of the 'Virgin of the Rocks,' that in the Louvre is undoubtedly the earlier version. It is so entirely Florentine in type and treatment that it must have been painted, at the latest, very soon after his arrival at Milan. The differences of design between this and the picture in the National Gallery would of themselves make it impossible to regard the latter as a copy. It also shows some additional power in the disposition of the light, and it was in this that Leonardo's art suffered most change during the period of his residence in Milan. The details are less finished, and the execution is in part the work of an assistant, presumably Ambrogio de Predis. In a recently-discovered document the names of the two painters appear as joint petitioners to the Duke in the matter of their contract to supply an ancona of figures in relief, a picture of the Madonna in oils, and two pictures of angels to the monks of S. Francesco at Milan. These works have already been delivered, the picture of the Madonna being, as the petition states, "by the said Florentine." The Duke is asked to intervene in the matter of the payment, and to cause the monks either to pay a proper price or to restore the picture, for which they have a purchaser at a higher price than that originally agreed upon with the monks. What connects this document with the 'Virgin of the Rocks' is the fact that the picture now in the National Gallery was in the church of S. Francesco in 1584, when it was seen and described by Lomazzo. It was removed from the church in 1777. The Louvre picture was in the French Royal Collection at least as early as 1625; its earlier history is unknown. To interpret the petition as having reference to the Louvre picture requires the supposition that the Duke intervened, and that the one picture was restored and the other painted as a substitute for it. In default of any evidence of this it is quite as natural to suppose that the picture remained in the possession of the monks.

Leonardo was back in Florence in 1494 or 1495 as one of a commission to advise on a plan of construction for the Sala del Consiglio. On returning to Milan he was employed in the decoration of the Castle, until the work was interrupted early in 1496 owing to a quarrel with the Duke, who then made repeated attempts to induce Perugino to come to Milan and take his place. The dispute was healed by the spring of 1498, for Leonardo was then supervising the decoration of the large Sala delle "Asse," which has now recently been restored after the original design. At the time of the rupture Leonardo had been given the commission to paint the Camerini, but the recently-discovered 'Amorini' on the ceiling of the lesser of the two rooms must be adjudged the work of a later hand.

The wall-painting of the 'Last Supper' in the Refectory of S. Maria delle Grazie was begun and practically finished between the dates of giving up and of resuming the work in the Castle. The conception had, however, been germinating for years in his mind, certain studies for the figure of Christ dating back to the time of his residence in Florence. Drawings for the whole composition at Windsor and Venice show the gradual evolution of the action represented. At Windsor there are also studies for the heads of certain of the Apostles and of Judas which are now the truest index of the corresponding parts of the original. It was painted in oil on a prepared surface, and damp, and some error in the composition of the plaster, had, even by the middle of the 16th century, caused it to be described as half ruined. It has subsequently suffered from damp, ill-usage, and restora-

tion. Of many contemporary copies the best is perhaps that by Marco d'Oggionno at Burlington House; others are at the Hermitage, the Louvre, at Ponte Capriasca, and in the Refectory of S. Maria delle Grazie.

The figures of the Sforza family in Montorfano's fresco of the 'Crucifixion' are, according to Vasari and Lomazzo, by Leonardo, and in a memorandum by Ludovic in June 1497, Leonardo was to be urged to complete what he had begun in the Refectory, so as to be able to get to work on the opposite wall. Hardly anything more than the outline of the figures now remains.

The theory of the existence of an Academy at Milan, presided over by Leonardo, rests upon very unsubstantial foundations. Fra Luca Pacioli's allusion in the preface of 'De Divinâ Proportione' to a gathering of savants on February 9, 1498, a "laudabile e scientifico duello," at which Leonardo and the Duke were both present, must from his description refer to some special gathering, and,—if there ever was such an Academy,—this was not one of its meetings. Neither the engravings of interlacing chords, inscribed, "Academia Leonardi Vinci," at Milan or Paris, nor that of a female head in profile, inscribed, "Acha : Le : Vi :" in the British Museum, can be considered to be proofs of its actual existence, and there is no mention of any such Academy by any Milanese writer previous to Borsieri, who wrote more than a hundred and twenty years after its supposed date.

The French occupied Milan in September 1499, and Leonardo went in December with Fra Luca Pacioli to Mantua, where he made a sketch, now in the Louvre, for a portrait of Isabella d'Este; then to Venice, and in April 1500 to Florence. The letters of Fra Pietro da Nuvolaria and others of Isabella d'Este's correspondents in Florence, in reply to her requests, renewed at intervals for over five years, to obtain from Leonardo either her portrait or some other work, furnish some account of his commissions. In April 1501 he had completed a cartoon with life-sized figures for a picture of the 'Madonna with St. Anne,' which, as the description shows, closely resembled in design the Louvre picture, although this cannot have been executed until a considerably later period. The cartoon at Burlington House of the 'Madonna with St. Anne' is apparently the earlier conception, but there is no record as to its date.

It must have been very soon after his return to Florence that he painted the portrait of Mona Lisa, the wife of Francesco del Giocondo, working on it, according to Vasari, for four years. The picture was acquired by Francis I., and has remained ever since in the royal collection. It is the only existing example of Leonardo's work in portraiture. The genesis of some of the other portraits attributed to him is suggested by a passage in one of Fra Pietro's letters, in which he says that Leonardo's two assistants are painting portraits, and that he himself now and then lends one or other of them a hand, adding that "he is quite given up to geometry and very impatient of painting." In the autumn of 1502 he became "architect and engineer-in-chief" in the service of Cæsar Borgia, and travelled through the Romagna to inspect fortresses. He has left records of his official work in the form of notes, maps, and plans of fortresses, but his office ended with the revolt of the duchy in October and with the subsequent collapse of Cæsar's rule.

In April 1503 he was back in Florence, and in July in the Florentine camp before Pisa, studying how to divert the course of the Arno. In October 1503 he commenced work upon a cartoon for a commission for the Signoria in the new Sala del Consiglio. The subject was the 'Battle of Anghiari,' gained by the Florentines over the Milanese in 1440. The space opposite to it was given to Michelangelo, who chose an incident in the Pisan war of the surprise of a group of Pisan soldiers while bathing. The rivalry between the two artists was embittered by the part taken by Leonardo in January 1504, in the discussion as to the site to be chosen for Michelangelo's 'David.' The contract for Leonardo's cartoon was not signed until May 1504; the cartoon was completed in the following February, and for eight months afterwards there are records of the payment of materials for his work in the Sala del Consiglio, where he painted the portion known as the 'Battle of the Standard.' There are studies at Windsor and Venice for this and other parts of the composition, and studies of heads of combatants at Buda-Pesth and Venice. The 'Battle of the Standard' is best known by the drawing by Rubens in the Louvre, made from a copy of the original, and from the engraving of it by Edelinck. There are also three early copies. The drawings enable us in part to realize the truth of the remark made by Benvenuto Cellini, that for so long as the two cartoons remained entire they were "the school of the world." The work was for a time interrupted on Leonardo's discovery of the unsatisfactory nature of the surface on which he was painting. It was, as the sequel proved, finally terminated by his departure to Milan. Soon after returning to Florence he had painted a 'Madonna and Child with a Spindle' for Robertet, the secretary of the King of France, and at the end of May 1506 the Signoria acceded to the request of de Chaumont, the French Governor of Milan, that Leonardo should go there for three months to work for him. Three successive applications for extension of time, the last being on the King's direct initiative, were made and acceded to with reluctance by the Signoria, and Leonardo only returned to Florence in the autumn of 1507 for so long as was necessary to establish his claim to the share in his uncle's estate left to him by will, painting then two Madonna pictures which he took back with him to Milan. One of these, as Mr. Horne has shown by reference to a drawing in the Arundel MS. of about this date, was probably the original of the 'Litta Madonna' at St. Petersburg. Leonardo's painting on the wall of the Sala del Consiglio still existed in 1549, when it was referred to by Anton Francesco Doni. Twenty-two years later the wall had been covered with a fresco by Vasari.

Leonardo was at Milan in July 1509, at the entry of Louis XII. after the victory of Agnadello, and on this occasion probably he constructed the lion of which Vasari and Lomazzo speak. On a page in his MSS., on which are found two sketches for it, there is also a study for the right hand of the 'St. John' in the Louvre, done probably at about the same time. The actual execution of the picture is of later date, and, according to some recent critics, is in part the work of a pupil. An estimate in his MSS. for a monument to the Marshal Trivulzio, with which one at least of the Windsor drawings seems to be connected, may be ascribed to this period of his life at Milan. Then perhaps

also it was that, with the help of a pupil, he painted the 'Virgin and Child with St. Anne' now in the Louvre. His MSS. also attest his researches in anatomy, mathematics, and hydraulics. He remained in Milan after the retirement of the French and the entry of Maximilian Sforza; but apparently his fortunes did not prosper, and on September 24, 1513, he records that he set out for Rome with Giovanni (presumably Giovanni Antonio Boltraffio), Francesco de' Melzi, Lorenzo, and Il Fanfoia. He was under the patronage of Giuliano de' Medici, brother of the newly-elected Leo X., and was lodged in the Belvedere, but apparently received no commission of importance. Of a small 'Madonna and Child,' and a portrait of a boy, painted, according to Vasari, for the Pope's Datary, Baldassare Tarini, nothing further is known. The 'Virgin and Child with Donor' at S. Onofrio, traditionally ascribed to him, is now accepted as the work of Boltraffio. Perhaps while at Rome he made drawings and a cartoon for the 'Leda,' and he may there have painted the picture. His MSS. show that he was occupied with scientific researches, and that the prejudice attaching to his anatomical studies was used to prevent him from obtaining commissions from the Pope. Giuliano de' Medici went north with the papal army in July 1515, and presumably Leonardo with him. Vasari would connect his departure with the impending arrival of Michelangelo. On Giuliano's illness and retirement to Florence, Leonardo probably continued with the army as far as Piacenza. He may have been present at Bologna in December 1515 at the Concordat between the Pope and Francis I. Soon afterwards he entered the service of Francis I. with a pension of 700 crowns, being given as a residence the manor-house of Cloux, near Amboise. There, on October 10, 1517, the Cardinal of Aragon visited him, and was shown three pictures, a 'St. John as a youth,' a 'Virgin with St. Anne,' and a portrait of a Florentine lady, painted for Giuliano de' Medici, which cannot now be identified. 'A form of paralysis had then attacked his right hand, which forbade the expecting of any more good work from him.' The reason is a curious one, since the evidence of MSS. and drawings tends to the belief that he worked with his left hand. The only work of his which can be located in France are plans for the construction of a canal near Romorantin, and for a pleasure palace near Amboise. The former was ultimately made, but of the latter there is no record. By his will, made on April 23, 1519, he bequeathed his MSS. and personal effects to Francesco de' Melzi, to Salai a half of his vineyard at Milan, to Battista de Villanis a half of the same vineyard and his right to take water from the canal of S. Cristoforo, and to his brothers the money standing to his account in Florence, and his property at Fiesole. He died at Cloux on May 2, 1519.

The traditon that he died in the King's arms is disproved by a record which shows that Francis I. was then with the Court at S. Germain-en-Laye. He was buried at Amboise in the cloister of S. Florentin on August 2. The entry in the archives still exists:—"Fut inhumé dans le cloistre de cette église, Messire Lionard de Vincy, nosble millanais, premier peinctre et ingénieur et architecte du Roy, meschasnischien d'estat, et anchien directeur de peincture du Duc de Millan. Ce fut faict le douc^{e} jour d'aoust, 1519."

Since this article was written, Dr. Carotti of Milan has identified the portrait of Cecilia Gallerani in the collection of Prince Czartoriski at Cracow, and definitely proved that La Belle Ferronière is not from the hand of Leonardo at all. He also attributes the fresco of the head of Christ at Milan to Cesare da Sesto.

The list of pictures already mentioned includes all such as can with any degree of certainty be numbered among his authentic works. The fact that these are so few invests with additional interest the works of his pupils. They were Boltraffio, Gianpietrino, Cesare da Sesto, Marco d'Oggionno, and Salaino. He is their common factor; his drawings often served them as subjects for compositions; their mannerisms are the exaggeration of his effects. Hardly less great was his influence upon Sodoma, Luini, Andrea Solario, Ambrogio de Predis, and Bernardino de' Conti. Of his Florentine contemporaries, Lorenzo di Credi, Fra Bartolommeo, and Piero di Cosimo were followers of his methods, and both Vasari and his own sketches testify that Raphael was an assiduous student of his work. We may say, in the words of Crowe and Cavalcaselle, "his influence was so extraordinary that it is difficult to treat of any painter of his time without mentioning his name." Of his drawings, which are very numerous, the largest collection is that in the Royal Library at Windsor; there are others in the Louvre, the British Museum, the Uffizi, the Venice Academy, the Christ Church Library and the University Galleries at Oxford, and the Royal Library at Turin, where is the only undisputed portrait of Leonardo—a drawing by himself in red chalk. Of his writings, the 'Treatise on Painting' has survived in its entirety only in copies, the best being that in the Vatican, edited by H. Ludwig (Vienna, 1882). The 'Codice Atlantico'—a collection of loose sheets dealing with a great variety of subjects—in the Ambrosiana at Milan, has recently been published by the Accademia dei Lincei at Rome (1894–1904). The manuscripts at Paris, in the Library of the Institute, and the two from the Ashburnham Collection, now in the Bibliothèque Nationale, have been edited in six volumes by M. Ravaisson-Mollien (1880–1891). Of those at Windsor, two volumes, treating of anatomy, have been published (Paris, 1898, and Turin, 1901), as also a MS. from the Trivulzio Library at Milan, and a short 'Treatise on the Flight of Birds.' There are also three MSS. at South Kensington, one in the British Museum, and one at Holkham Hall.

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E. McC.

VINCINO (or VICINO) was a pupil of Gaddo Gaddi, and worked in the 14th century at mosaics for the Cathedral of Pisa. It has been proved that he was a native, not of Pisa, but of Pistoja.

VINCITORE, TOMMASO, (VINCIDOR,) painter, called TOMMASO DA BOLOGNA, was the pupil of Raphael, whom he is said to have helped in the execution of the famous cartoons. In 1520 he travelled to Flanders, commissioned by Leo X., to intrust the reproduction of the cartoons in tapestry to Flemish artists. In the safe-conduct supplied him by the Pope for his journey, Leo eulogizes his talent, and speaks of him as his own painter. At Antwerp he formed a friendship with Albrecht Dürer (1521); the German master painted his portrait, and refers to him in his 'Journal' under the name of Thomas Polonius. Vincidor is further said to have been one of those pupils of Raphael who carried out the frescoes in the Loggia under his direction. Later details of the life of Tommaso are vague and scanty. He seems to have entered the service of Henry of Nassau, at Breda, to have been employed in reconstructive and decorative work at the Castle there, and to have died in the Netherlands about 1536.

VINCK, J., was a landscape and portrait painter, of whose life no particulars are known. His landscapes are in a manner founded upon those of Vinckeboons, Paul Bril, and Brueghel, and appear to have been painted in the early part of the 17th century. His portraits are known only by engravings.

VINCKEBOONS, DAVID, (VINCKEBOOMS, or VINCKENBOOMS,) born at Mechlin in 1578, was the son of PHILIP VINCKEBOONS, (an obscure painter in distemper, who went to Antwerp in 1580, and to Amsterdam in 1587,) by whom he was taught the elements of art. He painted small landscapes in the style of Roelandt Savery and Jan Brueghel. They have sometimes subjects from the Bible, sometimes fairs and merry-makings, the figures being frequently by Rottenhammer. He also painted animals in small, and practised as a glass painter. He died at Amsterdam in 1629. One of his most important works is a picture in the 'Old Men's House,' at Amsterdam, representing a crowd of people attending the drawing of a lottery by torch-light. The Antwerp museum has a 'Village Fête,' and other examples in the same genre are to be found at Augsburg, Dresden, Stockholm, Hamburg, Frankfort, Amsterdam, and Copenhagen. Of his sacred subjects the best examples are 'Christ bearing His Cross,' in the Munich Gallery; 'Christ restoring Sight to the Blind,' at Frankfort; a 'Flight into Egypt,' in the Berlin Museum, and a number of pictures in the Vienna Gallery. He etched a few original landscapes, and a plate known as 'Death and the Loving Couple'; these he usually marked with a monogram, composed of a *D*, a *V.* and a *B.* The British Museum has four pen drawings by him, washed with Indian ink, from the story of the Prodigal Son.

VINEA, FRANCESCO, was esteemed highly both in his own country and abroad. He was a disciple of Meissonier, and died in Florence in 1904, in his fifty-seventh year.

VINIT, CHARLES LÉON, painter and architect, is best known as the latter, but after completing his education as an architect, he studied painting in Remond's *atelier*, and from 1838 to 1852 frequently exhibited architectural views, of French and Eastern subjects, at the Salon. Born in Paris in 1806, he died in his native city, April 30, 1862. The Toulouse Museum has a view by him of the Ecole des Beaux Arts, and the Nîmes Museum a copy by him of Panini's 'St. Peter's, Rome,' now in the Louvre.

VINKELES, REINIER, a Dutch draughtsman and engraver, was born at Amsterdam in 1741. He was a pupil of Jan Punt, and also studied in Paris under Lebas. He engraved some 2500 plates for books, chiefly portraits and vignettes, of which about 1500 were from his own designs. Most noteworthy among these are the illustrations for the dramatic works of Winter and Merken, and his own portrait on the same plate with those of J. Schmidt and J. Andriessen. He died at Amsterdam in 1816. His two daughters, CECILIA and ELIZABETH, and his grandson HERMAN, were painters.

VINNE. See VAN DER VINNE.

VINSAC, CLAUDE DOMINIQUE, was born at Toulouse in 1749. He engraved small portraits, and designs for goldsmiths, in the dotted manner.

VINTCENT, LODEWIJK ANTHONIJ, was born at the Hague in 1812. He was a pupil of B. J. van Hove and Cornelis Kruseman. He for a time devoted himself to genre subjects, but, in 1831, he took to portraiture in pencil, chalk, and Indian ink. He visited Paris in 1837, and died in 1842, a member of the Academy of Amsterdam.

VIOLA, DOMENICO, a mediocre imitator of Il Calabrese who flourished at Naples, and died, very old, about 1696.

VIOLA, GIOVANNI BATTISTA, was born at Bologna in 1576, and was a scholar of Annibale Carracci, whose manner in landscape he adopted. In company with Francesco Albani, he visited Rome, and was employed in ornamenting palazzi, in which he painted landscapes, with figures by Albani and Domenichino. One of the works which brought him into repute was a landscape, painted for the Vigna of Cardinal Alessandro Montalto, where Paul Bril was employed at the same time. He also painted in the Apollo saloon of the Villa Aldobrandini. He was appointed keeper of the bedchamber to Pope Gregory XV., and died at Rome in 1622.

VIOLET, PIERRE, a French miniature painter, born in 1749. The first part of his career was passed in his native country, where he was appointed miniature painter to the court. At the Revolution he migrated to England, where he continued to practise, exhibiting many works at the Royal Academy between 1790 and 1819. He died in London in 1819.

VIOLLET-LE-DUC, ETIENNE ADOLPHE, born in Paris in 1817, was a pupil of Léon Fleury, and exhibited at the Salon from 1844 to the year of his death. His works were landscape views, chiefly of French coast scenery, and gained three medals at the Salon. He died in Paris in 1878.

VION, HENRI FÉLIX, French engraver; born in 1863 in Paris; became a pupil of Gérôme, Henri Lefort, and Hameng. Among other famous engravings from the old masters executed by him

we may mention the 'Jeune Seigneur' of Lucas Cranach, besides works by Drouais, Meissonier, Memlinc, Palmaroli, Rubens, Teniers, and Wouvermans. He died in Paris in 1891.

VIOTTI, GIULIO, painter, born in 1845, first studied jurisprudence, but afterwards turned to art, and became the pupil of Andrea Castaldi. He painted genre pictures, and in 1873 won a medal at Vienna. He was a defective draughtsman. He died at Turin in 1877.

VIRSCHEN. See VISSCHER, THEODOOR.

VISACCI. See CIMATORE.

VISCH. See DE VISCH.

VISCHER, CORNELIS, a Dutch portrait painter, of whose life little is known. Born at Gouda about 1520, he is said to have become insane, and to have drowned himself during his passage from Hamburg to Amsterdam. In the Vienna Gallery there is a portrait of a man by him, inscribed: *Aetatis suæ* 62 *A°* 1574. *Ars probat virum.* A portrait by him of William I. Prince of Orange lying in State, now at Amsterdam, is dated 1584.

VISCHER, PETER, called VISCHER VON WILDENSTEIN, an engraver, was born at Basle in 1779. He was a pupil of Peter Biermann, and etched some good original landscapes. He died in 1851.

VISCHER, VINCENZ. See FISCHER.

VISENTINO, ANTONIO, painter and engraver, was born at Venice in 1688. He was a pupil of Canale, in whose manner he painted and etched architectural views of Venice, to which Tiepolo and Zuccarelli sometimes added figures. He died in 1782. Among his plates are a series of forty after his master, Canale.

VISINO, IL ——, has been called the pupil both of Mariotto Albertinelli and of Francia Bigio; the latter assertion at least is improbable. Vasari says Albertinelli. A panel with the 'Descent from the Cross,' by Visino, is in the Galleria del Seminario, at Venice. In the Bologna Academy, a 'Virgin and Child' is generally attributed to him. He visited Hungary, and is believed to have died there about 1512.

VISMARA, (or VICEMALA,) GIACOMO, one of the painters employed at the Court of the Sforzas in the second half of the 15th century. The dates of his birth and death are unknown, but from a petition (now in the Sforza Archives at Paris) presented by this painter and his colleague Pietro Marchesi, craving payment for the work they had executed, it is to be inferred that he was a finished artist in the service of Francesco Sforza in 1460 or earlier. In 1473 he executed frescoes in the Capella Ducale of the Castello at Milan, and between 1473 and 1476 was engaged with Vincenzo Foppa and other painters upon the great altar-piece for the chapel of the Castle at Pavia. He is frequently mentioned in documents as having executed paintings with Bembo and others in different churches in Milanese and Pavian territory and elsewhere, their work in the church of S. Maria at Caravaggio being especially commended by their contemporaries. It was valued in 1477 by three painters, one of whom was a relation of Costantino da Vaprio. No works by Vismara are known in the present day. C. J. Ff.

VISO. See DEL VISO.

VISPRÉ, FRANÇOIS SAVERIO, a French painter and engraver, was born in Paris about 1730. He engraved portraits in mezzotint, among them those of Louis XV. and other members of the Royal Family of France. He visited London about the year 1765, where, among other plates, he engraved a portrait of the Chevalier d'Eon. He exhibited fruit-pieces, in oil and on glass, in Spring Gardens. He was still living and practising at Dublin at the end of the century. He was a fellow of the Society of Antiquaries.

VISPRÉ, VICTOR, a French miniature painter, born towards the middle of the 18th century. He was the brother of François Vispré, with whom he migrated to Ireland, to practise in Dublin. His works, which were chiefly portraits, often in pastel, appeared at the Society of Artists, the Free Society, and the Royal Academy, from 1763 to 1778. Among his sitters were Garrick and his wife.

VISSCHER, CORNELIS, draughtsman and engraver, was born at Amsterdam about 1620. He was a pupil of Pieter Soutman, but adopted a manner of his own, and has never been surpassed in the technic of line engraving. His 'Giles Boutma,' the 'Pancake-woman,' the 'Seller of Rat's bane,' the 'Gipsy Woman,' the 'Harper,' and the 'Cat,' may be cited as models of perfection in the carriage of the burin. He was less successful in historical plates from Italian and Flemish painters, particularly in those engraved after Rubens. He died about 1670. He executed some good drawings in black chalk. The following are his best prints:

A Portrait, supposed to be that of himself; inscribed *Corn. Visscher fecit. anno* 1649.
Ditto. *Corn. Visscher fecit. anno* 1651.
Andreas Deonyszoon Winius, called 'The Man with the Pistol.' The scarcest and most valuable of his portraits.
Gellius de Bouma (Giles Boutma), Minister at Zutphen.
William de Ryck, Oculist, of Amsterdam. These two portraits are commonly called 'The great Beards.'
Cornelis Vosbergius, pastor of Spaerwouw. 1653.
Willem van den Zande, Theologian; *after Soutman.*
David Pieterz de Vries, Grand-master of Artillery to the States of Holland.
Jacob Westerbaen, Lord of Brandwyck, &c.
Constantine Huygens, Lord of Zuylichem. 1657.
Lieven Van Coppenol, called the Writing-master. 1658.
William, Prince of Orange; *after G. Honthorst.* 1649.
Mary, Daughter of James I., Princess of Orange; *after the same.* 1649.
Prince Charles, afterwards King of England; *after the same.* 1650.
The Pancake-woman. *From his own design.*
The Rat-catcher. *Do.*
The Gipsy Woman, with three Children, one of which she is suckling. *Do.*
Boy holding a Candle, and Girl with a Mouse-trap. *Do.*
A Cat sleeping on a Napkin (called the small cat). *Do.*
A Cat sleeping, with a Rat behind her. *Do.*
The Coronation of the King and Queen of Sweden. *Do.*
The Angel directing the Departure of Abraham; *after Bassano.*
Abraham's Arrival at Sichem; *after the same.*
Susannah and the Elders; *after Guido.*
A Woman's Head; from a Parmese picture.
The Entombment; *after Tintoretto.*
The Resurrection; *after Paolo Veronese.*
The Holy Family, with S. John presenting a Pear to the Infant Christ.
The Last Judgment; *after Rubens.*
A Madonna crowned by Angels; *after the same.*
Achilles discovered by Ulysses at the court of Lycomedes; *after the same.*
The travelling Musicians; *after A. van Ostade.*
Two Men, and a Woman holding a Glass; *after the same.*
'The Skaters;' *after the same;* an interior with several figures, and in front, a pair of skates, from which the print has obtained its name.
The Surgeon; *after A. Brouwer.*
Man playing the Violin, others singing; *after the same.*
The Attack on the Convoy; *after P. van Laar.*

The Coach robbed; *after the same.*
The Lime-kiln; *after the same.*
A set of four Landscapes; *after Berchem.*
Another set of four Landscapes; *after the same.*

A very fine collection of the works of Cornelis Visscher is in the British Museum.

VISSCHER, JAN, the younger brother of Cornelis Visscher, was born at Amsterdam in 1635 or 1636. Although he did not possess the genius of his brother, he was an able engraver. His plates are carried farther with the point than those of Cornelis, and his style of etching is uncommonly picturesque and effective. His prints after Berchem (about fifty), Wouwerman, Van Goyen, and Ostade are excellent. He also engraved several portraits. In his fifty-sixth year he learnt painting under Carré, but of his pictures we know nothing. The date of his death is unrecorded, but it was after 1692. The following are among his best plates:

Jan de Uytenbogaert; *Joh. de Visscher sc.*
Abraham van der Hulst, Vice-Admiral of Holland.
Peter Paul Rubens; *after Van Dyck.*
Admiral de Ruyter; *after Berchmans.*
A Negro, holding a Bow and Arrow in his hand; *after Cornelis Visscher.*
Peasants playing at Trictrac; *after A. van Ostade.*
A Woman spinning and a Man winding; *after the same.*
Peasants dancing; called Ostade's Ball; *after the same.*
Peasants regaling at an Ale-house door; *after the same.*
A Country Wedding, called Ostade's Bride; *after the same.*
Several Peasants dancing in a Cottage; called Berchem's Ball; *after Berchem.* (His best plate.)
The Shepherd; *after the same.*
The Four Times of the Day (Landscapes); *after the same.*
A set of six plates of Figures and Animals; *after K. du Jardin.*
A set of four plates; *after P. van Laar.*
Several Landscapes, &c.; *after Ph. Wouwerman.*
A set of twelve Landscapes; *after J. van Goyen.*
A set of twelve Landscapes; *after Herm. Swanevelt.*

VISSCHER, CLAES JANSZ, an engraver and print-seller, was born at Amsterdam in 1580, and probably belonged to the same family as the artists already mentioned. We have a variety of etchings by him, partly original, partly after other artists. He also engraved several portraits. His prints are sometimes marked with a monogram, composed of a C, an I, and a V: thus, ; the first letter for *Claes,* which is an abbreviation of Nicholas. Of the large number of plates inscribed C. J. Visscher exc., many were no doubt only published and sold by him. The following are some of his own works:

Charles I., King of England, in a round hat. Marked with the above monogram.
William Laud, Archbishop of Canterbury.
James II.
James, Duke of Monmouth.
John Calvin.
Desiderius Erasmus.
An Allegory on Human Life.
A set of twelve Views of Haarlem and its neighbourhood.
A View of the Castle of Löwenstein.
A set of Landscapes, with Views of the Castles of Abcou, Pymerendt, Muyden, and Toutenburg.
A set of four plates from the Story of the Prodigal Son; *after Vinckeboons.*

There has been a good deal of confusion over the Visschers. Nagler points out that a print-selling business was carried on at Amsterdam in the middle of the 16th century by JAN CLAESZ VISSCHER; that he had a son, an engraver, CLAES (Nicolas) JANSZ, (the above,) whose early plates are frequently signed *de Jonge* (the younger); that, later, Claes Jansz succeeded to his father's business, and thenceforth signed himself C. J. Visscher, Nicolaus Joannis Visscher, or Nic. Jo. Piscator.

VISSCHER, LAMBERT, the brother of Cornelis and Jan Visscher, was born at Amsterdam in 1634, and passed most of his life in Rome, where he died. In conjunction with Cornelis Bloemaert and François Spierre, he engraved some plates from the paintings by Pietro da Cortona, in the palace of the Grand Duke of Tuscany. We have also some portraits by him. The following are perhaps his best plates:

Marie Thérèse, Queen of France; *after Van Loo.*
Anne of Austria, Queen of France; *after the same.*
Jan de Wit, Pensionary of Holland; *after J. de Baan.*
Cornelis Tromp, Vice-Admiral of Holland; *after F. Bol.*
Seleucus yielding Stratonice to Antiochus; *after P. da Cortona.*
Virtue withdrawing a young Man from the embraces of Sensuality. *Do.*

VISSCHER, THEODOOR, a landscape and animal painter, was born at Haarlem about 1650, and studied under Nicolas Berchem, but afterwards spent twenty-five years in Rome, where, from his drunken habits, he acquired the name of 'Slempop.' Some of his pictures, however, are painted fairly, and resemble those of his first master. He died about the end of the 17th century.

VISSELLET, M., an engraver, supposed to have been a Frenchman, who lived about the commencement of the 17th century. Dumesnil enumerates forty-three plates by him of subjects from the New Testament; they are coarsely engraved, and resemble the wood-cuts of J. Stella, of which they seem to be imitations. Some are signed *M V. F.*, and one *M. Vissellet F.*

VITA, DELLA (VITE). See DELLA VITE.

VITALBA, GIOVANNI, was an Italian engraver, who was born about the year 1740. He was a pupil of Wagner, whose style he imitated. In 1765 he came to England, and engraved several plates for Boydell. He was still living in 1790. Among others, we have the following prints by him:

Cupid, with two Satyrs; *after Agostino Carracci.*
'Spring' and 'Summer'; *after Fil. Lauri.*
Herodias with the Head of St. John; *after L. Pasinelli.*

VITALE. See CAVALLI.

VITALI, ALESSANDRO, born at Urbino in 1580, was a scholar and imitator of Federigo Barocci, who was so pleased with his talent that he painted on some of his pictures. Vitali died in 1630.

VITALI, CANDIDO, was born at Bologna in 1680. He was brought up in the school of Carlo Cignani, and by his advice devoted himself to painting animals, birds, flowers, and fruit. He died in 1753.

VITALI, GIOSEFFO, was a native of Bologna, and flourished about the year 1700. He was a scholar of Giovanni Giuseppe dal Sole, and painted historical subjects. There are several of his works in the churches at Bologna, the best being an 'Annunciation,' in Sant' Antonio; a 'S. Petronio,' in SS. Sebastiano e Rocco; and a 'Martyrdom of St. Cecilia,' in the church of that saint.

VITE, ANTONIO, was a disciple of Gherardo Starnina, and was born at Pistoja. He flourished about the year 1378, and was perhaps identical with one ANTONIO DI FILIPPO of Pistoja, whose name occurs in records of the period. He is said

ALVISE VIVARINI

[*The Accademia, Venice*

ST. CLARE

ALVISE VIVARINI

[*Galleria Bagati-Valsecchi, Milan*

SANTA GIUSTINA

to have worked at Pisa, for the Campo Santo, at Prato, in the Palazzo del Ceppo, and in various churches of his native town.

VITE, Giovanni della. See Miel.

VITE, Pietro and Tim. della, (or Viti). See Della Vite.

VITELLI, (or Vitel). See Wittel.

VITERBO, Lorenzo di. See Lorenzo di Viterbo.

VITO, San. See Amalteo, Pomponio.

VITRINGA, Wigerus, sometimes called William, a marine painter, was born at Leeuwarden in 1657. He was a lawyer by profession. His pictures have features in common with those of Bakhuisen, Willem van de Velde, and Rietschoof, but are not servile imitations. His ships are well drawn. His pictures are seldom signed, and are often ascribed to other artists. His drawings, in Indian ink washed with bistre, are frequently signed and dated. He seems to have worked at Alkmaar, where his name occurs in the Painters' Guild registers in 1696. He died at Wirdum in 1721.

VITTINGHOFF, Karl, Baron von, who often worked under the name of Fischbach, was born at Presburg in 1772. He lived at Vienna, where he painted and etched landscapes, with figures and animals. He illustrated an edition of 'Æsop's Fables.' He died in 1826.

VITTORE BELLINIANO. See Belliniano.

VITTORE di MATTEO, a painter of the Venetian school, and the disciple and assistant of Giov. Bellini. He was one of the artists chosen by Bellini to value Giorgione's frescoes in the Fondaco in 1508, and in 1515 worked under his master in the Hall of Council. It seems highly probable, as pointed out by Crowe and Cavalcaselle, that he was identical with Vittore Belliniano (*q.v.*).

VITULINI, Bernardino, was born in Serravalle, and lived at Belluno. He is known to have painted frescoes in the church of Ampezzo, Cadore, in 1356.

VITUS, Domenico, an Italian engraver, was born about the year 1536. The facts of his life are little known. He is supposed to have studied engraving under Agostino Veneziano, whose style he imitated with some success. In the prime of life he retired to the monastery of Valombrosa, in the Apennines. Among his plates are the following:

St. Bartholomew; inscribed, *Dom. Vitis ordinis Valisumbrosæ Monachus excidit Romæ.* 1576.
St. Joachim holding a Censer; *after A. del Sarto.*
Jupiter and Calisto; inscribed, *Dominicus V. F.*
A set of small plates representing the Passion, the borders ornamented with birds, beasts, &c.
A set of plates from the Antique; *Dom. Vitus fec.*

VIVA, Tommaso de, an Italian painter of historical subjects, was born at Rome in 1790, and painted much for the public buildings of that city. He was a professor in the Instituto delle Belle Arte, Inspector-general of all the Royal Galleries, and a member of the Academies of the Pantheon and San Luca. He received many honours from the Italian Government, and continued the active exercise of his profession down to the time of his death, which occurred in October 1884.

VIVARÈS, François, was a native of France, but passed the greater part of his life in England. He was born near Montpellier, July 11, 1709, and was apprenticed to a tailor, but was in the habit of drawing, etching, and even engraving, during his leisure. When eighteen years old he came to London, where he studied under J. B. Chatelain. Being a man of ability, he improved upon the style of his master, and became one of the most eminent landscape engravers of his time. He was particularly successful in his plates after Claude Lorrain. Eventually Vivarès formed a school of engravers, and to him and his fellow-countryman Baléchou must be accorded the credit of founding the school of landscape engraving which was carried to such perfection by the genius of Woollett and others. In 1766 he entered the Incorporated Society of Artists, and died in London, November 6, 1780, after a residence of thirty years in England. He has left some hundred and fifty prints; among them the following:

A set of four Views of Ruins; *after J. Smith (of Chichester).*
Eight Views in Derbyshire; *after Thos. Smith of Derby.*
A Landscape, called the Hop-gatherers; *after Geo. Smith (of Chichester).*
A Landscape; *after Gainsborough.*
A View in Holland, by moonlight; *after Van der Neer.*
A Land-storm; *after Gaspard Poussin.*
A Tempest, with the history of Jonah; *after the same.*
A Landscape, Morning; *after Claude Lorrain.*
The Companion, Evening; *after the same.*
The Enchanted Castle; *after the same.*
A View in the Environs of Naples; *after the same.*

VIVARES, Thomas, an English engraver, born in London about 1735. He was one of the thirty-one children of François Vivarès, by whom he was taught, and gained a prize at the Society of Arts in 1761. He engraved several architectural plates for the works of the brothers Adam, published in 1773, but some of his plates are after drawings by himself. He also taught drawing. He exhibited a few works at the Academy, the Society of Artists, and the Free Society, between 1764 and 1788; after the latter date we can find no trace of him.

VIVARINI, Andrea, or Andrea da Murano, painter, flourished at Murano at the end of the 15th century, and was thought to have been of the same family with Antonio and Bartolommeo Vivarini, but of that there is no evidence. In 1501 he painted a large altar-piece for the church Trebaseleghe, near Noale, as we know from the document recording payment for it, which still exists in the parish archives. In the Venice Academy there are two figures of saints by him. They once formed part of an *ancona* in the church of S. Pietro Martire, Murano, which has been dismembered.

VIVARINI, Alvise, (or Luigi in common parlance,) was the son of Antonio Vivarini, and not of Bartolommeo, as has so often been supposed. He was born in or about 1446–1447, some fifteen years later than the date usually fixed upon by most writers as the probable one. His earliest artistic education was probably received at the hands of his father, Antonio, but, to all intents and purposes, Bartolommeo was his real master, and it is to the work of the latter, far more than to that of Antonio, that Alvise's creations show the closest outward resemblances. The thoroughness with which Alvise had assimilated the outward characteristics of Bartolommeo's style, as well as the later manner of his father Antonio, is clearly demonstrated in the earliest of his signed and dated works that have been preserved to us—the polyptych of the 'Madonna and Child with Saints,' painted in 1475 for the Franciscan convent of Montefiorentino, between Città di Castello and Urbino, and still to be seen in the

church of that remote monastery. Despite its close affinities with the work of Antonio and Bartolommeo, this interesting altar-piece shows Alvise to have been, at the time of its execution, an already independent master, and one who had studied not only in the studios of his Muranese relations, but also in the neighbouring school of Padua. But if Alvise shows unmistakable signs of his peculiar and growing individuality in this polyptych, he comes before us as an artist in the full possession of a set and determined style in the next dated work by his hand—the altar-piece of the 'Madonna and Child with six Saints,' painted by him in 1480 for the Church of San Francesco at Treviso, and now in the Academy at Venice. The progress and development which this work displays in comparison with the polyptych at Montefiorentino are little less than surprising for the relatively short space of time that had elapsed between the execution of the two paintings, and prove that the intervening years had been for Alvise a period of particularly rapid evolution. Here we find no longer the conventional arrangement of the altar-piece according to the manner of the vast polyptychs so long in vogue at Venice, with each figure separated from its companions and enclosed in a niche of its own, but a united and organic composition within a single framework. The importance of this revolutionary step against the conservative traditions of the Muranese school cannot be overestimated in its effect upon the development of Alvise's art, as winning for him at once the opportunity for the satisfactory display of his peculiarly expressive, and one may say dramatic, talent. Third in the order of Alvise's signed works comes a little-known picture of the 'Madonna and Child,' dated 1483, in the Church of Sant' Andrea at Barletta, in which the master seems to show, to some extent, the quasi-Flemish influences of Antonello da Messina, especially in the peculiar treatment of the draperies. Two years later, in 1485, he painted the 'Madonna with SS. Francis and Bernardino,' now in the Gallery of the Naples Museum. To the year 1489 belongs the charming picture of the 'Virgin adoring the Child,' in the Gallery at Vienna—a work which closely foreshadows the very similar painting, of a somewhat later date, in the sacristy of the Redentore at Venice. The 'Head of the Redeemer,' in the Church of San Giovanni in Bragora, is dated 1493.

In 1498 Alvise painted the remarkable panel of the 'Resurrection of Christ,' also in San Giovanni in Bragora, which, in its glowing warmth of colour, its soft treatment of the flesh, and its freedom of conception, anticipates much in the Venetian art of a later period. The large altar-piece of 'St. Ambrose Enthroned,' in the Church of the Frari, was Alvise's last great work, and was probably commenced in 1501. It was unfortunately left uncompleted at the time of the painter's death in 1502, and was finished by his pupil, Marco Basaiti, who was probably responsible for the interpolation of the two figures of SS. Sebastian and Jerome, which go so far to detract from the otherwise masterly grouping and arrangement of the whole. Of Alvise's undated works, the most important are certainly the two large altar-pieces now preserved in the Gallery at Berlin. The earlier of these, representing the 'Madonna and Child Enthroned, with six Saints and two boy Angels,' was originally in the Church of S. Maria de' Battuti at Belluno, and is, on the whole, not only the most monumental and impressive of all Alvise's larger works, but also one of the most ambitious compositions undertaken, up to the time, by any Venetian artist. Although attributed by some critics to as late a date as 1501—the year of the Frari altar-piece—it is quite evidently a much earlier creation, painted in all probability not much later than 1485. Such works as this Belluno altar-piece undoubtedly increased, still further, the rivalry between the two masters and their respective schools, and that Alvise did not consider himself inferior to his Venetian contemporaries is clearly shown by the letter which he addressed to the Signoria, in July 1488, begging that he should be allowed to prove his skill, side by side with the two Bellini, in the decoration of the Sala del Gran Consiglio. The prompt reply of the Signoria to Alvise's letter, and their immediate acceptance of his services are another proof that he enjoyed no mean reputation at the time. Unfortunately for us, the canvases executed by him, which were two in number, and represented 'Otho promising to mediate between Venice and Barbarossa,' and 'Barbarossa receiving his Son,' were destroyed, together with the paintings executed by the Bellini, in the fire of 1577, and we thus have no means of testing Alvise's powers as an historical painter. Alvise seems to have been intermittently occupied upon these works from 1488 until his death in 1502. That the Signoria was, however, well satisfied with his efforts, seems certain from the fact that, in 1492, he received from them the honorary title of *Depentor in Gran Conseio*, and a regular stipendiary of five ducats a month. To return to the examination of Alvise's principal undated works, we find the second of the two altar-pieces at Berlin, exhibiting characteristics which mark it as having been painted some few years later than the Belluno piece. It represents the 'Madonna with SS. Sebastian, Augustus, Jerome, and John the Baptist,' and was originally executed for the Church of San Cristoforo at Murano. Somewhat earlier than this Murano altar-piece are to be placed such works as the remarkably-characterized 'Head of St. Clara of Assisi,' in the Academy at Venice, and the fine figure of the 'Baptist Preaching,' in the same collection. Somewhere about 1490, or perhaps a very few years later, Alvise must have painted the 'Madonna and Child with Angels' in the sacristy of the Church of the Redentore at Venice —one of the loveliest of all his creations—remarkable alike for its deeply devotional feeling, its simplicity of conception, and its bright colour and careful technical execution. Although still traditionally attributed to Giovanni Bellini, it shows no further signs of that master's influences than do Alvise's other paintings. This picture is almost a replica of the Madonna of 1489, in the Gallery at Vienna. A later, and unfortunately but little-known work by Alvise, is the beautiful single figure of 'Sta. Giustina de' Borromei,' in the collection of Sig. Bagati-Valsecchi at Milan—one of the most exquisite creations of later Venetian Quattrocento art.

A careful study of Alvise's works, and more especially of certain of the highly-individualized heads to be found in his various altar-pieces —not to mention the existence of at least one signed portrait (once in the Bonomi-Cereda

Hanfstängl photo] [*Berlin Gallery*

THE MADONNA AND CHILD, WITH SAINTS

Collection at Milan, now in the possession of Mr. George Salting, of London)—would, it would seem, have long ago awakened a special interest on the part of critics in Alvise's remarkable talent for portraiture. It has remained, however, for comparatively recent connoisseurship to give back to him a number of portraits which have hitherto passed under other names. Among them we may note such works as the head of a man, ascribed to Antonello da Messina, in the Communal Gallery at Padua; the charming bust of a boy, once in the Duchâtel Collection at Paris, and now belonging to Mr. Salting, formerly attributed both to Antonello and Andrea Solario; the fine portrait of Bernardo di Sella in the Louvre, generally ascribed to Savoldo; that of a man with a hawk, at Windsor Castle, also given by some critics to Savoldo; another remarkably vigorous bust of a man, attributed to Antonello, in the possession of the Comtesse de Béarn at Paris; and the striking portrait of a Venetian Senator, in the Stuttgart Gallery, there catalogued as by Jacopo de' Barbari. Alvise's pretended connection with Giovanni Bellini, and the strong influence which so many critics believe that master to have exercised over him at various periods of his career, certainly cannot be proved by any analysis of the Muranese painter's style. The further supposition that he was at one time a foreman in Giovanni's workshop is as little supported by a critical examination of the works of the two masters, as it is by other and less purely artistic probabilities. Alvise, with all his unconscious tendencies towards innovation, remained faithful, in almost all outward questions of style and manner, to the traditional teachings of his father's time-honoured school. As we have already seen, the work of certain other artists, such as Antonello da Messina, was not without a passing effect upon his style, but we look in vain for any marked signs of Bellini's influence, and, apart from this, Alvise's talent was of a sufficiently high order to be responsible in itself for the many significant steps in his artistic development. Alvise's technical methods were inherited from his Muranese kinsmen, and, although he seems to have adopted oil as a substitute for tempera at a fairly early date, he never acquired the mastery over the new medium that distinguished the work of Giovanni Bellini. For a long period he seems to have treated it very much in the manner of the older tempera painting, so that many of his pictures give the impression of having been executed in tempera rather than in oil. It is only in his later works, such as the 'Resurrection' in S. Giovanni in Bragora, and the Frari altar-piece, that we note a freer and more "modern" handling of the new medium. Alvise's influence on the succeeding generation of Venetian painters was a strong and lasting one. Among those who benefited by it to a greater or a less degree, are to be counted: Jacopo di Barbari, Marco Basaiti, Francesco Bonsignori, Cima da Conegliano, Lorenzo Lotto, Bartolommeo Montagna, Pordenone, and even Antonello da Messina himself. Despite the efforts of modern criticism, Alvise is still far from enjoying his due share of fame. By far the best appreciation of his work and genius that has yet appeared, is to be found in Mr. Bernhard Berenson's 'Lorenzo Lotto' (Second Edition, Bell & Sons, London, 1901). L. 0.

List of principal works:

Barletta.	*S. Andrea.*	Madonna. 1483.
Berlin.	*Gallery.*	Madonna and Child Enthroned with six Saints.
"	"	Enthroned Madonna with four Saints.
London.	*Nat. Gall.*	Virgin and Child.
"	*The Misses Cohen.*	Portrait of Venetian Nobleman.
"	*Mr. G. Salting.*	Bust of Man. 1497.
"	"	Portrait of Youth.
Longniddry.	*Gosford House, N.B. Lord Wemyss.*	Bust of Man.
Milan.	*Brera.*	Dead Christ adored by Angels.
"	*Signor Bagoti-Valsecchi.*	S. Giustina de' Borromei.
Modena.	*Gallery.*	Portrait of Man.
Montefiorentino.		Polyptych. 1475.
Naples.	*Museo.*	Madonna and two Saints. 1485.
Padua.	*Gallery.*	Portrait of Man.
Paris.	*Louvre.*	Portrait of Bernardo Sella.
"	*Comtesse de Béarn.*	Portrait of Man.
Stuttgart.	*Gallery.*	Bust of Venetian Nobleman.
Venice.	*Academy.*	SS. Matthew, John the Baptist, Sebastian, Anthony Abbot, and Lawrence.
"	"	St. Clara of Assisi.
"	"	Head of Christ.
"	"	Madonna and six Saints. 1480.
"	*Museo Correr.*	St. Anthony of Padua.
"	*Frari.*	St. Ambrose Enthroned with attendant Saints. 1503 (*finished by Basaiti*).
"	*S. Giovanni in Bragora.*	Madonna.
"	"	Head of Christ. 1493.
"	"	Resurrection. 1498.
"	"	Predelle to above.
"	*SS. Giovanni e Paolo.*	Christ bearing Cross.
"	*Redentore.*	Madonna and Angels.
"	*Lady Layard.*	Portrait of Man.
"	*Seminario.*	Portrait of Man.

VIVARINI, ANTONIO, or, more properly speaking, ANTONIO DA MURANO, was born, in all probability at Murano, during the first quarter of the 15th century, although the exact date of his birth has not been handed down to us. Together with his partner, Giovanni da Murano (Johannes Alemannus), he must be looked upon as the founder of the famous school of painting known as that of Murano. Where Antonio acquired the beginnings of his education we do not know, but his earlier work clearly shows him to have been powerfully influenced by both Gentile da Fabriano and Pisanello. The theory that Giovanni was originally a member of the school of Cologne is, on the other hand, fairly corroborated by certain unmistakable German elements which appear in most of the works which the two masters produced together. The Italian Giovanni da Murano, to whom the later works of Johannes Alemannus have been ascribed, is now acknowledged to be nothing more than a mythical personage invented by certain Italian writers whose zeal for the honour of their native school was greater than their love of truth. We are in ignorance as to the exact time at which the partnership between Antonio and Giovanni may have begun, nor do we know where, or for how long, each painter had exercised his profession before entering into this alliance. Those of their signed productions which have come down to us prove, however, that both were mature artists at the time these were painted, and incline us to believe that each had already behind him no few years of independent professional activity. The earliest dated work which bears their united names

is a much-damaged and heavily-repainted picture of the 'Coronation of the Virgin,' once in the church of San Barnabà, and now in the Academy at Venice. This panel is dated 1440, and bears the earlier of the two forms of signature which appear to have been used at different times by the two partners, i.e. *Johannes et Antonius de Muriano.* The authenticity of this work has been doubted by some critics, by whom it has been pronounced a later free copy of a very similar painting of the same subject in the church of San Pantaleone; but its present condition is such as to render a definite verdict as to its genuineness, or the reverse, a difficult matter. Of the two versions, that in San Pantaleone is the more elaborate, and, apart from its somewhat better preservation, is by far the finer picture. It is signed in Gothic lettering as follows: *Xpofol di Ferrara ītaĭo-Zuane et Antonio de Muran. pense* 1444. The composition, which is perhaps unique in Italian painting, combines much that is evidently original with elements that clearly show their descent from those Neo-Byzantine traditions which were still rife at Venice even at this late date. During the period which elapsed between these two paintings of the 'Coronation'—if we allow the possible genuineness of the example in the Venice Academy—they seem to have been well occupied in the execution of a number of important works. A picture of the 'Apotheosis of St. Jerome,' painted by them in 1441 for the church of Sta. Stefano, can no longer be traced, but three huge composite altar-pieces bearing their names still exist in the sacristy of San Zaccaria at Venice. These were evidently executed in direct succession. Two of them bear the genuine date of 1443; the inscription on the third has been renewed, and in its present condition refers to the year 1444. We meet in all three of these works with that generous mixture of plastic and pictorial art so often to be found in the productions of the North Italian schools at this particular period. Side by side with polychrome statues and reliefs we find various painted panels, the whole enclosed in Gothic framework of the most elaborate description. Of these three polyptychs, the most important is that bearing the repainted date of 1444, but there is a great similarity of style in all. The influence of Gentile da Fabriano is here even more strongly marked than in the picture at San Pantaleone, and the figures and faces have quite an Umbrian air of softness. In 1445 the two painters executed the figures of 'SS. George and Stephen' on the organ-shutters at San Giorgio Maggiore. These panels, now lost, were evidently the first to bear the later form of signature used by the two painters, and were signed, according to Zanetti, as follows: 1445. *Johannes de Alemania, et Antonius de Muriano, pin.* To the succeeding year, 1446, belongs one of the most important existing works which resulted from the joint labours of the two masters—the canvas of the 'Virgin and Child Enthroned with the four Doctors of the Church and attendant Angels,' which was painted for the Scuola della Carita, now the Academy, at Venice. In 1447 the two painters executed a large altar-piece for the church of San Francesco at Padua, which has now disappeared. This appears to have been one of the last works to bear their united names, for after this we hear no more of Giovanni, and in 1450 we know Antonio to have already entered into a fresh partnership with his younger brother Bartolommeo. Other unsigned works, however, exist, which are undoubtedly due to the earlier connection. Among them are a very lovely little picture of the 'Virgin and Child,' in the church of San Filippo at Padua; a not less pleasing 'Madonna and Child with Angels,' in the Poldi-Pezzoli Collection at Milan; and a large polyptych of the 'Virgin and Child with Saints,' in the Brera Gallery of the same city. The first signed product of Antonio's partnership with Bartolommeo is to be found in the fine polyptych, painted in 1450 for the Certosa, and now in the Communal Gallery, of Bologna. The remarkable development which this altar-piece exhibits in comparison with Antonio's earlier work is no doubt due to the new influence of Bartolommeo's own remarkable individuality, and it is not difficult to trace, up to a certain point, the part due to each artist in the whole. That the influence of Bartolommeo's artistic personality began, from this time onward, to work with constantly increasing effect on his elder brother's style, there is little reason to doubt, for we find the above-mentioned characteristics developed to a still greater degree in other works which seem to have followed closely on the great polyptych at Bologna, such as the fine and almost Mantegnesque remnants of an altar-piece in the church of SS. Pietro e Paolo at Pausula; the two medallion figures of 'SS. Crispin and Nicholas' in the sacristy of Santa Maria della Salute at Venice; two panels of 'SS. Paul and Jerome' in the Lochis-Carrara Gallery at Bergamo; and a fine triptych of the 'Annunciation and two Saints,' belonging to Don Guido Cagnola, at Gazzada, near Milan. Other works of this same period of fraternal partnership, in which, however, the two masters seem to have done little more than overlook the labours of assistants, are to be found in a dismembered polyptych, representing the 'Glorification of St. Peter,' executed in 1451 for the church of San Francesco at Padua, and now in the Communal Gallery of that town; and in another, and probably later, altar-piece, at Osimo, near Ancona. But this partnership between the two brothers does not appear to have lasted much beyond 1459, in which year Bartolommeo was already fulfilling commissions on his own account. Left to himself, Antonio now commenced to show signs of an artistic decline, due possibly to his advancing age, and also to the fact that during these later years he appears to have relied more and more on the help of his assistants. This is clearly to be seen in such works as the picture of the 'Annunciation,' in the church of San Giobbe at Venice, in which we note a partial return to the master's earlier manner; and in the later polyptych of 'St. Anthony Abbot and other Saints,' painted in 1467 for the church of St. Anthony at Pesaro, and now in the Lateran Gallery at Rome. The date of Antonio's death is unknown, but he appears to have been still alive in 1470, in which year he is said to have decorated the church of Sant Apollinare at Venice with frescoes that have since disappeared. This is the last notice which we possess, artistic or otherwise, in regard to him. One of the most interesting of Antonio's unsigned works, and one deserving of especial mention here, is the delightful panel of the 'Adoration of the Magi,' in the Gallery at Berlin. This picture, long attributed to Gentile da Fabriano, shows more strongly than any other the remarkable influence which the works of the Umbrian master

Hanfstängl photo]

ADORATION OF THE KINGS

[*Berlin Gallery*]

and his contemporary, Pisanello, exercised over the Muranese painter. It is, without doubt, a very early creation of Antonio, and was evidently painted quite independently of Giovanni, and very probably before his connection with that artist. Other very Gentilesque productions, also of an early period, are the four predelle with scenes from the 'Lives of Christ and the Virgin' (Nos. 1280–1283) in the Louvre, attributed by the catalogue to the school of Gentile da Fabriano. Possibly by Giovanni da Murano himself may be the single figure of 'St. Catherine,' attributed to him, in the Gallery at Venice. L. 0.

List of principal works:

Bergamo.	*Lochis-Carrara Gall.*	SS. Paul and Jerome (*with Bartolommeo*).
Berlin.	*Gallery.*	Adoration of the Magi (*E.*).
Bologna.	*Gallery.*	Polyptych. 1450 (*with Bartolommeo*).
Brescia.	*Seminario.*	S. Ursula and SS. Peter and Paul (*with Giovanni*).
Gazzada.	*Don Guido Cagnola.*	Triptych (*with Bartolommeo*).
London.	*Nat. Gall.*	SS. Peter and Jerome (*with Giovanni*).
Milan.	*Brera.*	Polyptych (*with Giovanni*).
„	*Poldi-Pezzoli.*	Madonna and Angels (*with Giovanni*).
Osimo.	*Pinacoteca.*	Polyptych (*with Bartolommeo and assistants*).
Padua.	*Gallery.*	Polyptych (*with Bartolommeo*).
„	*San Filippo.*	Madonna and Child (*with Giovanni*).
Paris.	*Louvre.*	Predelle.
Pausula.	*SS. Pietro e Paolo.*	Fragments of Polyptych (*with Bartolommeo*).
Rome.	*Lateran.*	Polyptych. 1467.
Venice.	*Academy.*	Coronation of Virgin. 1440 (*with Giovanni*) (?).
„	„	Madonna and Child with Saints and Angels. 1446 (*with Giovanni*).
„	*S. Zaccaria.*	Polyptych (*with Giovanni*). 1444 (?).
„	„	Polyptych. 1443 (*with Giovanni*).
„	„	Polyptych. 1443 (*with Giovanni*).
„	*San Pantaleone.*	Coronation of Virgin. 1444 (*with Giovanni*).
„	*San Giobbe.*	Annunciation.

VIVARINI, Bartolommeo, or Bartolommeo da Murano, as he was wont to sign himself during the earlier part of his career, was a younger brother of Antonio da Murano. The exact date of his birth is unknown to us, and there is as great a dearth of documentary notices concerning him as there is in regard to Antonio. Although the influence of the school of Padua is obvious and predominant in almost all his paintings, his early artistic education was doubtless acquired under Antonio's guidance, and it is in partnership with his brother that we first become acquainted with his acknowledged work. The earliest signed and dated product of this artistic alliance left to us, is the polyptych of the 'Madonna and Child with Saints,' executed in 1450 for the Carthusians of Bologna, and now in the Communal Gallery of that city; but it is more than probable that Bartolommeo was already taking an active share in the execution of a goodly number of his elder brother's commissions at a period considerably before this date. The altar-piece at Bologna—justly considered one of the finest creations of its time in Northern Italy—was ordered in the name of Pope Nicholas V., and was intended to commemorate the valuable services of that Pontiff's friend and former patron, Cardinal Niccolò Albergati. In addition to the date, it bears the following inscription—"Hic opus inceptum fuit et perfectum Venetiis ab Antonio et Bartholomeo fratribus de Murano, Nicolao V. Pont. Max. ob monumentum R. P. D. Nicolai Card. tit. Sanctæ Crucis." Although the combined production of two different hands seeking to create an effective and harmonious whole, we cannot fail already to clearly recognize, in many of the details of this interesting work, the peculiar characteristics and marked classical tendencies which distinguish Bartolommeo at a later period of greater artistic independence. Many of the figures, especially as regards their heads and draperies, display a noticeable divergence from Antonio's normal types, and it is not difficult to trace, throughout this painting, the growing assertiveness of Bartolommeo's own particular style. So strongly pronounced are these new characteristics, that we are led to the necessary conclusion that Bartolommeo's had already become the stronger and dominant influence in the fraternal partnership. Another work, signed and dated by the two brothers, but in this case evidently in no small part the handiwork of assistants, is the dismembered polyptych representing the 'Glory of St. Peter,' with various attendant Saints, painted in 1451 for the Church of San Francesco at Padua, and now in the Communal Gallery of that city. Other and better, though undated, productions of this partnership are to be found in the fine, though almost unknown, panels of 'SS. Catherine, Mary Magdalen, Paul and George, Nicholas and Peter,'—once component parts of a large polyptych—in the Church of SS. Peter and Paul at Pausula, near Macerata; in two figures of 'SS. Paul and Jerome,' in the Lochis-Carrara Gallery at Bergamo; and in the two medallions of 'SS. Crispin and Nicholas of Bari,' in the sacristy of S. Maria della Salute at Venice. Bartolommeo's partnership with his brother does not appear to have prevented him from accepting and executing commissions on his own account. In 1459, for instance, he painted the panel of 'San Giovanni Capistrano,' now in the Louvre, which bears the inscription—"Opus Bartholomei Vivarini de Murano." This is not only the earliest instance of Bartolommeo's use of the patronymic of Vivarini, later to become so famous, but is also the earliest signed example of his work as a purely independent artist. From this time onward his active connection with Antonio seems to have gradually relaxed, until, in 1464, the old partnership appears to have been finally dissolved. To that year belongs the altar-piece of the 'Virgin and Child with four Saints,' originally executed for the Church of the Certosa, on the island of Sant' Andrea, and now in the Academy at Venice. Here we find Bartolommeo in the full possession of his artistic personality, although clearly displaying, at the same time, his increased indebtedness to Paduan influences and models. A year later, in 1465, he painted for a church in Bari the picture of the 'Enthroned Virgin and Child with Saints and Angels,' now in the Naples Museum. Bartolommeo is said to have been the first Venetian to adopt and experiment with the new methods of oil and varnish, but, however this may have been, he does not in reality ever appear to have abandoned the use of tempera as his chosen and well-tried medium. To the year 1473 belongs the 'Virgin of Mercy' in Santa Maria

Formosa at Venice, a work surpassing all those that Bartolommeo had hitherto produced in security of draughtsmanship and successful treatment of form, and in which, among other visible Mantegnesque influences, he seems temporarily to have been affected by the Paduan master's peculiar dryness of colour. To this same year, which may be said to mark the apogee of Bartolommeo's achievement, belongs one of the very finest of his panels—the severely impressive seated figure of 'St. Augustine,' in the Church of SS. Giovanni e Paolo—remarkable alike for its masterly technical execution, and its masculine vigour of conception. Bartolommeo's works seem by this time to have brought him no small renown, and to have ensured him so large a number of commissions as to oblige him to rely in no small measure upon the aid of his pupils and assistants in the execution of a large number of paintings, the majority of which are frankly provided with a new form of signature, which we meet with, perhaps for the first time, in the interesting, and in many ways notable, triptych of the 'Enthroned St. Mark with attendant Saints,' painted in 1474 for the Church of the Frari. This work is signed—"Opus factum per Bartholomei Vivarini de Muriano, 1474." Although the co-operation of assistants is obvious in parts of this work, it is equally certain that it was executed under the immediate and careful supervision of the master himself, who evidently took the principal share in its completion. As time passed on, however, and the number of Bartolommeo's commissions increased in proportion to his fame, we find him leaving more and more to the hands of his assistants in the works bearing this particular form of signature, until we come across certain examples in which little more than the original cartoon is Bartolommeo's own. The works which Bartolommeo executed with his own hand during the latter part of his career show no falling off from the high ideal which he had set himself from the beginning, and, if anything, display an even greater broadening out of his style. Among the more important of these later works are the 'St. Ambrose, with four other Saints,' painted in 1477, in the Gallery at Vienna; the 'Madonna with SS. Andrew and John,' dated 1478, in S. Giovanni in Bragora at Venice; a 'Virgin and Child' of 1481, in the Turin Gallery; the altar-piece of the 'Madonna and Saints,' executed in 1482 for the Frari, and still in that church; and the classic 'St. Mary Magdalen,' in the Academy at Venice. The fine panel of 'St. Barbara,' in the last-named Gallery, is one of Bartolommeo's latest signed paintings, and was painted in 1490; but he lived and worked for some time beyond that year. The exact date of his death is uncertain, but is generally believed to have been 1499, or thereabouts. L. O.

List of principal works:

Bergamo.	*Frizzoni-Salis Collection.*	Madonna and Saints.
Bologna.	*Communal Gallery.*	Large polyptych. 1450. (*In partnership with Antonio.*)
Boston, U.S.A.	*Mr. Quincy Shaw.*	St. Mary Magdalen.
Fermo.	*Count Bernetti.*	SS. James and Francis.
London.	*National Gall.*	Madonna and Saints.
Longniddry.	*Gosford House, N.B. Lord Wemyss.*	Polyptych. (E.)
Meiningen.	*Ducal Pal.*	An Apostle.
Naples.	*Museum.*	Madonna, Saints, and Angels. 1465.
Paris.	*Louvre.*	S. Giovanni Capistrano. 1459.
Pausula	*SS. Peter and Paul.*	SS. Catherine, Mary Magdalen, Paul and George, Nicholas and Peter. (*In partnership with Antonio.*)
Turin.	*Gallery.*	Madonna. 1481.
Venice.	*Academy.*	Madonna and Saint. 1464.
„	„	St. Mary Magdalen.
„	„	St. Barbara. 1490.
„	*Frari.*	Madonna and Saints. 1482.
„	*S. Giovanni in Bragora.*	Madonna and two Saints. 1478.
„	*SS. Giovanni e Paolo.*	St. Augustine. 1473.
„	„	St. Dominic.
„	„	St. Lawrence.
„	*S. Maria Formosa.*	Triptych: Madonna, Nativity of Virgin, Meeting of Joachim and Anna. 1473.
Vienna.	*Gallery.*	St. Ambrose, SS. Peter, Louis, Paul and Sebastian. 1477.

VIVERONI, F., is mentioned by Strutt as the engraver of some views in Ireland of little merit.

VIVIANI, Antonio, called Codagora, was brought up in the Academy at Rome, and flourished about the year 1650. He excelled in painting architectural ruins, and perspectives of his own composition. He has been confounded with Ottavio Viviani of Brescia, who painted similar subjects, but in a very inferior style. Domenico Gargiuoli of Naples, Cerquozzi, and Miel put in his figures.

VIVIANI, Antonio, called Il Sordo d'Urbino, from his deafness, was a native of Urbino. He was a favourite scholar of Federigo Barocci, whose nephew he is said to have been. He left some pictures at Urbino, in the style of Barocci, various frescoes in Rome, and a vast work in the Chiesa De' Filippini, at Fano, consisting of scenes from the lives of those apostles to whom the church was dedicated.

VIVIANI, Ottavio, a painter of architectural perspectives, was born at Brescia, and flourished about the middle of the 17th century. He was a pupil of Tommaso Sandrino, and is frequently confounded with the abler An. Viviani (Codagora).

VIVIEN, Joseph, a French painter, was born at Lyons in 1657. He went to Paris in 1677, studied under Charles Le Brun, and, for a time, painted portraits in oil with considerable success. But he afterwards adopted pastel, which he carried to a perfection unknown before him. His countrymen called him 'the French Van Dyck'; and his popularity was great all over Europe. He occasionally illustrated his portraits with historical or emblematical subjects, characteristic of his sitter. In 1701 he was received into the Academy, and was afterwards on its council. He passed the latter part of his life in the service of the Elector of Bavaria, for whom he painted some of his best pictures. His own portrait, by himself, hangs among those of distinguished artists in the Florentine Gallery. He died in the Electoral Palace at Bonn in 1735. His portraits of Fénélon and of himself are in the Munich Gallery.

VIVIER, G. (Guillaume?) du or de, probably a native of Liège, was an engraver, and flourished about the middle of the 17th century. He is often confounded with Jean Duvivier. He is said to have engraved vignettes for books, and little devotional leaflets. Dumesnil gives the following eight plates by him, to which Nagler adds a 'Façade of S. Germain en Laye.'

Christ in the Sepulchre; *after Ant. van den Heuvel.*
The Four Evangelists, in one piece.

Temptation of St. Anthony; *after Ant. van den Heuvel.*
Thetis, Chiron, and the infant Achilles.
A Flemish Kitchen; *after Ant. van den Heuvel.*
The Flageolet Player.
The Tippler; in the manner of Rembrandt.
A Winter Landscape outside a fortified city

A younger engraver of the same name, probably a son, worked at Liège about 1700, and has also been confounded with Jean Duvivier.

VIVIER, IGNAZ DU. See DU VIVIER.

VIVIER, JEAN BERNARD DU. See DUVIVIER.

VIZETELLY, FRANK. This clever draughtsman was a brother of Henry Vizetelly, and was born in 1830. Amongst his school-fellows were Gustave Doré and Blanchard Jerrold. He was editor of an illustrated magazine in Paris for some years, but in 1859 became a war correspondent to the 'Illustrated London News,' and executed an enormous number of sketches for that paper. He was present during Garibaldi's expedition in Italy, at the civil wars in Spain and America, and eventually in Egypt, and is believed to have perished when the army of Hicks Pasha was massacred in the Soudan in 1883.

VIZETELLY, HENRY. This artist came of an Italian family who had emigrated from their own country in the seventeenth century. He was born in London on July 30, 1820, and apprenticed to a wood engraver, first of all to Bonner, and then to J. O. Smith. As a young man he was associated with the 'Illustrated London News' from its earliest start, and produced a large number of engravings for that paper. For some few years he engaged in illustrated journalism on his own account, and with one or two companions, having to do with the 'Pictorial Times' and the 'Illustrated Times,' but in 1865 he returned to the service of the paper with which he had been first connected, the 'Illustrated London News,' visiting many parts of Europe as special correspondent for that journal. He was in Paris during the siege, and very frequently at Vienna and Berlin. Becoming dissatisfied, however, with the position he held upon the 'Illustrated London News,' he set up as a publisher for himself, with the special intention of producing translations from all the French and Russian novelists, and issuing unexpurgated editions of the old dramatists. He got into some trouble in connection with his issue of the works of Zola, as he insisted upon the translations being literal, and he was confined in prison for three months as a first-class misdemeanant. Throughout his life he was on terms of very close friendship with Zola, and had the greatest admiration for his work. He published his own autobiography in 1893, and in it flaunted his absolute disregard for public opinion, or for the regulations which bind society. As a wood engraver his work is distinctly important, and perhaps the best example of it is to be found in the illustrations after Birkett Foster for an edition of Longfellow's 'Evangeline.' His influence upon the illustrated papers of the day was a very marked one. He died near Fareham in 1894, in the seventy-fourth year of his age.

VL. See VAL, SEBASTIANO DE.

VLAMINCK. See DE VLAMYNCK.

VLERICK, PIETER, was born at Courtray in 1539. He was the son of a lawyer, who, perceiving his inclination for art, placed him under Willem Snellaert, a painter in distemper, with whom he remained only a short time. The reputation of Karel van Yperen then induced him to become that master's disciple. The morose and capricious disposition of Karel drove Vlerick, two years later, into the studio of Jacques Floris, at Antwerp. He afterwards went to Paris, where he met with such encouragement that he was enabled to proceed to Venice, where he entered the school of Tintoretto. After four years at Venice, he proceeded to Rome, where he studied from the antique, and from the works of Michelangelo. He worked in conjunction with Girolamo Muziano, supplying figures to the landscapes of that painter. He also drew landscapes and ruins with the pen. In 1568 he returned to Flanders, and established himself at Tournay, where he spent the rest of his life. He died at Tournay in 1581. Van Mander, who was his disciple, gives a list of his works.

VLEUGHELS, NICHOLAS, was born at Valenciennes in 1669, and studied first under his father, Philippe Vleughels, then under P. Mignard, and afterwards, while still quite young, in Rome, where he spent twelve years. After a visit to Venice, he settled down in Paris, where he became a member of the Academy. In 1724 he was appointed president of the French Academy in Rome, where he died in 1737. He is stated to have been a skilful plagiarist rather than an original artist. A 'Holy Family,' and a 'Visitation,' by him are in the Hermitage at St. Petersburg. The Toulouse Museum has a 'Vulcan giving Venus arms for Æneas,' by him, and the Valenciennes Museum two companion pictures, 'Le Lever,' and 'La Toilette.'

VLEUGHELS, PHILIPPE, a Flemish painter, born at Antwerp in 1619. He was a pupil of C. Schut, and also profited by the relationship of his mother, Catherine Geerts, to Rubens, to spend much time in the great artist's atelier. In 1641 he journeyed to England, to place himself under the protection of Van Dyck, whom, however, he found dead on his arrival. He then settled in Paris, where he was made a member of the Academy in 1663. He died in 1694.

VLEYS, NICHOLAS, an inferior Flemish painter, who flourished at Bruges towards the end of the 17th century, and died in 1703. There are pictures by him in some of the churches of his native city.

VLIEGER. See DE VLIEGER.

VLIEGHER, SERAFY. See DE VLIEGHER.

VLIET. See VAN DER VLIET.

VOEIRIOT. See WOEIRIOT.

VOENIUS. See VEEN.

VOERST, CORN. VAN DER, (VOORT). See VAN DER VOORT.

VOERST, ROBERT VAN, draughtsman and engraver, was born at Arnheim about 1600. His style of engraving resembles that of Gilles Sadeler, his plates being executed with the burin in a clear, neat manner. He visited England when young, and engraved a considerable number of English portraits, the latest bearing date 1635. Van der Doort expressly calls him the king's engraver in his famous Catalogue. For Charles I. he executed two plates, one of his Majesty's sister, the other after Van Dyck's picture of the Emperor Otho. He died in 1669. The following portraits by him may be named:

Charles I. and his Queen; one plate; *after Van Dyck.*
Sir Kenelm Digby; *after the same.*
Inigo Jones; *after the same.*
Christian, Duke of Brunswick; *after the same.*
Sir George Carew; *after the same.*
Philip, Earl of Pembroke; *after the same.*

Ernst, Count Mansfeld; *after the same.*
Simon Vouet, Painter; *after the same.*
His own Portrait; *after the same.*
Prince Rupert.
James Stewart, Duke of Lennox; *after Geo. Geldorp.*
Robert, Earl of Lindsay; *after Mierevelt.*
Edward, Lord Lyttleton.
James, Marquis of Hamilton.
Henry Rich, Earl of Holland.
William Fielding, Earl of Denbigh.
Elizabeth, Queen of Bohemia; *after G. Van Honthorst.*

He also engraved a few plates of animals for the drawing-book of Crispin van de Pass.

VOET, ALEXANDER, a Flemish engraver, was born at Antwerp in 1613, and, from his style, is supposed to have been a pupil of Paul Pontius. His handling of the graver is neat, but his drawing incorrect. He worked chiefly after Rubens. Among others, we have the following prints by him:

Judith with the Head of Holofernes; *after Rubens.*
The Holy Family returning from Egypt; *after the same.*
Virgin and Child, with Angels presenting Fruit; *after the same.*
The Martyrdom of St. Andrew; *after the same.*
Death of Seneca; *after the same.*
The Roman Daughter; *after the same.*
The Entombment of Christ; *after Van Dyck.*
Christ bearing the Cross; *after the same.*
Folly, holding a Cat; *after Jordaens.*
The Card-players; *after De Vos.*
Landscape; *after Fouquières.*

VOET, FERDINAND, a Flemish painter of the 17th century, who settled at Rome, where he worked from 1640 to 1691, and was appointed painter to the Pontifical court.

VOET, KAREL BORCHART, was born at Zwolle in 1670, and was first taught by his elder brother, the Burgomaster of Zwolle (who, though not a professional artist, had learned drawing for the purpose of his studies in botany and natural history), and under him became a correct draughtsman of flowers, plants, and insects. Descamps asserts that his talents recommended him to the patronage of the Earl of Portland, whom he accompanied to England, where he was much employed by that nobleman, as well as by King William III. He subsequently went with the Earl to his summer palace at Zorgvliet, where he painted 'The Products of the Twelve Months,' with backgrounds from the neighbourhood. At the instance of King William, he compiled a book of drawings from insects. After this he settled at Dordrecht, where he devoted himself to his 'Systematic Classification of Beetles,' with illustrations from nature. He died at the Hague in 1745.

VOGEL, BERNHARD, a German engraver, was born at Nuremberg in 1683, and was a pupil of Christoph Weigel. He lived chiefly at Augsburg, where he engraved many portraits, some with the graver, others in mezzotint. He died at Nuremberg in 1737. The Kupeczky Gallery of Portraits was brought out by him. The two following are, perhaps, his best plates:

Christoph Weigel, Engraver; *after Kupeczky.* 1735.
Johann Kupeczky, Painter. 1737.

His son, JOHANN CHRISTOPH, also practised mezzotint engraving, and produced some plates after Kupeczky.

VOGEL, CHRISTIAN LEBRECHT, was born at Dresden in 1759, and having in his twelfth year painted his own portrait in pastel, he was placed under Johann Eleazar Schenau. He was patronized by Count Solms, by whose direction he, in 1780, proceeded to Wildenfels, where he painted many portraits and family pictures of distinction. The portraits of his own two children (now in the Dresden Gallery) procured him many commissions for other things of the kind. He also painted two altar-pieces, on the subject of 'Suffer little children to come unto Me,' for the churches at Wildenfels and Liechtenstein. He became a member of the Dresden Academy in 1800, and a professor in 1814. He died at that city in 1816.

VOGEL, JOHANN PHILIPP ALBERT, an engraver upon wood, was born at Berlin in 1814, and was the son of the engraver Johann Daniel Vogel. His artistic career is almost identical with that of his younger brother, Karl Friedrich Otto (*q.v.*). He worked for a short time at Leipsic for the publisher Baumgärtner, and in 1835 returned and settled in Berlin, where he became director of the wood-engravers' atelier at the Academy. He died April 15, 1886.

VOGEL, KARL FRIEDRICH OTTO, wood engraver, was born at Berlin in 1816. He was the second son of JOHANN DANIEL VOGEL, and his career was passed in intimate relations with his elder brother, Johann Philipp Albert, who is still alive (?). As an illustrator of books, he worked under Baumgärtner, at Leipsic, in 1834-5, but returned with his brother to Berlin, where he died in 1851, while engaged on a block of 'The Temple of Peace,' after Kaulbach, for the title-page to Decker's Illustrated Bible. His chief undertakings were the cuts for Baumgärtner's 'Shakespeare,' 1838, and for Kugler's 'History of Frederick the Great,' 1844-51, after the designs of Menzel.

VOGEL, LUDWIG, a Swiss historical painter, born in 1788. He studied at the Vienna Academy, from which he was expelled on account of his strictures on the teaching. In 1810 he went to Rome, where he worked under Overbeck, and formed a friendship with Cornelius. His reputation was won by his pictures of the Swiss war of independence. He died at Zurich in 1879. Amongst his best known works are:

Return of the Swiss from the Battle of Morgarten.
Winkelreid's Fight with the Dragon.
Putting the Stone on the Rigi.
Tell before Gessler.
The Fight of Adam Naf at Kappal.

VOGEL VON VOGELSTEIN, KARL CHRISTIAN, historical painter, was born at Wildenfels in Saxony in 1788. He was a pupil of his father, Christian Lebrecht Vogel, the court painter, and was ennobled by the King of Saxony in 1831. In 1804 he became a student at the Dresden Academy. From 1808 to 1812 he was in St. Petersburg, where he practised with success as a portrait painter. In 1813 he went for seven years to Italy, where he became a Catholic, and joined the Nazarenes. In 1820 he succeeded Kügelgen as professor at the Dresden Academy. In 1824 he was appointed court painter. After visits to London and Italy he retired to Munich, where he died in 1868. The Berlin National Gallery possesses a portrait of Ludwig Tieck by him. He also painted Pius VII., the Kings of Saxony and Holland, and the sculptor Thorwaldsen.

VOGELAER, CAREL VAN, (or DE VOGEL,) called also CARLO DI FIORE and DISTELBLOEM, was born at Maestricht in 1653. He painted still-life, chiefly flowers and fruit. He studied in his native town and in Italy, and also practised for a time in Paris and Lyons. He finally settled at Rome, where he gained the friendship of Maratta, who occasionally

employed him to paint accessories in his pictures. He died at Rome in 1695. In the Dresden Gallery there is a picture ascribed to Maratta, in which he is said to have painted the fruit.

VOGELS, Willem, Belgian painter; born in 1842; studied at Brussels, and produced several effective landscapes; he was one of the leaders of the Belgian Impressionist School. Two examples of his work are now to be seen in the Brussels Museum. He died at Brussels, January 9, 1896.

VOGELSANCK, Isaac, a Dutch landscape, cattle, and decorative painter, was born at Amsterdam in 1688. He was a pupil of Huchtenburgh. Migrating to England about 1715, he practised in London, in Ireland, and in Scotland. He was much employed on accessories for portrait painters. He died in London in 1753.

VOGHTER, Heinrich, a German engraver on wood, was born at Strasburg about 1490. He imitated the style of Albrecht Dürer with some success. He executed the cuts for a drawing-book, entitled 'A Book of the extraordinary and marvellous Art, very useful to all Painters, Sculptors, Goldsmiths,' &c., printed at Strasburg in 1540. Zani, however, says he died in 1537. His son, Heinrich Voghter the younger, was also a wood engraver. He was born in 1513, and was at work in 1545.

VOGT, Adolf, landscape and animal painter, was born at Liebenstein, in Saxe-Meiningen, in 1843, and was taken to America when a child. He studied first in Philadelphia, then (in 1861-5) at Munich, and afterwards at Zurich and in Paris. He returned to America, and died in 1871 at New York. Among his best pictures are:

Harvest Scene in a Storm.
Niagara in Summer. | Niagara in Winter.
The returning Harvest Wagon. | The Smithy.

VOILLEMOT, André Charles, French painter; born, December 13, 1823, in Paris; studied at the École des Beaux Arts, and became a pupil of Drolling. In 1867 he painted the decorations of the Imperial Pavilion erected at the Paris Exhibition. As a portrait painter he was in vogue during the fifties, and as late as 1879 he executed a portrait of Jeanne and Georges Hugo. He obtained a second-class medal in 1870, and the Legion of Honour in the same year. He died in Paris, September 5, 1893.

VOIRIOT, Guillaume, a French painter of the 18th century. He became a member of the Academy in 1759, his reception pictures being portraits of Pierre and of Nattier. He exhibited portraits at the Salon and at the Academy of S. Luke from 1759 to 1791.

VOIS, Adr. de. See De Vois.

VOISARD, Étienne Claude, a French engraver, born in Paris in 1746, was a pupil of B. Baron. Together with some plates after French painters, he has left a copy of Woollett's Battle of La Hogue, on a smaller scale.

VOISEUX, ——, a French artist of whose life no details are known. Two pastel portraits by him, dated respectively 1766 and 1767, are in the Valenciennes Museum.

VOLAIRE, (or Volère,) Jacques, painter, was born, probably either at Toulon or Nantes, about 1735. His father, a native of Nantes, worked at Toulon as painter to the Arsenal. Jacques, who appears to have also held some official post in the arsenal, became acquainted with Joseph Vernet when the latter visited Toulon, and attached himself to the master as companion and assistant, going with him to Bordeaux, Bayonne, and Rochelle. In 1763 the friends parted company, and Volaire settled in Rome, where his marines in the manner of Vernet attracted considerable attention. Later on he visited Naples, and there painted an 'Eruption of Vesuvius,' of which he multiplied replicas. Volaire died at Naples early in the 19th century. The following are among his best known works:

Two Sea-pieces. (*Palace of Compiègne.*)
Eruption of Vesuvius. (*Havre Museum.*)
Eruption of Vesuvius, with view of Portici. (*Nantes Museum.*)
Eruption of Vesuvius by night. (*Toulouse Museum.*)

VÖLCKER. See Völker.

VOLDERS, Louis, painter, and a native of Brussels, flourished about the middle of the 17th century. No details of his life are known, though several of his works have survived. He is believed to have been a pupil of Crayer, but his portraits have been frequently ascribed to Coxie. There are two pictures by him in the Hôtel de Ville at Louvain, and one in the church of Notre Dame de la Chapelle at Brussels.

VOLÈRE. See Volaire.

VOLIGNY, —, is mentioned by Florent le Comte as an engraver, but his talent lay in pen portraits washed with Indian ink. He is probably identical with Voligny de Tonneres, engraver, who died in 1699.

VÖLK, Johann Georg Bartholomäus, was born at Ochsenfurth on the Maine in 1747, and studied first under his father, and then in the Augsburg Academy, under Günther. He painted portraits, landscapes, and historical pictures. He died in 1815. His elder son, Ferdinand Völk (1772—1829), lived and worked as a painter at Ratibor in Silesia. Karl Völk, his second son, was settled as a painter in Hungary.

VOLKAERT, Nicolaas and Klaasz, father and son, painters of Haarlem, flourished in the 15th century; the elder about 1450, the younger from 1480 to 1506. They painted chiefly in distemper, and made designs for the glass painters. Their name occurs occasionally on fragments of windows from disestablished convents and churches.

VÖLKER, Friedrich Wilhelm, son of Gottfried W. Völker, was born at Berlin in 1799, and died at Thorn, February 17, 1870. He painted flowers and fruit, and was employed, like his father, in the porcelain factory at Berlin.

VÖLKER, Gottfried Wilhelm, (or Völcker,) flower painter, was born at Berlin in 1775. He was a pupil of Johann Friedrich Schulze, a flower painter, and succeeded him as superintendent of the painters in the Royal Porcelain Manufactory at Berlin. In 1811 he became a member of the Berlin Academy, and died in that city in 1849. Two 'Vases of Fruit and Flowers' by him are in the Berlin National Gallery.

VÖLKER, Otto, (or Völcker,) landscape painter, was born at Berlin about 1810, and studied first under Blechen and then in Italy. He became a member of the Berlin Academy in 1845, and died in 1848.

VÖLKER, Wilhelm, was born at Wertheim in 1812, and by the help of the Princes of Löwenstein-Wertheim, was educated at the Munich Academy.

He devoted himself to landscape and genre painting, and travelled for improvement in the Bavarian highlands and the Tyrol. In 1848 he painted a room in the palace of the Prussian ambassador at Munich with hunting-scenes, landscapes, and famous German battles. In the following year he painted two altar-pieces for the court chapel of his patron at Löwenstein, and afterwards two others, together with a 'Nativity,' at Aschaffenburg. In 1851 he published an 'Art of Painting' (Leipsic), and in 1853 became teacher in the cantonal school of St. Gall, where he died in 1874.

VOLKHART, GEORG WILHELM, a German subject painter, was born in 1815 at Herdicke (Westphalia). He practised at Düsseldorf. His subjects were frequently taken from the history of Mary, Queen of Scots, and from the wars between England and France. In his later years he painted many portraits. He died at Düsseldorf, March 14, 1876.

VOLLENHOVEN, HERMAN VAN, a Dutch painter, who flourished at Utrecht in the early part of the 17th century. It appears that he was a member of the Guild at Utrecht in 1611, and Dean in 1627, and that in 1612 Beernt de Visscher was his pupil. No further details of his life have transpired, and he was long known only through an engraving, dated 1614, by Simon van de Pass, after a picture by him of 'Christ and the Disciples at Emmaus.' But a signed picture of his, dated 1612, was acquired by the Hague Museum in 1873. The subject is an artist (probably himself) painting the portraits of an old man and woman seated before him. This picture is now in the Rijks Museum at Amsterdam.

VOLLER, AERTGEN DE. See CLAESSEN.

VOLLERDT, JAN CHRISTIAN, or CHRISTOPH, (or VOLLAERT,) was born at Leipsic in or about 1709, and was a scholar of Alexander Thiele. He is credited with the execution of many small landscapes, views on the Rhine and in Switzerland, somewhat in the manner of Chr. Geo. Schütz, enlivened with figures and animals, many of which were imported into England early in the present century. He died in 1769. Some of his pictures have been engraved. There is a Rhine landscape by him in the Bordeaux Museum.

VOLLERT. See VOLLERDT.

VOLLEVENS, JOHANNES, was born at Geertruidenberg in 1649. He was a scholar first of Nicolas Maas, and afterwards of Jan de Baan, with whom he remained eight years. From 1672 onwards he worked independently, and after the death of De Baan (1702), he succeeded to the greater part of his practice, and became one of the most popular artists of his time. The Prince of Courland and the Prince of Nassau, Stadtholder of Friesland, were among his particular patrons. He died at the Hague in 1728. The Rijks Museum, Amsterdam, has two portraits by him, one of them being that of William III. His son, JOHANNES VOLLEVENS, was also a good portraitist. He was born at the Hague in 1685, was appointed court painter to the Princess Dowager of Orange, and was dean of the painters' guild at the Hague in 1748. It is supposed he was a short time in England. He died at the Hague in 1758.

VOLLMER, ADOLPH FRIEDRICH, painter and etcher, was born at Hamburg in 1806. He travelled through Germany with the cosmorama painter Suhr, studying subsequently under Rosenberg at Altona, and under Eckersberg at Copenhagen. From 1833 to 1839 he was at work at Munich, and travelling in the Tyrol and Italy. He lost his sight in 1866, and in 1875 died at Hamburg. He painted harbours and other sea-views, also views in Venice and on the Elbe. He has left some thirty etchings and lithographs.

VOLLON, ANTOINE, French painter; born April 23, 1833, at Lyons, and studied at the Art School of that city. He was also a pupil of Ribot's. He first exhibited at the Salon in 1864, and achieved success as a painter of landscapes and of portraits, while his arrangements of flowers and fruit were always noteworthy. His 'Coin de Halle' is in the Luxembourg, and ranks as a masterpiece. His 'Portrait d'un Pêcheur' (1868) and 'Après le Bal' (1869) both gained medals, and at the Exhibition of 1878 he received a first-class medal. He has been described as the Chardin of his time, which may mean that he possessed the full equipment of the artist who excels. He died in Paris, August 27, 1900.

VOLLWEIDER, AUGUST JOHANN JACOB, German painter; born in 1835 at Eichstetten, Baden; studied with Eisenlohr and Schirmer at Carlsruhe, and also at Munich previous to travelling in Belgium, Switzerland and France. After residence in Paris he accepted a post as art teacher at Carlsruhe and subsequently at Berne. He published a 'Manual of Perspective' which had merit, and some lithographed landscape studies. There was a touch of monotony, probably from the sameness of subject, in all his landscapes. He died at Freiburg in Breisgau, November 5, 1891.

VOLMAR, JOHANN GEORG, was born at Mengen, in Swabia, in 1770, but withdrew to Switzerland to escape the conscription, and took to landscape painting at Lausanne. He studied entirely from nature, without the help of a master. After a journey to Italy, he became professor in the School of Art at Berne, where he died in 1831. One of his largest works was 'The Parting of Nicolas von der Flüe from his Family,' which was engraved by Lips. His brother, XAVER VOLMAR, etched some of his works. Xaver's son, JOSEPH VOLMAR, (born 1795, died 1865 at Berne,) was a sculptor as well as a landscape and animal painter, with particular skill in painting horses.

VOLMARYN, HENRY, born at Utrecht, moved to Rotterdam. Died October 1637. Painter, and picture and print-seller. W. H. J. W.

VOLMARYN, QUIRIN, son of Henry; married, February 6, 1628, a widow, Catherine Hollaer of Delftshaven; died August 1645. Had two sons who were painters, PETER and JOHN.

Dordtwyck. *M. van Repelen.* } The Disciples at Emmaus. 1631 (*signed*). W. H. J. W.

VOLPATI, GIOVANNI BATTISTA, born at Bassano in 1633, was an indifferent painter, and the author of some treatises on the fine arts. The most important of these is 'La Verità Pittoresca.' He died in 1706.

VOLPATO, GIOVANNI, draughtsman and engraver, was born at Bassano in 1733. He received his first training from his mother, an embroiderer, and then studied under the engraver Remondini. While still young, however, he went to Venice, where he received some instruction from Wagner and Bartolozzi, and engraved several plates after Piazzetta, Mariotto, Amiconi, Zuccarelli, M. Ricci, and others. He worked some time for the Duke of Parma, until a plate from the Monument of Algarotti

at Pisa brought him into wider notice. He afterwards visited Rome, where Gavin Hamilton employed him to engrave several plates for his 'Schola Italica Picturæ'; and he was the principal artist employed on the well-known set of coloured prints from the works of Raphael in the Vatican. In Rome he founded a School of Engraving, in which several excellent artists received their education. He died in Rome in 1803. In signing some of his earlier works he Gallicized his name into *Renard.* Volpato was one of the many Italians of the 18th century whose merits were greatly overrated. Like that of his son-in-law and pupil, Rafaello Morghen, his fame depended chiefly on the dearth of really able men in Italy in his time. Among his best plates are the following:

PLATES ENGRAVED FOR GAVIN HAMILTON.

The four Sibyls; *after Raphael.*
The Marriage of Alexander and Roxana; *after the same.*
Modesty and Vanity; *after Leonardo da Vinci* (?).
Perseus and Andromeda; *after Polidoro da Caravaggio.*
Christ praying on the Mount; *after Correggio.*
The Feast in the house of Simon; *after Paolo Veronese.*
The Marriage of Cana; *after Tintoretto.*
The Gamesters; *after Michelangelo da Caravaggio.*

SUBJECTS AFTER GAVIN HAMILTON.

The Death of Lucretia.	Innocence.
Juno.	Hebe.
Melancholy.	Gaiety.

COLOURED PRINTS AFTER RAPHAEL.

The School of Athens.
The Dispute of the Sacrament.
Heliodorus driven from the Temple of Jerusalem.
Attila stopped by SS. Peter and Paul.
St. Peter delivered from Prison.
The Parnassus.
The Fire in the Borgo.
The Mass of Bolsena. This plate was actually engraved by *Rafaello Morghen.*

VOLPE, Vincent, painter, practised at the English court from 1514 to 1530, and amongst other works is said to have painted the banners for the famous vessel, 'The Great Harry.'

VOLPELIÈRE, Mlle. L. P. Julie, a native of Marseilles, and pupil of Sérangeli, practised in Paris in the first part of the 19th century, gaining a medal of the second class in 1810, and exhibited portraits, sacred subjects, etc., at the Salon from 1808 to 1839. She died in Paris in 1842. She painted a 'S. Martin' for the church at Perpignan, and in the Versailles Museum there is a portrait of Colonel Jean Baptiste Jourdain by her.

VOLPONI, Giovanni Battista di Pietro di Stefano, a painter of Pistoja, who flourished at the beginning of the 16th century, and painted in conjunction with Il Sollazzino, and with Bernardino del Signoraccio for various churches of his native city.

VOLTERRA, Daniele da. See Ricciarelli.

VOLTERRA, Francesco da, who resided much at Pisa, is known, from the records of the Campo Santo, to have painted the 'History of Job' on its south wall. This fresco is in six compartments, and was painted between 1370 and 1372. Like the rest of the earlier pictures in the Campo Santo, it is now almost obliterated, but some idea of its weird realism may still be formed from Lasinio's 'Pitture del Campo Santo,' and other reproductions in Italian books on art. Francesco da Volterra is supposed to have been identical with Francesco di Maestro Giotto, a painter of Florence, whose name occurs in the records of the city Guild for 1341.

VOLTERRA, Giov. Paolo Rossetti da. See Rossetti.

VOLTERRANO, Il. See Franceschini, B.

VOLTZ, Friedrich Johann, German painter; born at Nördlingen, October 31, 1817; was a son and pupil of Johann Michael Voltz, the genre painter; studied at the Munich Academy, and from nature in the Bavarian Alps; pastoral subjects were those that he preferred, such as 'Herdsman and Cows' (in the Leipzig Museum). He was appointed professor at the Munich Academy, and this post he held until his death on June 25, 1886.

VOLTZ, Johann Michael, painter and engraver, was born at Nördlingen in 1784. In 1801 he was apprenticed to F. Weber of Augsburg, and four years later entered the academy of H. von Herzberg, with whom he studied etching and engraving. He returned to Nördlingen in 1812; in 1819 he travelled in the highlands of Baden, and found materials for many costume and genre pictures in sepia. He died at his birthplace in 1858. He worked largely as an illustrator, furnishing the plates for editions of the 'Arabian Nights,' and of many German classics. Of his pictures we may name:

Berlin.	*Nat. Gallery.*	A Menagerie.
„	„	Cows drinking.
Breslau.	*Museum.*	A Village; morning.
„	„	Watering the Cattle.

VOLZ, Wilhelm, German painter; born December 8, 1855, at Carlsruhe; became a pupil of Ferdinand Keller, and afterwards studied with Lefebvre in Paris; settled at Munich, where he made his reputation; painted religious subjects, such as 'The Entombment,' 'A Madonna,' &c. His 'Santa Cecilia' is in the Kunsthalle at Carlsruhe. He died at Munich, July 7, 1901.

VONCK, Elias, (or Vonk,) was a Dutch artist of talent, who painted birds, animals, and still-life, in the manner of Hondecoeter and Snyders. He died at Amsterdam in June, 1652. Jan Vonck, probably his son and pupil, painted the same subjects. He flourished at Amsterdam about 1660. In the R. Museum of that city there is a study of dead birds by him, and in the Dresden Gallery there is a landscape by Jacob Ruysdael (No. 1803) with animals beautifully painted by Vonck. It is signed with Ruysdael's monogram, and with *J. Vonck fe.* There seems to have been a third Vonck, who resided at Middelburg about 1750; he painted birds and still-life subjects in the manner of Aart Schouman.

VON DER EMBDE, August, was born at Cassel in 1780. He studied painting at Cassel, Dresden, Düsseldorf, Munich, and Vienna; and established himself at Cassel, where he painted portraits, scenes of peasant life, and children. He also copied the old masters in sepia. Many of his genre subjects have been engraved. He died in 1862 at Cassel. His two daughters, Karoline and Emilie, were also painters.

VON DER SCHLICHTEN. See Van der Schlichten.

VON HOLST. See Holst.

VONWYL, Jakob, (or Von Wyl,) was born at Lucerne in 1595. He painted in the style of Holbein. Many of his better works were burnt at the destruction of the abbey church at Lucerne, but his very remarkable 'Dance of Death' is still to be seen in the Library of the Canton. He died in 1621.

VOOGD, HENDRIK, a landscape painter, was born at Amsterdam about 1764-7, and studied first at the school of design there, and afterwards under Juriaan Andriessen. He was furnished by a friend with the means to visit Italy, whence he sent to the Société des Sciences, at Haarlem, a landscape which obtained for him a pension of fifty ducats per annum for three years. Thus encouraged, he continued his studies with assiduity till he was acknowledged to be the best landscape painter in Rome, and designated 'the Dutch Claude.' At intervals he sent pictures to the exhibitions at Amsterdam, chiefly landscapes with cattle. He died at Rome in 1839. He executed some landscape etchings, and made several drawings after Claude for the use of the engraver Volpato.

VOORDECKER, HENRI, painter, born at Brussels in 1779, was a pupil of J. B. de Roy, and painted landscapes, animals, and simple domestic subjects. His 'Village and Chapel of Waterloo,' 'Children playing with Poultry and Pigeons,' may be named, also a 'Huntsman's Family,' in the Amsterdam Museum. He died at Brussels in 1861.

VOORHOUT, JOHANNES, was born at Uithoorn, near Amsterdam, in 1647. He was the son of a watchmaker, who placed him under CONSTANTINE VERBOUT of Gouda, a painter of conversations and gallant assemblies, with whom he passed six years. After this he became a pupil of Jan van Noordt, under whom he studied five years. In 1672, when the French army entered Holland, Voorhout took refuge at Friedrichstadt, and from thence removed to Hamburg. After an absence of three years, the desire of revisiting his native country induced him to return to Amsterdam, where his success was no less prompt than it had been at Hamburg. He painted the principal citizens, and received commissions for several historical subjects, among them a 'Death of Sophonisba.' Voorhout died in 1720. Two conversation pieces by him are in the Stockholm Gallery, and a 'Luna and Endymion,' 'Venus upon the Clouds,' and 'Birth of Samson,' in the Brunswick Museum. He had a son or brother, JAN VOORHOUT, who died in 1749, and left a picture of 'The Good Samaritan,' now in the Brunswick Museum.

VOORST, DIRK VAN. Utrecht. Portrait of a priest vested, lying dead with a chalice in his hands, 1651 (*signed*). Utrecht; archiepiscopal museum.

Wurzburg. *University.* Two portraits (*signed*).

W. H. J. W.

VOORT, (VOORSE, or VOORS). See VAN DER VOORT.

VOORT, M. VAN DER. See VAN DER VOORT.

VORMACIA. See WOENSAM.

VORSTERMAN, LUCAS, the elder, (or VOSTERMAN,) engraver, was born at Antwerp in 1578, and at first studied painting in the school of Rubens. He was afterwards advised, however, by his preceptor, to devote himself entirely to engraving. Few painters have had the satisfaction of seeing so great a number of their best works finely engraved as Rubens. He was surrounded by artists of ability, who worked immediately under his eye, and had the advantage of his advice. Of these Lucas Vorsterman was one. His plates are executed entirely with the graver, which he handled with great facility, though he was always more attentive to the general effect than to the neatness and regularity of the execution. His plates after the 'Adoration of the Magi,' and the 'Descent from the Cross,' by Rubens, are regarded as masterpieces of engraving. He visited England in the reign of Charles I., and lived here about eight years, from 1623 or 1624 to 1631, being employed by the king and the Earl of Arundel. He died later than 1656. Vorsterman usually signed his plates with his name, but he sometimes used a cipher composed of an *L.* and a *V.* joined together thus, L·V· The following are among the best of his very numerous plates:

Charles I., King of England; *after Van Dyck.*
Thomas Howard, Earl of Arundel. *Do.*
Isabella Clara Eugenia, Infanta of Spain. *Do.*
Gaston, Duke of Orleans. *Do.*
Ambrosio Spinola, Governor of the Low Countries. *Do*
Wolfgang Wilhelm, Duke of Bavaria. *Do.*
Anthony van Dyck, Painter. *Do.*
Peter de Jode, the elder, Engraver. *Do.*
Karel van Mallery, Engraver. *Do.*
Jacques Callot, Engraver. *Do.*
Theodoor Galle, Engraver. *Do.*
Wenzel Koeberger, Painter. *Do.*
Deodato Del Monte, Painter. *Do.*
Lucas van Uden, Painter. *Do.*
Cornelis Saftleven, Painter. *Do.*
Orazio Gentileschi, Painter. *Do.*
Jan Lievens, Painter and Engraver. *Do.*
William Cavendish.
Thomas Howard, Duke of Norfolk; *after Holbein.*
Sir Thomas More; *after the same.*
Erasmus; *after the same.*
The Emperor Charles V.; *after Titian.*
Charles, Duke of Bourbon; *after the same.*
Charles de Longueval, Count of Busquoi; *after Rubens.*
The Fall of the Rebel Angels; *after Rubens.*
Lot and his Daughters leaving Sodom. *Do.*
Job tempted and tormented by Demons. *Do.*
Susanna and the Elders. *Do.*
The Nativity, or Adoration of the Shepherds. *Do.*
The Adoration of the Magi. *Do.*
The same subject, differently composed. *Do.*
The Holy Family, with St. Anne. *Do.*
Another Holy Family, in which the Infant Christ is embracing the Virgin. *Do.*
The Return from Egypt. *Do.*
The Virgin and Infant Christ, and St. John. *Do.*
The Tribute-Money. *Do.*
The Descent from the Cross. *Do.*
The Angel at the Sepulchre. *Do.*
St. Francis receiving the Stigmata.
The Martyrdom of St. Laurence.
Mary Magdalene renouncing the Vanities of the World.
The Battle of the Amazons; a large print on six sheets.
The Holy Family; *after Raphael.*
The Entombment of Christ; *after the same.*
St. George; *after the same.*
Christ praying in the Garden; *after An. Carracci.*
Lot and his Daughters; *after Orazio Gentileschi.*
The Virgin and Child, with Pilgrims; *after Caravaggio.*
A Pietà; *after Van Dyck.*
St. Theresa; *after the same.*
Christ at the Pillar; *after G. Zeghers.*
The Death of St. Francis; *after the same.*
St. Ignatius; *after the same.*
The Fable of the Satyr, with the Peasant who blows hot and cold; *after J. Jordaens.*
A Concert of five persons, one of whom is a Girl playing on the Guitar; *after Adam de Coster*, being a Companion to the Concert engraved by Bolswert, *after Theodoor Rombouts.*

VORSTERMAN, LUCAS, the younger, was the son of the elder artist of the name, and was born at Antwerp about the year 1600. Although he had the advantage of his father's instruction, his plates are inferior in every respect to his. The following are considered the best:

A Bear-Hunt; *after F. Snyders.*
Lucas Vorsterman the elder; *after Van Dyck.*

Sir Hugh Cartwright; *after Diepenbeeck.*
The Trinity; *after Rubens.*
Part of the Whitehall ceiling; *after the same.*
The Virgin in the Clouds, surrounded by Angels; *after Van Dyck.*
The Triumph of Riches; *after Holbein.*
The greater part of the Plates for the Duke of Newcastle's book on Horsemanship; *after designs by Diepenbeeck.*
Several Plates in the Teniers Gallery.

VORSTERMANS, JOHANNES, (or VOSTERMAN,) was born at Bommel in 1643. He was the son and pupil of a portrait painter, but afterwards studied at Utrecht, under Herman Saftleven. He visited Paris, assumed the title of 'Baron,' and, for a short time, kept up the establishment of a man of rank. His necessities, however, obliged him to return to Holland, and, in 1672, on the approach of the French army, he moved from Utrecht to Nimeguen, where his talents became known to the Marquis of Bethune, for whom he painted several landscapes and views on the Rhine, and by whom he was employed to collect works of art. Soon after the Restoration he came to England, and painted a view of Windsor, and some other works for the king, but, demanding extravagant prices for his pictures, he did not receive many commissions, was arrested for debt, and only released through the generosity of some brother artists. When Sir William Soames was sent on an embassy to Constantinople by James II., Vorstermans proposed to accompany him, but Sir William dying en route, the painter accepted an invitation to go to Poland with the Marquis of Bethune, and there, it is believed, he died in 1699. There is a small landscape by him in the Dresden Gallery.

VÖRTEL, WILHELM, painter, was born at Leipsic in 1793, and learnt glass-painting from the elder Mohn. Interrupted in his studies by a term of military service on which he entered in 1813, he resumed them on his release, acquired the elements of landscape painting in Dresden, and in 1817 accompanied the younger Mohn to Vienna, and was engaged in painting windows at Laxenburg. On his return to Dresden he was commissioned by the brothers Boisserée to reproduce upon glass various works after the early German and Flemish masters, Meister Wilhelm, Jan van Eyck, Memling, and Van der Goes. Vörtel further painted upon glass Raphael's Madonna di San Sisto, and Murillo's Madonna in the Leuchtenberg Gallery, and executed windows for castles and private chapels in Hanover, Meiningen, etc. He died at Dresden in 1844.

VOS. See DE VOS.

VÖSCHER, LEOPOLD HEINRICH, landscape painter, was born at Vienna in 1830. He was a pupil of the landscape painter Hansch, and sought subjects for his art in Switzerland, Italy, and the romantic mountain districts of his own country. In 1864 he settled in Munich, where he practised successfully for some years. He excelled in the treatment of aerial perspective and effects of light and shade. He died insane in 1877, at Vienna.

VOSMEER, (or VOSMAER). See WOUTERS, JAKOB.

VOSTERMAN. See VORSTERMAN and VORSTERMANS.

VOSTRE, SIMON, the famous French printer and publisher of 'Livres d'Heures,' who flourished about 1488—1520, is supposed by some authorities to have been the designer and engraver, as well as the publisher, of his illustrations. These consisted of prints in the *manière criblée* (dotted white), and are generally considered to be impressions from wood, though certain experts hold that they were engraved from metal. For a full discussion of the technical points involved, see Willshire's 'Introduction to Ancient Prints,' vol. i., London, 1877, and Renouvier, 'Des Gravures sur Bois dans les Livres de Simon Vostre,' Paris, 1862.

VOUET, AUBIN, brother and pupil of Simon, born in Paris in 1599, was a mediocre artist, who, after studying with his brother in Italy, practised in Paris, chiefly as a decorative painter. He died in Paris, May 1, 1641. Examples of his work are in the Lyons and Nantes Museums. A younger brother, CLAUDE, was also a pupil of Simon at Rome, and returned with him to Paris. No further particulars concerning him are known.

VOUET, JACQUES, the son and pupil of Simon, was painter to the *maîtrise*, was received by the Academy in 1664, and was employed on decorative work in the Tuileries, in conjunction with Mosnier, Corneille the younger, and Bonnemer. No further details concerning him have survived.

VOUET, SIMON, a French historical painter, born in Paris in 1590. His father, an obscure artist named LAURENT VOUET, was his first teacher. Under this tuition he made considerable progress, for at the age of fourteen he paid a visit to England, practising as a portrait painter. In 1611 he accompanied the French Ambassador to Constantinople, where he distinguished himself by painting from memory a portrait of the Sultan, whom he had seen but once. Towards the close of the following year he made his way to Venice, and devoted himself to copying the works of the great Venetian colourists. Settling at Rome in 1613, his studies were influenced successively by Caravaggio and by Guido. He rapidly acquired a reputation, so that in 1620 he was summoned to Genoa on a commission to decorate the palace of the Doria family. On his return to Rome he was fortunate enough to find patrons in Pope Urban VIII. and the powerful Barberini *entourage*. Thus patronized, he secured a position in the front rank of the Roman art-world, and in 1624 was elected Prince of the Academy of St. Luke. About this time he married. His wife, VIRGINIA DI VEZZO VELLATRANO, was, like himself, an artist. In 1627 he was summoned to France by Louis XIII. to occupy a position even more prominent than that which he had filled at Rome. He was appointed principal painter to the king, was assigned apartments in the Louvre, and was granted an ample pension. The royal commissions came thickly upon him. He was engaged in the palaces of the Luxembourg, the Louvre, and St. Germain, and by Richelieu at the Château de Rueil. So great a favourite was he with Louis XIII. that the king became his art-pupil. The royal favour brought that of the nobility in its train, and so supreme did Vouet become, that when Nicolas Poussin visited France in 1640, he found himself unable to cope with the rival influence—not always fairly exercised, it was said. Vouet's first wife died in 1638, and two years later he remarried, Le Sueur being one of the witnesses of the ceremony. The closing years of his life were clouded by much physical suffering, and he died in Paris in 1649. Vouet's merits are most apparent in the works of his Italian period. His art was marred by success. The multitude of his commissions led to mannerism, and to those constant repetitions with which the eye is wearied. Over

the French school he exercised a despotic influence in his time, similar to that subsequently wielded by Le Brun and David. Most of the artists of the succeeding generation passed through his studio, amongst them Le Sueur, Le Brun, P. Mignard, J. B. Mola, and Dufresnoy. There is an etching by him, a 'Holy Family,' dated 1633. The following is a list of Vouet's pictures in the chief European collections:

Avignon.	*Museum.*	Mater Dolorosa.
Dresden.	*Gallery.*	St. Louis.
Florence.	*Uffizi.*	The Annunciation.
„	„	Portrait of himself.
Hampton Court.		Diana.
Lyons.	*Museum.*	The Crucifixion.
Marseilles.	„	The Virgin and Child.
Montpellier.	„	Prudence.
Munich.	*Pinakothek.*	Virgin and Child.
Paris.	*Louvre.*	The Presentation. 1641.
„	„	The Holy Family.
„	„	The Crucifixion.
„	„	The Entombment.
„	„	Roman charity.
„	„	Portrait of Louis XIII.
„	„	Allegory of Riches.
„	„	Faith.
Petersburg.	*Hermitage.*	Virgin and Child (two pictures)
„	„	Venus and Adonis.
„	„	Death of Lucretia.
Rouen.	*Museum.*	Apotheosis of St. Louis.
„	„	Ananias and Sapphira.
Tours.	„	Portrait of himself.
Valenciennes.	„	St. Stephen.

VOUILLEMONT, Sebastien, a French engraver, was born at Bar-sur-Aube, about 1610. He was a pupil of Daniel Rabel, and afterwards went to Rome, where he studied under Cornelis Bloemart. He engraved after the Italian masters, as well as after his own designs and those of Rabel, his master. He has left one hundred and forty-five plates. The following are among the best:

The Murder of the Innocents; *after Raphael.* 1641.
Christ with the Disciples at Emmaus; *after the same.*
Mount Parnassus; *after the same.*
The Holy Family; *after the same.*
The Virgin and Infant Christ; *after Parmigiano.*
The Marriage of St. Catherine; *after Albani.*
A young Man presenting Money to a Fortune-teller.

VOULLEMIER, Mlle. Anne Nicole, a French artist, born at Châtillon-sur-Seine in 1796, was a pupil of Regnault and of Aubry. She gained medals of the third and second class, and exhibited a large number of miniatures at the Salon between 1819 and 1850. She died in 1886.

VOUW. See De Vouw.

VOYEZ, Nicholas Joseph, was born at Abbeville in 1742. He went to Paris when very young, and became a pupil of Beauvarlet, his fellow-citizen. He engraved vignettes for Marmontel's 'Contes' and for 'L'Indigent,' a drama of Mercier's; also a series of 'Têtes d'Expression' after Le Brun, which he afterwards transformed into a set of 'Figures Républicaines.' Among his plates we may name the following:

Louis XVI.; engraved in 1785.
Marie Antoinette, Queen of France.
Marie Adelaide Clotilde Xavière, of France.
Prince Henry of Prussia.
The Sister of Charity; *after Eisen.*
Funeral of St. Gregory; *after Van Loo.*
Angelica and Medoro; *after Blanchard.*
The Astrologer; *after G. Dou.*
An old Man in meditation; *after the same.*

His brother François Voyez, also an engraver, was born in 1746. He, too, was a pupil of Beauvarlet, and engraved after Greuze, Touzé, Bon de Boullongne, and others. Several plates signed *Voyez* only are ascribed to Nicholas.

VOYS (Vois). See De Vois.

VRAC, Le. See Tournières, Robert.

VRANCX (or Vranck). See Francken, Seb.

VREE (or Vreem). See De Vree.

VRELANT, William, an excellent miniaturist, son of James van Vredeland, born at Utrecht, bought the right of citizenship at Bruges on April 30, 1456, and was one of the first members of the guild of booksellers, miniaturists, and allied crafts. He adorned many manuscripts with miniatures for Philip, Duke of Burgundy. The Royal Library at Brussels possesses the second volume of 'Les Ystoires des nobles princes de Haynnau,' which contains 60 miniatures by his hand, for which he was paid in 1462 the sum of £72. The Royal Library at Madrid, the Dutuit Collection in Paris, and the Library at Siena also possess manuscripts with miniatures executed by him. He and his wife are represented kneeling in the foreground of Memlinc's altar-piece of the 'Passion of Christ,' at Turin, which they gave in 1478 to the guild, who sold it in 1624. Vrelant died on June 5, 1481. W. H. J. W.

VRIENDT, Aelbert de, Flemish painter, born in Ghent in 1843; became a pupil of his father, Jan de Vriendt, and also studied with Van Leyge at Antwerp. After travel in Italy, Spain, France, and the East, he settled at Antwerp, and eventually became the Director of the Art Academy there. His archaic methods were shown in various works illustrating episodes in Flemish history, such as 'Charles V. at San Yuste,' 'Jacobea of Bavaria,' &c. The Christuskirche at Antwerp possesses an example of his work; and in the Bruges Municipal buildings there is some which is unfinished. He died at Antwerp, October 14, 1900.

VRIES. See De Vries.

VROLIJK, Jacob Adriaen, Dutch painter, and brother of Jan Maerten; born at the Hague, March 9, 1834; became a pupil of Schelfhout, and for some while he copied works by this artist and also by Verweer, Weissenbruch and others. An original painting by him is in the Hague Museum. He died at the Hague, March 20, 1862.

VROLIJK, Jan Maerten, Dutch painter; born at the Hague, February 1, 1845; became a pupil of Stortenbeker; successful as a painter of landscape with cattle, such as his 'Sommer Morgen' and 'Auf dem Wege.' He also painted one or two pictures in water-colour, exhibited at Dresden and Munich. He died at the Hague, October 1894.

VROMANS, Nicolaas, was born in Holland about 1660. He was called 'The Snake Painter,' from his partiality for painting serpents and other reptiles. He also painted all sorts of wild plants, briars, and creepers, among which he placed toads, frogs, mice, moths, worms, spiders in their webs, birds' nests, and other objects. His pictures are rare in England. He died about 1719.

VROOM, Hendrik Cornelisz, was born at Haarlem in 1566. He was the son of a sculptor and potter, who died when he was still very young, and his mother having afterwards married Cornelis Henricksen, a painter on china, he was by him taught the rudiments of design. He at first painted views of towns, and resided some time at Rotter-

dam. He afterwards visited Spain and Italy, and during a stay of two years at Rome, was employed by the Cardinal de' Medici, and became acquainted with Paul Bril, whose advice and assistance were of great service to him. On leaving Rome he visited Milan, Genoa, Turin, Venice, and Paris, and then returned to Haarlem. There he painted many small devotional subjects, which he purposed to dispose of in Spain, and with that intention embarked a second time for Seville. Being shipwrecked, however, on the coast of Portugal, he lived there for a time and painted sea-pieces. On his return to Holland he applied himself entirely to that branch of painting. About this time Lord Nottingham ordered the famous suit of tapestries, representing the defeat of the Spanish Armada, of Frans Spiering, who employed Vroom to make the designs. This necessitated a visit to England, during which Isaac Oliver painted his portrait. Vroom returned to Haarlem, where he died in 1640. The tapestries from his design were burnt in 1834, with the Houses of Parliament. They are engraved in a work by John Pine, published in 1739. Works:

Amsterdam.	*Museum.*	Admiral Heemskerk sinking the Spanish Galleons. 1617.
"	"	Return of the vessel in which Houtman made his first voyage to India.
"	"	View of Amsterdam and the Y.
Augsburg.	*Gallery.*	Battle on the Haarlemmer Meer.
"	"	Harbour of Amsterdam.
"	"	Taking of Damietta.
Haarlem.	*Museum.*	Arrival of the Earl of Leicester at Flushing, in 1586.

He left two sons, of whom CORNELIS, who died in 1661, was a landscape painter, and FREDERIK, who died in 1667, an historical painter and architect.

VROOMANS. See VROMANS.

VTENBROECK. See UIJTENBROUCK.

VUCHT, JOHN VAN, son of Govert, was born at Rotterdam in 1603; married Anne Gerrits in 1624; removed to the Hague in 1632, and died there at the end of June 1637. His pictures represent interiors, the figures in which are generally by Anthony Palamedes, of Delft. A. de Lorme was one of his pupils.

Bremen.	*Gallery.*	Interior (*signed*).
Metz.	*Museum.*	Interior of a church.
Schwerin.	*Museum.*	Interior of a Renascence church, with groups of figures.

W. H. J. W.

VUECHTLIN. See WECHTLIN.

VUEZ, ARNOULD DE, (WUEZ, D'HUEZ, DUEZ,) an historical painter, was born at Hautpont, near St. Omer, in 1642. He was apprenticed to a painter at St. Omer, and afterwards entered the school of the Franciscan, Brother Lucas, in Paris. Three years later he proceeded to Venice and Rome. There he won the first prize at the Academy, and copied Raphael's 'School of Athens.' He was afterwards invited by Le Brun to assist him at Paris and Versailles. Having killed an officer in a duel, he fled to Constantinople, but under the protection of Louvois he ventured back to Lille, to paint in the Hospital chapel. He died at Lille in 1719 or 1720. His works used to be numerous in the religious establishments at Lille, Cambrai, and Douay. A great many have now been gathered into the Lille Museum. They are rich in composition, full of architecture, but bad in colour.

VUIBERT, REMI, (or WIBERT,) a French painter and engraver, was born (in Paris or Troyes) about 1607, and is supposed to have been a scholar of Simon Vouet. He probably worked from 1639 to 1643 in Paris, and then resided for a considerable time at Rome, and died there. He was on intimate terms of friendship with N. Poussin, who speaks of him in his correspondence with M. de Chanteloup. His works as a painter are little known, but he etched twenty-nine plates after Italian painters (including eighteen after Raphael), as well as some from his own designs. The dates on them range from 1635 to 1663. We may name the following:

Adam receiving the forbidden Fruit from Eve; *after Raphael.*
The Judgment of Solomon; *after the same.*
Apollo and Marsyas; *after the same.*
The Descent from the Cross; *after N. Poussin.*
The Cure of one possessed of a Devil; *from his own design.*
St. Andrew; *after the statue by Duquesnoy.* 1629.

VULPE, Fra GARRIELE DE, was living at Palermo in the 16th century, and is the author of a painting of the 'Virgin and Child, with Angels, and SS. Peter, John Baptist, Roch, and Sebastian, and a donor,' which is now in the vestibule to the sacristy of San Domenico, Palermo; it is dated 1535.

VUORMACE. See WOENSAM.

VYL, (VIJL). See DEN UYL.

VYOLL. See FYOLL.

VYTENBROECK. See UIJTENBROUCK.

VYTH, JOHANN MARTIN, (or VEYTH). See VEITH.

W.

WAAGEN, FRIEDRICH LUDWIG HEINRICH, was born at Göttingen in the middle of the 18th century, was a student under Ferdinand Kobell, and, in 1780, went for a term to Rome. He afterwards practised in Hamburg, where he started an academy for drawing and painting. His works consisted of portraits, historical subjects, and landscapes, in the style of Poussin.

WAAGEN, KARL, probably a son of Friedrich L. H. Waagen, was born at Hamburg about 1800. He studied at Dresden and Prague, and then settled at Breslau as a miniature-portrait painter and picture restorer. After a visit to Italy, where he painted landscapes, he became a lithographer for a time, but finally returned to portrait painting. He died in 1873.

WAAL. See DE WAEL.

WAARD. See DE WAARD.

WAAS, AART VAN, (or WAES,) was a native of Gouda, and scholar of Wouter Crabeth. After a tour in Italy, he returned to Gouda, where he painted genre pictures, and died in 1646, according to Balkema; in 1650, says Immerzeel. This is all we know of his life; but in Hazard's catalogue of prints nine grotesque subjects are attributed to him both as painter and engraver. One of these represents a painter, disgusted with his art, "qui fait ses ordures sur la palette et les pinceaux." At the bottom of the print is inscribed "*Om dat ick door de konst*, &c. 1645."

WABBE, JAKOB, painter, flourished at Hoorn in the early part of the 17th century, and is known by various portraits and historical works, among the most important of which were four scenes from the life of Joseph, for the hospital at Hoorn.

WACH, KARL WILHELM, a German historical and portrait painter, born at Berlin in 1787. He was a pupil of Kretschmar, but his studies were interrupted by the war of independence in 1813, in which he took part as an officer of *landwehr*. At the peace, he spent some time in Paris, studying under David and Gros, and in 1817 went to Italy, where he joined the neo-German group. On settling in Berlin in 1819, Wach opened an atelier, and acquired great vogue as a teacher. He had also a large practice as a portrait painter, and devoted much attention to the chemistry of colours and varnishes. He became a member and professor of the Berlin Academy. He died in Berlin, November 25, 1845. There are by him :

Berlin.	*Nat. Gall.*	Male Portrait.
„	„	The Madonna.
„	„	Psyche surprised by Cupid.
„	*Garrison Church.*	The Crucifixion.
„	*Schloss.*	S. John in Patmos.
„	*Werder'sche Kirche.*	Faith, Hope, and Charity.
„	*Raczynski Coll.*	Christ and His Disciples
„	„	The Madonna.
„	„	Portrait of Cornelius.
„	„	Countess Raczynski.
Moscow.	*Ch. of SS. Peter and Paul.*	Two Altar-pieces.

WACHSMUTH, FERDINAND, painter and etcher, was born at Mühlhausen in 1802. He studied in Paris under Gros, and then travelled in Algeria in quest of subjects for genre pictures. He was professor at the school of St. Cyr, and obtained a second-class medal in 1833. He died in 1869. He engraved after Wouwerman 'A Halt of Huntsmen.' The Museums of Amiens, Avignon, and Versailles possess examples of his work, in history, genre, and portraiture.

WACHSMUTH, HIERONYMUS, was a German engraver of the 18th century, who resided chiefly at Vienna. He engraved, among other plates, the 'Elements' and the 'Seasons,' from his own designs, and seems to have been a humble imitator of Bernard Picart.

WÄCHTER, EBERHARD GEORG FRIEDRICH VON, painter, was born at Balingen in Würtemburg, Feb. 29th, 1762. He was educated at the 'Karls-Schule,' at Stuttgart, where he studied jurisprudence, with the intention of devoting himself to the law, but in 1778 he abandoned this idea, and going to Paris, entered David's atelier. He there became an ardent believer in the classicism which the French master had brought into vogue. When the events of the Revolution, however, drove him away to Rome, he came under the influence of Carstens, which, combined with the example of the great Italians, caused a vast change in his artistic predilections. He embraced the Roman Catholic faith, and after his return to Germany, his art had little in common with that of the French school. He strove after ideality of conception, often to the loss of vigour in execution. He worked for some time in Vienna, and later in Stuttgart, receiving many important commissions, and leaving his mark upon the generation of artists which succeeded him. He died, August 14th, 1852, at Stuttgart. Pictures:

Stuttgart.	*Gallery.*	Job and his Friends.
„	„	The Choice of Hercules.
„	„	The Ship of Life.

WÄCHTLIN. See WECHTLIN.

WADDINGTON, S——, an Englisn landscape painter, was born in 1736 (?). He painted some good landscapes in the style of Claude, but died at the age of twenty-two, in 1758.

WAEGEMAN, HEINRICH, was born, according to Füssli, at Zurich, in 1536. He was little known as a painter, but some of his drawings, in the style of Paolo Farinato, have been preserved.

WAEL (WAEL). See DE WAEL.

WAELSCH, JAS. See BARBARJ.

WAERD (WAARD). See DE WAARD.

WAES. See WAAS.

WAESBERGE, IZAAK, was a Dutch engraver, who flourished from about 1650 till 1660. We have by him several portraits, engraved in a style resembling that of Cornelis Visscher; among them that of Admiral de Ruyter, after H. Berckmans.

WAGEMAN, THOMAS CHARLES, an English portrait painter, was born in 1787. He had a large practice in theatrical portraits, and exhibited at the Academy and in Suffolk Street, from 1816 to 1857. He died in 1863. There are by him :

London.	*S. Kensington.*	Portrait of T. Stothard.
„	„	Fawcett as Autolycus. 1828.

WAGENBAUER, MAXIMILIAN JOSEPH, landscape and animal painter, was born at Gräfing, near Munich, in 1774. He was a pupil of the elder Dorner, and served in the Napoleonic wars. King Max I. created him court painter, and, in 1815, director of the gallery. His death occurred at Munich, May 12, 1829. Works :

Berlin.	*Nat. Gall.*	Mountain Tarn in Bavaria.
„	„	Cattle at Pasture.
Munich.	*N. Pinakothek.*	Landscape, with a young Ox.
„	„	Evening Landscape, with Figures and Cattle.
„	„	Morning Landscape, with Figures and Cattle.
„	„	Landscape, with Setting Sun.
„	„	Landscape, with a Cow.
„	„	Scene near Marquardstein.

WAGGONER, ——. In Painters' Hall, London, there is a picture of the 'Great Fire,' by a painter of this name. The Society of Antiquaries possesses another, which is engraved in Pennant's 'London.'

WAGNER, ALBERT, was born at Stuttgart in 1816. He studied at the Stuttgart school of art, and afterwards at Munich. He painted mountain landscapes, and has also left some lithographic views. He died at Stuttgart in 1867.

WAGNER, EDMUND, son and pupil of the engraver Friedrich Wagner, was born at Nuremburg in 1830. He attended the Academy at Antwerp for some considerable time, and visited England, after which he returned with his father to Munich. He was a successful painter of dogs and game. He lost his life near Munich in 1859, through the accidental discharge of his gun.

WAGNER, FRIEDRICH, engraver, was born at Nuremburg, May 24, 1803. After a thorough grounding in the technicalities of his art under Reindel, at Nuremburg, he completed his education in Paris, and returning to Germany, found employment on such works as small engravings for pocket-books. In 1833 he was commissioned by the Albrecht Dürer Society to engrave Guido Reni's 'S. John in the Desert.' Other undertakings were plates in illustration of Nuremburg sculpture in the Middle Ages, and of Swabian monuments of the Middle Ages, and the Atlas of Plates for Kugler's 'Kunstgeschichte.' In 1852 he settled at Stuttgart, but afterwards moved to Munich,

where he died in April, 1876. His plates are very numerous; the following are perhaps the best:

Leonardo da Vinci's Last Supper; *a copy after Morghen.*
Noah; *after Oppenheim.*
Hieronymus Holzschuher; *after Dürer.*
Sakuntala; *after Riedel.*
S. Sebastian; *after Carlo Dolci.*
The Cherry-Seller; *after Kreul.*
The Banquet in honour of the Peace of Westphalia; *after Sandrart.*
The Descent from the Cross; *after Rubens.*
Ecce Homo; *after Dürer.*
Dürer's Portrait of himself.
The Madonna della Tenda; *after Raphael.*

WAGNER, Hans. See Suess.

WAGNER, Hans Erhard, was, according to Professor Christ, a native of Strasburg, and engraved a considerable number of copper-plates, which were printed by Johann Heyden. He flourished about 1690.

WAGNER, Jacob, was probably of the same family with Hans Erhard Wagner. He is said by Professor Christ to have inscribed his prints, *J. Wa. fec.*

WAGNER, Johann Georg, son of an indifferent painter, Johann Jakob Wagner, was born at Meissen in 1732, and was a scholar of Dietrich, who was his uncle. He painted landscapes with pastoral subjects, nymphs bathing, and other Arcadian relaxations, the picturesque scenery on the borders of the Meuse, and also maritime compositions. His pictures have been frequently sold in England as the works of Dietrich. He died in 1766. He is sometimes called 'the younger,' to distinguish him from another now forgotten painter of the same name, who flourished a century earlier.

WAGNER, Johann Martin, painter and sculptor, was born at Würzburg in 1777. His father, who was sculptor to the court, gave him his first teaching, but in 1797 he placed himself under Füger at the Vienna Academy, where he gained the first prize in 1802 for 'Æneas inquiring of Venus the road to Carthage.' In 1803 he went to Paris, and in 1804 to Rome. During a long stay in the latter city and a tour in Greece, he acquired a profound knowledge of classic antiquity. While in Greece, he effected the purchase of the Æginetan marbles, now in the Munich Glyptothek. He died at Rome in 1858.

WAGNER, Joseph, draughtsman and engraver, was born at Thalendorf, on Lake Constance, in 1706. He studied painting at Venice under Jacopo Amigoni, who persuaded him to turn his thoughts to engraving, in which he had Späth for his master. He accompanied Amigoni to Rome and Bologna, and in 1733 to England. He afterwards went to Paris, to study engraving under Laurent Cars. He then made a second stay in England, where his first productions were portraits of the three princesses, Anne, Amelia, and Caroline, the daughters of George II. He engraved several other plates in this country, but returned to Venice, where he opened a school and also carried on a considerable business as a printseller. He died at Munich in 1780. His prints are very numerous, and among his scholars were Bartolozzi, Flipart, and Berardi. The following are perhaps his best prints:

Peter the Great, Emperor of Russia, conducted by Minerva; *after Amigoni.*
Anne, Empress of Russia. *Do.*
Elizabeth Petrowna, Empress of Russia. *Do.*
Carlo Brosci, called Farinelli, Musician. *Do.*
The Education of the Virgin. *Do.*
The Infant Christ sleeping. *Do.*
The Holy Family; *after Paolo Veronese.*
The Meeting of Jacob and Rachel; *after Luca Giordano.*
Rebekah and Eliezer; *after the same.*
The Death of Abel; *after Benedetto Luti.*
The Magdalen in the House of Simon; *after the same.*
The Virgin and Infant Christ; *after Solimena.*
The Assumption of the Virgin; *after Piazzetta.*
S. John in the Desert; *after C. van Loo.*
Twelve Landscapes and Pastoral subjects; *after Zuccarelli;* engraved by Wagner and his pupils.

WAGNER, Karl, painter and etcher, was born at Rossdorf near Meiningen in 1796. From 1817 to 1820 he studied at Dresden; from 1821 to 1825 he travelled in Switzerland, the Tyrol, and Italy. On his return he was appointed painter to the court and inspector of the Gallery, at Meiningen, and took to painting landscapes in oil and water-colour, and to etching. He died at Meiningen in 1867.

WAGNER, Ludwig Christian, painter and etcher, was born at Wetzlar in 1799, and at first brought up to trade. In 1830 he devoted himself, under Radl, to landscape painting, travelled the following year in Italy, and in 1835 settled down to further study at Düsseldorf, choosing Ruysdael as his chief model. He died at Wetzlar in 1839. He excelled in painting forest trees, especially the oak. He has left thirteen etched plates.

WAGNER, Maria Dorothea, sister of C. W. E. Dietrich, and mother of Johann Georg Wagner, was born about 1728, and died at Meissen in 1788. She painted landscapes and historical subjects in oil and gouache.

WAGNER, Otto, painter, etcher, and lithographer, was born at Torgau in 1803. He studied in the Dresden Academy, and under the scene painter Jentsch, and afterwards travelled in South Germany, Switzerland, and (1830) Italy. He painted landscapes, with groups of figures. He etched and lithographed a few plates, and painted some scenes for the Dresden court theatre. He died at Dresden in 1861.

WAGNER, Simon, was born at Stralsund in 1799. He studied at Dresden, where he continued to live till his early death in 1829. He at first painted scenes from the lives of soldiers, hunters, and peasants, and was very successful to a certain point, but want and sickness marred the full perfection of his work. Shortly before his death he produced 'Seven Scenes from the Life of Albrecht Dürer,' which excited warm admiration.

WAGNER-DEINES, Johann, was born at Hanau in 1803, studied in Berlin and Munich, and devoted himself to animal and landscape painting, taking the works of Paul Potter and Adrian van de Velde for his models. He died in 1880.

WAGREZ, Edmond Louis, French painter; born at Aire (Pas-de-Calais), April 7, 1815; became a pupil of Constant Dutilleux; made his début at the Salon of 1835 with a portrait of Gérôme Gommelin, now in the Douai Museum. Though he worked at landscape, it was as a portrait painter that he excelled. He died in Paris in 1882.

WAHLBOM, Johann Wilhelm Carl, a Swedish painter and draughtsman, born at Calmar in 1810. He began his career as a sculptor, and had achieved some success, when he abandoned his first profession for painting. Taking Winterhalter for his model, he produced a number of somewhat theatrical and exaggerated works, both in history and portraiture. He was more pleasing as a draughts-

man, his most important achievement being a series of drawings from Swedish history. His 'Death of Gustavus Adolphus' is now in the Castle at Stockholm. He died in London in 1858.

WAINWRIGHT, THOMAS GRIFFITH, an English subject painter, was born towards the close of the 18th century. He exhibited at the Royal Academy from 1821 to 1825, and wrote some art criticisms for the 'London Magazine' under the name of Janus Weathercock. His misdeeds procured him an unenviable notoriety. He married secretly, and subsequently insured the life of his wife's sister. She died suddenly, and the suspicion of having poisoned her falling upon him, the insurance company resisted his claim. He was afterwards transported for forgery, and died at Hobart Town in 1852.

WAIT, ROBERT, a Scotch portrait painter, born in the latter part of the 17th century. His art training was obtained from George Scougall and from Kneller. He had a good practice till he died, in 1732.

WAKKERDAK, P. A., is noted by Strutt as the name affixed to a portrait of Kenou Simons Hassalaer. The same artist engraved in mezzotint a landscape after Jan Asselyn, showing a cavern with ruins near it, and peasants at the entrance.

WALBONNE. See BARBIER-WALBONNE.

WALBURG, ——, is mentioned by Strutt as the engraver of a portrait of John Frederick Gronovius, from a design of his own.

WALCH, GEORG, a German engraver, who flourished in the second half of the 17th century (1650-78). He appears to have been chiefly employed in engraving portraits in line, but he also worked in mezzotint.

WALCH, JACOB. See BARBARJ, JACOPO DE'.

WALCH, JOHANN, painter, born about 1757, was a native of Kempten. He eventually settled at Augsburg after studying at Geneva, Vienna, and Rome. He painted miniature portraits in water-colour, and also carried on a business in maps. A miniature of the Archduke Anton by him is in the Fischer Collection at Vienna. He died in 1816.

WALCH, JOHANN SEBASTIAN, son of Johann Walch, was born at Augsburg (?) in 1787. He painted portraits in oil and miniatures, but afterwards took to glass-painting, and restored the windows in Augsburg cathedral. He died in 1840.

WALCH, SEBASTIAN, an amateur engraver, who lived about 1750. He was a native of Switzerland, and scraped a series of portraits of the burgomasters of Zurich from 1336 to 1740, from drawings by J. C. Füssli.

WALCKIERS, GUSTAVE, was born at Brussels in 1831. He was an exhibitor at the Salon of landscapes of considerable merit. His 'Rue de la Régence, Bruxelles,' is in the Antwerp Gallery, and 'La Place Catherine à Bruxelles en 1890' in the Brussels Royal Museum. He died at Brussels in 1891.

WALDECK, JOHANN FRIEDRICH MAXIMILIAN, was born at Vienna in 1766, and studied in Paris under Vien, David, and Prud'hon. In 1785 he took part in a voyage of discovery to South Africa, and in 1794 entered the French army in Italy as a volunteer. Subsequently he went a second time to South Africa, and in 1819 to Chili and Guatemala. Three years later he was in London, where he designed the illustrations to Del Roo's work on 'The Ruins of Palenque.' In 1866, when a hundred years of age, he painted two pictures, dealing, the one with Grecian and Roman antiquities, the other with Mexican. He died in Paris in his one hundred and tenth year, in 1875.

WALDMÜLLER, FERDINAND GEORG, painter, was born in Vienna in 1793. His parents wished him to enter the Church, and disinherited him when he persisted in following his natural disposition. He studied under Lampi and Maurer, at the Academy, and earned a living at the same time by making drawings for bonbon boxes. When he had only half-completed his education, he obtained a place as drawing-master to Count Gyulai, in Agram. He married an actress there, and travelled with her in the provinces until she obtained an engagement at Vienna. He first practised as a portrait painter, imitating the style of Lawrence, but afterwards devoted himself to *genre*. At Vienna he obtained the post of curator to the Lamberg Gallery, in the Academy. He died at Vienna in 1865. Works:

A Village School. (*Berlin, National Gallery.*)
The Convent Supper. (*Vienna Academy.*)

The Tramp Family	Christmas Morning.
The Peasant's Return.	Sunday Afternoon.
The Dog and the Grapes.	'Christmas-Box-ing.'

WALDO, SAMUEL, a native of Connecticut, U.S.A., was born in 1783, and after some preliminary study in America, came to London in 1806, and practised for three years as a portrait painter. Returning to America, he then settled in New York, where he worked successfully until his death in 1861. In the City Hall at New York there are several portraits of ex-mayors of the city by him, and the New York Historical Society owns his picture of Peter Remsen.

WALDOR. See VALDOR.

WALDORP, ANTOINE, was born at Huis-ten-Bosch, near the Hague, in 1803, and worked as a scene-painter under Brickenheimer. Later on he painted views of towns, harbours, churches, and so forth, with domestic scenes and portraits. Later still he devoted himself exclusively to the painting of calm and stormy seas. He died at Amsterdam, October 12, 1866. Among his paintings we may mention:

Amsterdam.	*R. Gallery.*	Still Water with Shipping.
Rotterdam.	*Museum.*	The Escape of Grotius from Loevestein.

WALDRÉ, VINCENT, an Italian decorative painter, was born at Vicenza early in the 18th century. Coming to England, he was patronized by the Marquis of Buckingham, for whom he worked at Stowe. On his patron becoming Lord Lieutenant of Ireland (1787), he had a commission to decorate St. Patrick's Hall, Dublin, and was made architect to the Irish Board of Works. He settled and married in Ireland, and died at Dublin towards the end of the century, aged 72.

WALE, SAMUEL, was born in London, (or at Yarmouth,) and was brought up as an engraver on plate. He afterwards studied in the St. Martin's Lane Academy, and practised decorative painting in the manner of Francis Hayman. But his chief employment was designing for the booksellers. He understood architecture and perspective, and assisted Gwynn in his well-known drawing of a section of St. Paul's, decorated according to Sir C. Wren's intention. He also made drawings for an edition of Izaac Walton's 'Angler,' and for

Hanfstängl photo]

THE HARBOUR OF REFUGE

[*Tate Gallery*

The Vagrants

From the painting by Fred Walker in the Tate Gallery.

'London and its Environs.' At the establishment of the Royal Academy, Wale was chosen a foundation member, and appointed first professor of perspective. Upon the death of Wilson, he was also made librarian, and he retained both these places till his death, which took place in London in 1786. He had been an exhibitor from 1769 to 1778, and was the first member to share in the benefits of the Academy pension fund. It has been suggested that he was the author of a well-known view of the Stocks Market, which now belongs to Mr. Graves. We have a few original etched vignettes by him. There are pictures by him in Bethlehem, Christ's, the Foundling, and St. Thomas's hospitals.

WALES, James, was born at Peterhead, Aberdeenshire, in 1748, of respectable parents. He showed his genius for drawing at an early age, and was educated at the Marischal College of Aberdeen. He exhibited portraits at the Royal Academy in 1778 and the following years. In 1791 he went to India, where he painted many excellent portraits. He began the picture of the Mahratta Durbar, which was afterwards completed and engraved by Thomas Daniell, R.A. He made twenty-four drawings from the Caves of Ellora, which, with the plans, were engraved and published after his death by Thomas Daniell, in his work on Hindoo Excavations (1803). Wales died at Salseth on the Malabar coast in 1796. He left some portraits of Indian princes and their ministers, which passed into the possession of Sir Alexander Malet, of Wilbury House, in Wiltshire.

WALESCART, Jan. See Valescart.

WALKER, Anthony, an English draughtsman and engraver, was born, probably at Salisbury, in 1726. He studied engraving in London under John Tinney, and at the St. Martin's Lane Academy. He was long employed in engraving frontispieces and vignettes, from his own designs, for the booksellers. Some of these are not destitute of merit, though rather heavy and dark. The figures in Woollett's 'Niobe' were by him, also five original illustrations to 'Romeo and Juliet.' He engraved several plates for Boydell, among them the following:

Curius Dentatus refusing the presents of the Samnites; *after Pietro da Cortona.*
The Village Lawyer and his Clients; *after Holbein.*
The Angel departing from the House of Tobit; *after Rembrandt* (exhibited at Spring Gardens, 1765).
View of the City of Worcester; *after J. B. C. Chatelain.*
View of Lord Harrington's Park; *after the same.*

He died in London in 1765.

WALKER, Elizabeth, an English miniature painter, was born in London in 1800. She was the daughter of S. W. Reynolds, the mezzotinter, and married the Scottish engraver, W. Walker. She studied engraving under T. G. Lupton, but, after producing several plates, among others her own portrait after Opie, she devoted herself to miniatures, receiving instruction from G. Clint. Obtaining a good practice, she was appointed miniature painter to William IV., and exhibited at the Royal Academy from 1818 to 1850. After a long career, she died in London in 1876. There is by her:

Oxford. *Christ Church.* Portrait of the Earl of Devon.

WALKER, Frederick, landscape painter, was born in Windsor Street, Liverpool, April 12, 1841, and was in early life employed in the office of the Liverpool Official Assignee. He studied at the Birkenhead School of Art, and became acquainted with the Liverpool painters of the time at Mr. John Miller's weekly gatherings. His work was sensitive in its observation, minute and laboriously finished in the spirit of the "P.R.B." He exhibited once or twice at the Exhibitions of the Liverpool Academy. From Liverpool, Walker, being in failing health, removed to Chester, thence to Tanlan, near Llanrwst, and finally to Denbigh, where he died, May 17, 1874. He was buried at Whitchurch, Denbighshire. A small landscape on panel by him is in the Walker Art Gallery, Liverpool. E. R. D.

WALKER, Frederick, was born in Marylebone, May 24, 1840. He began his studies in the British Museum, and for a time worked under an architect called Baker. Leaving him, he returned to the British Museum, and entered himself at Leigh's, in Newman Street. It was not long, however, before he made his way into the Royal Academy Schools. While a student he had already begun to draw on wood, and had placed himself with Mr. J. W. Whymper in order to learn the requirements of the art. He won employment on the now defunct periodical, 'Once a Week,' which did so much in a quiet way for the more retired walks of English art, and getting an introduction to Thackeray, he was engaged to make drawings for the 'Cornhill Magazine.' He also worked for 'Good Words,' 'Sunday at Home,' and other prints of the same kind. In 1864 he was elected an Associate of the Society of Painters in Water-Colours, and in 1866 a full member. In 1867 he won a medal for his water-colour drawings at the Paris Exhibition. In 1871, when still a member of the Water-Colour Society, he was elected an Associate of the Royal Academy, by which a much required precedent was set. Never robust in health, he began to show signs of the end soon after his election into the Academy. A winter in Algiers did him little good, and on the 5th June, 1875, he died at St. Fillan's, Perthshire. He was buried in Cookham church, the centre of his favourite district, and there his friends and brother artists erected a tablet to his memory. Frederick Walker's art has had an enormous effect upon his younger contemporaries, and the broad characteristics of a large proportion of the pictures painted in England between 1875 and the present date (1888), are due to his example. More almost than any other painter of similar rank did he depend on 'feeling' for success. As a colourist he improved till the end, but as a draughtsman he was more proficient in his earlier than in his later years. As a composer, too, in line, he left much to desire; but whatever theme he selected for treatment, he clothed it with a pathetic beauty, to which humanity and inanimate nature had each to contribute its share. He showed curious skill in combining rusticity with grace in his peasants. As a technical painter, he displayed more power in water-colour than in oil, and it is among the workers in the former medium that his influence has chiefly worked for good. His subjects were frequently taken from the literature of his time, but in many instances they were of his own invention, and in others they were idealized portraits of actual places. Among his best works in each medium we may name:

WATER-COLOURS.

Philip in Church.	The Fairy.
The Fishmonger's Shop.	High Street, Cookham.
Marlow Ferry.	Portrait of himself.
Our Village.	Mushrooms.
The New Boy.	The Chaplain's Daughter.

Water-colour replicas of nearly all the oil pictures mentioned below.

OIL PICTURES.

The Lost Path.
Vagrants. 1868. (*National Gallery.*)
The Old Gate. 1869.
The Plough. 1871.
At the Bar. 1872. Before his death he erased the head in this picture.
The Harbour of Refuge. 1872. (*National Gallery.*)
Wayfarers.
The Bathers. (*Sir Cuthbert Quilter.*)
The Peaceful Thames; left unfinished. (*Sir Charles Tennant, Bart.*)
The Right of Way. 1875.

WALKER, GEORGE, an English painter, was born in the first half of the 18th century. Many of his works were engraved by W. Byrne. He exhibited landscapes at the Royal Academy from 1792 to 1795, and is believed to have died soon after the latter year. There is a water-colour drawing by him of Deptford in the South Kensington Museum.

WALKER, JAMES, an English mezzotint engraver, was born in 1748. He studied under Valentine Green, and soon acquired a reputation by his portrait plates, especially by those after Romney. In 1784 he went to St. Petersburg as engraver to the Empress Catherine, and was engaged for some years on various important works. Returning to England in 1802, with a pension, he lost his plates by shipwreck on the way. Redgrave states that he died about 1808, but his death more probably did not occur till after 1819. The following are among his best plates:

Mrs. Musters; *after Romney.* 1780.
Countess of Carlisle. *Do.* 1781.
Miss Woodley. *Do.* 1781.
Master Tempest. *Do.* 1781.
Lady Isabella Hamilton. *Do.* 1782.
Sir Hyde Parker. *Do.*
The Fair Persian; *after Maria Cosway.* 1784.
Dr. Robertson; *after Reynolds.*
The Infant Hercules; *after the same.*
Woman teaching Child to read; *after Rembrandt.* 1792.
Ariosto; *after Titian.* 1819.

WALKER, JOHN, engraver, was the son of William Walker (of Thirsk). He practised in London towards the close of the 18th century, finishing many of his father's plates after the latter's death. He also engraved some views which were published in the 'New Copper-plate Magazine' in 1794-6.

WALKER, J. RAWSON, an English landscape painter, born in the latter part of the 18th century. He had a good practice at Nottingham, and exhibited occasionally at the Royal Academy, at the British Institution, and at Suffolk Street from 1817 to 1865. His art inclined to the poetic school of landscape painting.

WALKER, ROBERT, an English portrait painter and contemporary of Van Dyck, who formed his style, apparently, by study from the works of that master. He did not, however, attract much notice until the time of Cromwell, whose portrait and those of other republican chiefs he painted. He painted the Protector more than once. One portrait represents him with a gold chain about his neck, which had been sent to Cromwell by Christina of Sweden, in return for his miniature by Cooper. Another was purchased for the Grand Duke of Tuscany, whose agent, meeting with one in the hands of a female relation of the Protector, and offering to purchase it, was asked five hundred pounds, and paid it. Walker had for some time an apartment in Arundel House, in the Strand. It is stated on an engraved portrait of him by Peter Lambart that he died there in 1658. His own portrait, by himself, is in the picture gallery at Oxford; another at Hampton Court is the original of Lambart's plate. We may also name:

London.	*N. Port. Gal.*	Oliver Cromwell.
"	"	Henry Ireton.
"	"	John Lambert.
"	"	William Faithorne.

WALKER, WILLIAM, an English landscape painter in water-colours, was born at Hackney in 1780. He studied under R. Smirke, and in 1803 paid a visit to Greece. The immediate fruit of this voyage was the publication of 'Six Picturesque Views of Greece,' but it also influenced his choice of subjects, which were chiefly taken from the Mediterranean and the East. He joined the Associated Artists in Water-Colours in 1808, and in 1820 was elected an associate of the Old Water-Colour Society, where he exhibited down to 1836, as well as at the Royal Academy. He died at Sawbridgeworth, September 2, 1863. There is a water-colour drawing, 'The Market Woman,' by him in the South Kensington Museum.

WALKER, WILLIAM, a Scottish engraver, was born in Midlothian in 1793, and studied his art in Edinburgh, under John Mitchell. In 1816 he came to London, and practised stipple under T. Woolnoth, and mezzotint under Thomas Lupton. In 1819 he returned to Scotland, where he engraved some fine plates in stipple after Sir Henry Raeburn. Among these were portraits of Sir Walter Scott and of the painter himself, for which he, Walker, had given Raeburn commissions. He also commissioned Sir Thomas Lawrence to paint a portrait of Lord Brougham, from which he made another excellent plate. In 1832 he settled in London, where he died on the 7th September, 1867. His wife was Elizabeth Walker, *q. v.* He published his own plates; beside those already mentioned we may name:

The Passing of the Reform Bill.
Reformers at the Diet of Spires; *after Cattermole.* 1847.
Caxton and Edward IV.; *after Maclise.*
The Aberdeen Cabinet. 1857.
Distinguished Men of Science living in Great Britain in 1807.

WALKER, WILLIAM, brother of Anthony Walker, was born at Thirsk in 1729, and after serving an apprenticeship to a dyer, came to London and was instructed in art by his brother. He worked for nearly thirty years as an illustrator of periodicals, and was also much employed by Boydell. The process of re-biting was a discovery of his. He died in Clerkenwell, February 18, 1793. Among others, we have the following prints by him:

The Family of Sir Balthazar Gerbier; *after Van Dyck.*
Diano and Calisto; *after F. Le Moyne.*
The Power of Beauty; *after Fil. Lauri.*
Christ appearing to Mary Magdalene; *after Pietro da Cortona.*
The Young Bird-catchers; *after Gasp. Netscher.*
The Girl and Chickens; *after Ant. Amorosi.*
The Boy and Bird's-nest; *after the same.*
A Flemish Entertainment; *after Van Herp.*
Jacob watering Rachel's Flocks; *after Trevisani*
Isaac blessing Jacob; *after the same.*
Lions at play; *after Rubens.*

WALL, JOHN, a physician and amateur painter, was born at Powick, Worcestershire, in 1708. He

was educated at Oxford, and became eminent as a physician and experimental chemist in Worcester. He had a hand in the establishment of the Royal Worcester Porcelain Factory, and as a painter he made some cartoons for windows. One of these is in the chapel of the Bishop's palace at Hartlebury. Dr. Wall died at Worcester in 1783.

WALL, W. R. VAN DER. See VAN DER WALL.

WALLACE, JOHN, received his art training at the Royal Scottish Academy School, and soon turned his attention to lithography. In that medium his best-known work is a series of caricature-drawings of public men which he did for Messrs. Cope, the tobacco manufacturers of Liverpool. He did a good deal of book illustration, and contributed to the Exhibitions of the Royal Scottish Academy, usually genre subjects and interiors with figures, executed on a small scale and reminiscent of the Dutch School. He died in 1903.

J. H. W. L.

WALLACE, WILLIAM, a Scottish portrait painter, was born at Falkirk in 1801. For some years he practised at Edinburgh, but in 1833 settled in Glasgow. He died in 1866. There is by him:

Edinburgh. *Nat. Gall.* Portrait of Thomson of Duddingston.

WALLAERT, PIERRE, painter, was born at Lille in the latter half of the 18th century. He exhibited at the Salon from 1795 to 1810. In the Marseilles Museum there is a 'Shipwreck' by him, and in that of Toulouse a washed landscape. He died in Paris about 1812.

WALLER, J., portrait painter, practised about 1700. After him Bernard Lens engraved a portrait of Lord Cutts, surrounded by Mars, Minerva, and Apollo.

WALLINT. See LINT.

WALLIS, GEORGE, F.S.A., painter, art educationalist, and writer; he was the son of John Wallis (1783–1818); was born at Wolverhampton, June 8, 1811, and educated at the Grammar School. He practised as an artist in Manchester from 1832 to 1837, painting in oil and water-colours, chiefly genre subjects and portraits; the then Earl of Wilton was amongst his patrons, for whom he executed several works. His most important picture of this period (1832) was 'The Fall of Napoleon,' engraved by G. Zobel. His three pictures, 'The Resurrection,' 'The Glory,' and 'The Fall of the Year,' most careful transcripts of nature, were specially selected for the International Exhibition, 1862, and attracted considerable attention. Early in life he took an interest in art education as applied to designs for art manufacture and decoration, and was appointed one of the first Head-Masters of the Government Schools of Design, organizing the Spitalfields (1843) and the Manchester (1844) Schools. In 1845 he organized the first Exhibition of Art Manufactures ever held in England, and delivered the first systematic course of lectures on the principles of Decorative Art. Lord Clarendon, then President of the Board of Trade, asked Wallis to draw up the chart of artistic and scientific instruction as applied to Industrial Art, which is the basis of the instruction afforded by the present Board of Education. He took an active part in the conception and organization of the Great Exhibition of 1851, and was a Deputy Commissioner for England and Ireland. He acted in a similar capacity in the International Exhibition, 1862, and the Paris Universal Exhibitions, 1855 and 1867. Wallis was Head-Master (1852–1857) of the Birmingham School of Art, and Art Superintendent of the district. He was Special Commissioner to the United States, 1853, to report upon the Arts and Manufactures. He was a constant contributor to all the leading Art periodicals, and delivered at various times a great number of lectures on Art Education. He invented autotypeography, a process by which a drawing was made to engrave itself upon a metal plate, the precursor of the process illustration of to-day. Wallis was one of the pioneers of free libraries, and drafted the Act for William Ewart, M.P., known as "The Museums and Free Libraries Act." He was appointed Keeper of the Art Collections of the South Kensington Museum (1860–1891). He died at Wimbledon, October 24, 1891, shortly after his retirement from his long public services.

G. H. W.

WALLIS, HENRY, born in 1804, was an engraver of considerable ability. He worked in pure line on steel, and produced some fine plates for Thomson's 'Seasons' and Turner's 'Harbours of England,' besides many book-illustrations after Nash, Pugin, W. H. Bartlett, T. Allom, and others. Midway in his career he was struck down by paralysis, and was forced to abandon art for art-dealing. For many years he was well known as the proprietor of the French Gallery in Pall Mall. He died on October 15, 1890. He must not be confused with his contemporary, Henry Wallis, R.W.S., landscape painter, still living in 1904.

WALLIS, JOHN WILLIAM, a Scottish landscape painter, was born about 1765. He practised for some years in Italy and Germany, but after 1812 devoted himself to picture dealing.

WALLIS, JOSHUA, an English landscape painter in water-colour, was born in 1789. He excelled in snow scenes, and his works had many good points, but he did not win success. He exhibited at the Royal Academy from 1809 to 1820, and died at Walworth in 1862. There are three water-colour drawings by him in the Kensington Museum.

WALLIS, ROBERT, an English landscape engraver, born in London in 1794. He worked in line, and his renderings of Turner are excellent. He was much employed by the publishers. Specimens of his art will also be found in the 'Art Journal,' and 'Roger's Poems,' as well as in 'England and Wales,' and 'The Southern Coast.' He retired to Brighton in 1860, where he spent his latter years, and died in 1878. Amongst his best plates are:

The Approach to Venice; *after Turner.*
Brighton Chain Pier; *after the same.*
Lake Nemi; *after the same.*
The Dutch Ferry; *after Callcott.*
On the Gulf of Venice; *after Clarkson Stanfield.*
Val S. Nicolà; *after J. D. Harding.*

WALMISLEY, FREDERICK, an English subject and portrait painter, was born in 1815. He studied under H. P. Briggs, and in the schools of the Royal Academy. He exhibited at the British Institution, in Suffolk Street, and at the Royal Academy, from 1838 to 1872. His work was much impeded by paralysis of the legs. He died in 1875.

WALMSLEY, THOMAS, landscape painter, was descended from a Rochdale family of good position, but was born in Ireland in 1763, at which time his father, a major in the army, was there with his regiment. Having quarrelled with his friends he came to London, to procure a living by his own exertions. Having already made some progress

in landscape painting, he was engaged as scene-painter at the King's Theatre, and afterwards in the same capacity at Covent Garden. He subsequently held a similar post in the Crow Street Theatre, Dublin, but finally settled at Bath, where he practised landscape with success for the last ten years of his life. Between 1790 and 1796 he exhibited many landscapes, chiefly Welsh scenes, at the Royal Academy. He died at Bath in 1805.

WALRAVEN, Isaak, a Dutch amateur painter and engraver, was born at Amsterdam in 1686. He worked successively under a goldsmith, a sculptor, and lastly under the painter Gerard Rademaker, after whose death he went to Düsseldorf to copy pictures in the Gallery. His own pictures were chiefly historical. His 'Death of Epaminondas' is in the Amsterdam Museum. He has left a series of etchings in the manner of Stefano della Bella, and some of goldsmiths' patterns. He died at Amsterdam in 1764-5.

WALRAVEN, Nic. See Haeften.

WALS, Gottfried, landscape painter and engraver, was a native of Cologne, and flourished about 1640. He studied under Agostino Tassi, and worked chiefly in Italy. He lost his life in an earthquake at Naples.

WALSCHARTZ, Francis, son of Francis, a goldsmith, and Mary Rommel, born at Liége in 1595, and died there in 1675. He served his apprenticeship at Antwerp, and afterwards became at Rome a pupil of the Venetian, Charles Sarracino.

Foy Notre Dame.	*Church.*	Adoration of the Shepherds. 1626. (*Signed.*)
Liége.	*Franciscan Church.*	Adoration of the Magi. 1618.
Namur.	*St. John.*	Scourging of Christ.

W. H. J. W.

WALSKAPPEL, Jakob van, (Walscapelle, or Waltskapelle,) was a painter of fruit and flowers. The dates of his birth and death are unknown, but those of his pictures range from 1670 to 1680. According to Houbraken he was living at Amsterdam before 1667 and after 1716, and abandoned art for some other calling. He is said to have been a pupil of the flower-painter, Cornelis Kick. His pictures are something like those of J. D. de Heem. His flowers are tastefully arranged in globular water-bottles, and besprinkled with butterflies, moths, and other insects. His pictures are fairly numerous in England; the National Gallery has one; others are to be found in the Berlin Museum, at Frankfort, at Schwerin, and in New York.

WALTER, Henry, a painter of pastoral and rural subjects, was born in London about 1790. His works were few in number, and less well-known than they deserved. Being much engaged in teaching, he had little time to devote to the practice of his art, and his over-severity in his judgment of his own work caused him to destroy much that might have given him a wider reputation. His pictures occasionally appeared at the winter exhibitions of the Royal Academy, and a 'Farmyard Scene' of much merit, was at the great exhibition of 1851. His private character was such as to attract many friends, and he enjoyed the intimacy of Samuel Palmer, F. O. Finch, Geo. Richmond the elder, Blake, and Linnell. He died at Torquay, May 23, 1849.

WALTER of COLCHESTER. A monk of St. Alban's, who flourished in the first half of the 13th century, and is remembered chiefly as a statuary and carver, but is said to have been also a painter.

WALTHER, Friedrich, of Dinkelsbuhl, an early German painter, is said to have flourished in the second half of the 15th century, and to have painted altar-pieces in the manner of Martin Schongauer. In conjunction with Hans Hürning (*q. v.*) he designed a series of prints for a 'Biblia Pauperum' (published in 1471).

WALTHER, Karl Sigmund, was born at Dresden in 1783. He studied under Schubert in his native city, and became known as a pleasing portrait painter. He also painted a few historical pictures. He died in 1820.

WALTIER, Charles Emile. See Wattier.

WALTON, Elijah, F.G.S., was born at Birmingham on November 22nd, 1832. He received his early lessons in art at the Birmingham School of Design. He exhibited at the Royal Academy at the age of fifteen, and sold his work. He studied afterwards in London, in the Royal Academy Schools, and at eighteen had completed his studies in the Life School. The works he will best be remembered by are his pictures of the Alps. He made journeys to Egypt, Greece, Switzerland, Norway, Scotland, the English Lakes, and to the Isle of Wight. He held a series of annual exhibitions of his works in London. He produced, from drawings and paintings made by himself, illustrated works on 'The Camel: its Anatomy, Proportions, and Paces,' 1865; 'Peaks and Valleys of the Alps,' 1867; 'Clouds: their Forms and Combinations,' 1869; 'Flowers from the Upper Alps,' 1869. He ultimately settled near Bromsgrove, where he died in 1880. A. B. C.

WALTON, Henry, an English subject and portrait painter, was born about 1720. He was a member of the Society of Artists, where he exhibited, as well as at the Royal Academy, from 1771 to 1779. His subjects were usually portraits in small or domestic incidents. Several of his pictures have been engraved. His death took place about 1790. Two of his pictures were exhibited at the Grosvenor Gallery in 1889.

WALTON, James Trout, an English landscape painter, was born at York. He studied under Etty, his fellow-townsman, and travelled in Switzerland and Algiers; but excelled especially in English pastoral landscape. He died on the 17th October, 1867, at York.

WALTON, Parry, an English copyist and still-life painter of the 17th century. He studied under Robert Walker, and became keeper of the pictures to James II. He had much practice as a picture restorer, and as such exercised his skill on Rubens's ceiling at Whitehall. For his work upon it he was paid £212. He died in Lincoln's Inn Fields about 1700. His son, who succeeded to his appointments, was known as a copyist.

WALWERTH, Jakob Samuel, engraver, was born at Nuremburg in 1750. He studied draughtsmanship under Preisler, and engraving under Schweickhart. He was chiefly employed as an engraver of anatomical, botanical, and architectural plates, and worked much for the publisher Mechel, at Basle. His landscapes and historical plates were comparatively unimportant. He died in 1815.

WAMPS, Bernard Joseph, (or Wampe,) was born at Lille, November 30, 1689. He studied under Vuez in his native city, and under Jean Restout in Paris. In 1715 he won the *Premier Grand Prix de Rome* with a 'Judith receiving the treasures found in the tent of Holofernes.' After

five years in Rome, Wamps settled in Lille, where he was accorded certain privileges by the municipality. He died in that city about 1750. Works:

Cambrai.	*Museum.*	Hagar in the Desert.
„	„	Jesus at Emmaus. (And three others.)
Douai.	„	The Tribute Money.
„	„	The Last Supper.
„	„	Christ blessing little Children. (These three are sketches for pictures in the Churches of S. Pierre and S. Jacques, at Douai.)
Lille.	„	The Judgment of Solomon.

WAMPS. See WANS.

WANDELAAR, JAN, painter and engraver, was born at Amsterdam about 1691. He was instructed by W. van Gouwen and G. de Lairesse, and painted many portraits, some in pastel. He also engraved portraits and book ornaments for publishers, but his best productions were thirty-four plates for the 'Tabulæ sceleti et musculorum corporis humani,' of Albinus. The drawings were made from the subjects by himself, under the direction of Albinus. There is an English translation, in which the figures are copied in the original size, by C. Grignon, Ravenet, Scotin, and others. Wandelaar was known as an author, and wrote a comedy called 'The Sham Relation.' It was through his exertions that a public school of design was opened at Amsterdam. He died at Leyden in 1759.

WANE, RICHARD, marine and landscape painter, was born at Manchester, April 3, 1852; his father was a Cumberland man, and his mother was of French descent. When left an orphan at the age of fourteen he was taken in hand by his brother, the leading photographer at Douglas, Isle of Man, who employed him in his business. Wane, however, after devoting his leisure to landscape study, eventually left his brother and returned to Manchester, where he studied under Frederic Shields and joined the Manchester Academy. His first favourite sketching grounds were in Scotland, where he associated with some of the best of his contemporaries and assimilated certain of their methods. Afterwards Wane was attracted to North Wales, where he eventually settled, at Deganwy, in 1883. During seven years spent there Wane formed associations with Liverpool artists and sent regularly to Liverpool exhibitions. In this period some of his best pictures were produced, including 'The Gloom of Llyn Idwal' and 'The Fringe of the Dark Blue Ocean.' The latter is in the collection of Mr. Albert Wood of Bodlondeb. From 1884 Wane was a pretty regular contributor to the Royal Academy and other London exhibitions, and his successes, especially at the Grosvenor Gallery, enforced by the hearty praise of Lord Leighton, led him to go to London in 1890. He resided at Dulwich, and painted chiefly in Surrey and on the south coast. At this time he painted some stage scenery, including a drop-scene for the new Ipswich Theatre. He had previously, while in Manchester, done some theatrical work. Even from London, however, he continued his annual visits to the Isle of Man, which supplied the subjects of many of his most important pictures. In 1896 a severe influenza attack prostrated Wane and he removed to Liverpool, where his health was re-established; and the remainder of his life was spent there. On March 25, 1900, his only son, HAROLD WANE, died, who, although under twenty-one years of age, had already given great promise of excellence in marine subjects. In the late summer of 1903 Wane fell ill, and he died at Egremont, a Cheshire suburb of Liverpool, on Friday, January 8, 1904, leaving a widow and five daughters, the eldest of whom, ETHEL WANE, exhibits genre subjects. Wane's strongest work was in his marines, in which the influence of Edwin Ellis and Colin Hunter is well assimilated. He was also excellent in rustic village scenes, such as he found in his favourite Warwickshire village of Welford. Oil and water-colour were equally congenial to him, and he was a brilliant sketcher. His technique, at first timid, and carefully imitative, afterwards became bold and dashing. His colour was decidedly, if not superlatively, good. He occasionally gave prominence to the figure in landscapes and interiors, but not with marked success. Wane was of middle size, stout, robust and vigorous in appearance, an excellent and caustic talker, and a great lover of music. For about twenty years he was a regular exhibitor at the Royal Academy and other London galleries, as well as at Manchester, Edinburgh, Glasgow, Liverpool, Birmingham, and other provincial exhibitions. He was a member of the council of the Dudley Gallery, and in 1900 President of the "Liver" Sketching Club. His 'Incoming Tide' is in the Wolverhampton Permanent Collection, and his 'The Lonely Watch' was purchased for the Liverpool Gallery in October 1904. E. R. D.

WANS, JAN BAPTIST, (or WAMPS,) surnamed 'THE CAPTAIN,' from being commander of the civic guard in his native town, was a Fleming, born in 1628. He was accounted a good landscape painter in the classic Italian style he and his contemporaries borrowed from Poussin. He also made copies of the works of Van Dyck. There is a landscape by him in the Antwerp Museum. His death took place after 1687, but the date is not known.

WAPPERS, GUSTAVE, a Belgian historical painter, was born August 23, 1803, at Antwerp. He worked under Herreyns and Van Bree, in the Academy of his native city, and subsequently studied the works of Rembrandt in Holland and the Italian masters in Paris. Returning to Belgium in 1830, he became the leader of the romantic movement, and soon deposed the classicist Navez from his position as head of the Belgian school. His first important picture, the 'Episode of the Belgian Revolution,' now in the Brussels Museum, raised the standard of revolt, and a band of young artists eagerly enlisted themselves under it. His pictures, based on subjects from Flemish history, at once became popular in the new kingdom. Many honours were bestowed on him. From 1839 to 1855 he was Director of the Antwerp Academy. In his own country he was made a baron and appointed principal painter to the King; while in France he was made an officer in the Legion of Honour. His latter years were chiefly spent in Paris, where he died, December 6, 1874. Amongst his works are:

Amsterdam.	*Fodor Museum.*	Peter the Great at Zaandam.
„	*R. Museum.*	Van Dyck falling in love with his model.
Antwerp.	*Academy.*	Portrait of himself.
„	„	The Song of Solomon.
„	*Jesuits' Church.*	The Presentation in the Temple.
Brussels.	*Museum.*	Charles I. going to the Scaffold.

Brussels.	*Museum.*	Episode of the Belgian Revolution of 1830.
„	*Royal Palace.*	Temptation of St. Anthony.
Tirlemont.	*St. Germain.*	Pietà.
Versailles.	*Gallery.*	Defence of Rhodes.

WARD, EDWARD MATTHEW, an English historical painter, was born in Pimlico in 1816. His mother was a sister of James and Horace Smith, the authors of 'Rejected Addresses.' His art proclivities early developed themselves, and in 1830 he obtained the silver palette of the Society of Arts. He was indebted to Chantrey and Wilkie for much valuable advice and encouragement, and in 1835 entered the schools of the Royal Academy. Before he was twenty he produced a series of illustrations to the famous *jeu d'esprit* of his two uncles. In 1836 he went to Rome, and studied in the Academy of St. Luke, where in 1838 he was awarded the silver medal for historical composition. After a stay of three years in Italy, he made his way to Munich, and worked on fresco painting for a time under the direction of Cornelius. On his return to England he made his appearance on the walls of the Royal Academy in 1839 with a picture of 'Cimabue and Giotto.' He soon devoted himself to the class of subjects which has been termed "historical anecdote." His chief pictures were: 'Dr. Johnson reading Goldsmith's "Vicar of Wakefield"' (1843), 'Dr. Johnson and Lord Chesterfield' (1845; *National Gallery*), 'Disgrace of Lord Clarendon' (1846), 'The South Sea Bubble' (1847; *National Gallery*), 'Charles II. and Nell Gwyn' (1848; *South Kensington Collection;* Jones Collection), 'James II. hearing of the landing of the Prince of Orange' (1850; *National Gallery*), 'Louis XVI. and his family in the Temple' (1851), 'Charlotte Corday going to Execution' (1852), and 'The Ante-chamber at Whitehall during the last moments of Charles II.' (1861). He early entered into the Westminster Hall competitions. In 1843 he sent a 'Boadicea,' which was unsuccessful; but at length, in 1853, he received a commission for eight pictures for the corridor of the House of Commons, of which the best, perhaps, are 'The Execution of Montrose,' 'The Last Sleep of Argyll,' and 'Alice Lisle concealing Fugitives.' He also made several designs for tapestry, which were carried out at the works at Old Windsor. He was elected an Associate of the Royal Academy in 1846, but his election to the full membership was delayed till 1855. His mind became unhinged through ill-health, and he died by his own hand at Windsor on the 15th January, 1879. His wife, tne daughter of Geo. Raphael Ward, is also well known as a painter.

WARD, FRANCIS SWAIN, an English landscape painter, was born in London about 1750. He was brought up as an artist, and exhibited with the Society of Artists from 1765 to 1773; but he entered the military service of the East India Company, and afterwards appears to have pursued art merely as a pastime. He made many drawings of Indian temples and antiquities, as he had previously done of the castles and ruins of England. He died about 1805.

WARD, GEORGE RAPHAEL, son of James Ward, R.A., and father-in-law of E. M. Ward, R.A., was born in 1798. He studied art under his father and in the schools of the Royal Academy. He was at one time much employed in making miniature copies of the portraits of Sir Thomas Lawrence, but he is better known by his engraved portraits. He died December 18, 1879.

WARD, JAMES, animal painter and engraver, was born in Thames Street, London, on the 23rd of October, 1769. He began the study of engraving at a very early age, working under John Raphael Smith for a time, and then serving an apprenticeship of nine years to his elder brother, William Ward. He soon made his mark as an engraver, and having attracted attention at the exhibitions of 1792 and 1793 with some clever pictures of rural life, he was, in 1794, appointed painter and mezzotint engraver to the Prince of Wales. He became a frequent contributor to the exhibitions of the Royal Academy, and soon won a great reputation as a painter of animals, in which line he was much assisted by previous studies of comparative anatomy. He was elected an A.R.A. in 1807, and a full Academician in 1811. In 1817 he gained the prize offered by the Directors of the British Institution for an 'Allegory of Waterloo,' but in attempting to realize his sketch he was not so successful. In his later years he made experiments in all kinds of subjects, and continued to exhibit with the Academy into extreme old age. A very characteristic portrait, painted by himself at the age of seventy-nine, is in the National Portrait Gallery. Ward retired to Cheshunt about 1830, and died there November 23, 1859, in his ninety-first year. Works:

London.	*Nat. Gall.*	Alderney Bull, Cow, and Calf in a Meadow.
„	„	Gordale Scar, Yorkshire.
„	„	Harlech Castle.
„	„	Regent's Park in 1807. A Cattle Piece.
„	*South Kensington.*	Donkey and Pigs.
„	„	Pigs.
„	„	A Chinese Sow.
„	„	Bulls Fighting in a Landscape; St. Donatt's Castle, Glamorganshire, in the background.

Boa-constrictor seizing a Horse (the horse, a portrait of George IV.'s favourite, Apollo).
The Council of Horses. (*Manchester Gallery.*)
De Tabley Park. (*Oldham Gallery.*)
Bull-Baiting.

Among Ward's plates the best, perhaps, are:

The Centurion Cornelius; *after Rembrandt.*
Admiral Duncan; *after Hoppner.*
Daniel in the Lions' Den; *after Rubens.*
The Flight into Egypt; *after F. Bol.*
Descent from the Cross; *after Dietrich.*
Diana and her Nymphs; *after Rubens.*
The Alpine Traveller; *after Northcote.*
Louisa; *after Hoppner.*
Thoughts on Matrimony; *after the same.*
The Fruits of Early Industry and Economy; *after Morland.*
Smugglers; *after the same.*
Fisherman; *after the same.*
The Rocking-Horse; *after himself.*
Mrs. Billington; *after Reynolds.*

(Nagler makes James Ward the painter and James Ward the engraver two different people.)

WARD, JAMES. This extraordinary and very eccentric person is better known as a pugilist than as an artist, but he deserves attention in this dictionary, as he produced many landscapes and some subject pictures, mainly representing prize-fights, which were of unquestionable merit. He was the son of a butcher in the East End of London, born in 1800, and commenced life as a cabin-boy on board a collier. From very early days he was notorious for his powers of fighting, and as an expert boxer became as a young man a

Walker and Cockerell photo] [*Nottingham Gallery*

BULL, COW, AND CALF IN LANDSCAPE

By kind permission of Messrs. Macmillan and Co.

popular favourite. Before he was twenty-six he was accounted British Champion, and he continued to be accepted in that position until 1832. Meantime, he had become a publican in Liverpool, and later on in life removed to London, owning in succession various inns in the West End of London. He was a clever musician, able to perform on several instruments, and he was also known as an admirable shot, but through all his tempestuous life he retained a great love for pictures, and in addition to his own work he purchased quite a large collection of English landscapes. His most important production represented a prize-fight, and was exhibited in 1860. He had so many interests that he neglected to give proper attention to his business, and failed no less than three times. He eventually retired to an almshouse, where he died in 1884.

WARD, MARTIN THEODORE, an English animal painter, and son of William Ward, A.E., was born about the beginning of the 19th century. He was a pupil of Sir Edwin Landseer, and in the early part of his career practised in London. About 1840 he settled in Yorkshire, and became noted for his eccentricity. His works appeared at intervals between 1819 and 1858 at the Royal Academy, the British Institution, and the Society of British Artists. He died in great misery at York, February 13, 1874.

WARD, SAMUEL, an English caricaturist of the early part of the 17th century. He lived at Ipswich, and was in orders, but espousing the Puritan side, he was successively imprisoned by the Star Chamber and Archbishop Laud. His best known caricatures are 'Spayne and Rome Defeated' (1621), and 'Woe to Drunkards' (1635). He died in 1639.

WARD, WILLIAM, an eminent engraver in mezzotint, was born in London in 1766. He was the brother of James Ward, the celebrated animal painter, and father of W. J. and M. T. Ward. He served an apprenticeship to J. R. Smith, and afterwards became his assistant. He engraved many of the pictures of his brother-in-law, George Morland, and these plates are now (1889) in great request. He also engraved numerous portraits after Reynolds and others, and a few historical pictures. In 1814 he was elected an Associate of the Royal Academy, at which he had first exhibited in 1795, and was appointed mezzotint engraver to the Prince Regent and the Duke of York. He died suddenly in London, December 21, 1826. Among his plates we may name:

The Defeat of Mary Stuart at Langside; *after Westall.*
The Battle of Camperdown; *after Copley.*
Review of the Third Dragoon Guards; *after Beechey.*
David and Uriah; *after F. Bol.*
Joseph presenting his Father to Pharaoh; *after the same.*
Pilate washing his hands; *after G. Honthorst.*
Mary Magdalen reading; *after Correggio.*
The Death of Œdipus; *after Fuseli.*
The Death of the Elk; *after Rubens.*
The Livery Stable; *after James Ward.*
The Haymakers; *after the same.*
The Country Ale-House; *after the same.*
The Gamesters; *after W. Peters.*
The Birth of the Heir; *after W. Bigg.* And about twenty plates *after Morland,* of which 'The Visit to the Child at Nurse' is perhaps the best.

WARD, WILLIAM JAMES, mezzotint engraver, was the son of William Ward, and was born about 1800. He exhibited a talent for art at a very early age, and in his twelfth year obtained the silver medal of the Society of Arts for an elaborate drawing of the 'Madonna della Seggiola' of Raphael. His style was robust, and more adapted to the translation of Sir Joshua Reynolds and John Jackson than of Sir Thomas Lawrence, after each of whom he engraved. He died in 1840. Among his plates we may name:

Admiral Sir P. Durham; *after Sir F. Grant.*
Prince George of Cambridge; *after John Lucas.*
Lady Vernon Harcourt; *after J. Jackson.*
The Infant Hercules (the single figures); *after Sir J. Reynolds.*
Earl Grey, K.G.; *after Jackson.*
George Canning; *after T. Stewartson.*
Thomas Moore; *after George Mulvany.*
Garrick in the Green Room; *after Hogarth.*
John Jackson; *after Jackson.*
Marriage of St. Catherine; *after Vandyck.*
Some plates in the 'Gems of Art.'

WARE, ISAAC. It is not known where or when this celebrated architect was born, but he commenced life as a chimney-sweep's boy, and is said to have been found sketching a building in Whitehall with such accuracy and skill that Lord Burlington was persuaded to become his patron, and to send him to Italy for study. Little is known of him until in 1728 he is found as Clerk of the Works at the Tower of London, and in 1729 occupying a similar position with regard to Windsor Castle. Of his architectural work his best known perhaps is that of Chesterfield House, London, and the additions he made to Wrotham Court, and to Chicksands Priory. He was a skilful engraver, and himself engraved many plates for the architectural works he published. As a draughtsman he had very considerable skill, and drew with great accuracy in pencil. He issued several architectural works, and died in 1766.

WARIN. See VARIN.

WARING, JOHN B. As superintendent for the International Exhibition at Kensington in 1862, this clever architect was intimately concerned with artistic work, and he was the author of the three volumes issued concerning the industrial art of that Exhibition, in which were contained very many drawings from his own hand. He was a Dorsetshire man, born in 1823, and a pupil of Samuel Jackson the water-colour painter. He studied at the Royal Academy, and obtained a medal at the Society of Arts, and after spending a couple of years in Italy, he settled down as an architect, but, having no need to devote himself to his profession, he travelled considerably, making architectural drawings wherever he went. For some years he resided in Spain, France, and Italy; upon his return to England in 1857 took up the position of Superintendent to the Art Section for the Manchester Exhibition, following it by similar work at South Kensington in '62. He published many artistic works, mostly illustrated by his own hand, and he may be accepted as the person who introduced the idea of richly-illustrated catalogues for art exhibitions. He published a record of his own life in two volumes, and died at Hastings in 1875.

WARNBERGER, SIMON, landscape painter, was born at Pullach, near Munich, in 1769, and was educated at the Munich Academy. He travelled for his improvement in Austria and Italy, and was in 1824 elected a member of the Munich Academy. He died in 1847. The Berlin National Gallery contains a 'Beech Wood' by him.

WARNECK, ALEXANDER, (or WARNYK,) was

born at St. Petersburg about 1780, and instructed in the Academy of that city, and afterwards in Italy. He was a painter of genre subjects and portraits, among the latter of which were those of Count Stroganoff, President Olenin, and himself. KARL EDUARD WARNECK, probably his son, was born at Dantzic in 1803, and died there in 1858. He practised in Russia, visited Italy, and was a painter of historical subjects and *genre*.

WARNIR, JOHANN, a native of Germany, was born about the year 1620. He is chiefly known as a copyist of prints by Albrecht Dürer and other German masters. His plates are neatly executed, but have all the servility of imitation. He copied the print by Dürer, representing 'St. Jerome seated before a Crucifix,' with a city in the background, inscribing it *Jh. Warnir, Æ.* 16, 1636, and the following year he copied the 'Twelve Apostles,' after the same master, which he marked *Jh. W., Æ.* 17. He is supposed to have died very young.

WARNYK. See WARNECK.

WARREN, ALFRED WILLIAM, an English engraver, who practised in London in the 19th century. He was the son of Charles Turner Warren. He engraved 'The Beggar's Petition,' two plates of English kings and English poets respectively, and 'The New Coat,' after Wilkie, and illustrations for the following books:

Pope's 'Essay on Man.'
Smirke's 'Arabian Nights.' | Coxe's 'Social Day.'

WARREN, CHARLES TURNER, an eminent engraver, was born in London, June 4, 1767. While young his occupation was the engraving of rollers for calico printing, and in after life he was chiefly employed on small plates for book illustration, especially of the poetry and novels published by Bell, Harrison, Cadell, and others. Little is known of his life, but he was the first to succeed as an engraver on steel, for which process he received a gold medal from the Society of Arts. He engraved several of the beautiful illustrations to 'Don Quixote,' after Smirke. He died at Wandsworth, April 21, 1823. Among his other plates we may name:

Lord Castlereagh; *after Lawrence.*
Alexander Pope.
The Broken Jar; *after Wilkie.* (Coxe's 'Social Day.')
Antony and Cleopatra; *after Tresham* (*for the Boydell Gallery*).
Troilus and Cressida; *after T. Kirk* (*do.*).

WARREN, HENRY, water-colour painter, was born in London, September 24, 1794. He evinced an early taste for art, but for a while was almost equally divided between painting, sculpture, and music. He first entered the studio of Nollekens, the sculptor, where he had John Gibson and Bonomi as his companions. In 1818, however, he gave up sculpture for painting, and entered the schools of the Royal Academy. His first picture, entitled 'Love among the Roses,' appeared in 1823, but soon afterwards he adopted water-colour in preference to oil, and in 1835 joined the New Society of Painters in Water-Colours. He was elected President in 1839—a post he resigned in 1873, when he accepted the title of Honorary President; this he held until his death, which occurred in London, December 18, 1879. He was a member of the Royal Commission for the Paris Exhibition of 1855, and took a leading part in the Fine Arts section of the 1862 exhibition. He published an antiquarian work on the river Ravensbourne, in Kent, illustrated by lithographic views drawn by himself; two little volumes, entitled respectively 'Notes upon Notes' and 'Hints upon Tints,' besides many elementary essays on art. He also designed series of illustrations to 'A Winter's Tale,' to Lockhart's 'Spanish Ballads,' to Wordsworth's 'Pastoral Poems,' and to Moore's 'Paradise and the Peri.' He was an honorary member of the Société Belgique des Aquarellistes, and of the Pennsylvanian Academy of Arts.

WARTHMÜLLER, ROBERT, German painter; born, January 16, 1859, at Landsberg on the Warthe; studied at the Berlin Academy with Gussow, and also at the Munich Academy. In 1884 he returned to Berlin and worked for two years in Knille's studio, and subsequently studied in Paris under Lefebvre. He then succeeded Seiler as Professor at the Munich Academy. He was successful as a portrait painter, and among his works we may mention: 'Friedrich der Grosse an der Leiche Schwerins,' 'Eine Bange Nacht,' 'Der König Ueberall,' 'Neckerei,' 'Am Gartenzaun,' &c. He obtained a second-class medal at Munich in 1894, and he died at Berlin, June 25, 1895.

WASER, ANNA, (or WASSER,) was born at Zurich in 1679, and was the daughter of Rudolph Waser, a member of the town-council. When she was not more than twelve years of age her father placed her under Joseph Werner, of Berne, one of the best artists in Switzerland. She soon rivalled Werner himself in miniature, and her reputation spreading through Germany, there was scarcely a court in the empire from which she did not receive commissions. Her miniatures also were sought for in London and Holland. She painted pastoral subjects and flowers as well as portraits. She died in 1713.

WASSEMBERG, JAN ABEL, was born at Groeningen in 1689. He was the son of an advocate, who, after giving him the rudiments of a classical education, yielded to his bent towards art, and placed him under one JAN VAN DIEREN. With him Wassemberg remained until he was twenty-three years of age, when he went to Rotterdam, where he formed an intimacy with Adriaan van der Werff. He afterwards returned to Groeningen with the reputation of one of the most promising young artists of his time. He painted the portrait of the Prince of Orange, with that of the princess, and those of the most distinguished personages of the court. He also painted small pictures from sacred history, in the style of Van der Werff. He died in 1750. His daughter, ELIZABETHA GERTRUIDA WASSEMBERG, painted like her father, but sometimes approached pretty closely to Gerard Dou. She died in 1782. Wassemberg's son, JAN, was also a painter.

WASSER. See WASER.

WASSMANN, RUDOLF FRIEDRICH, German painter; born at Hamburg in 1805; studied at Dresden with Naecke, and also at Munich. At Rome he was closely associated with Overbeck. An example of his work in landscape, 'Aufziehendes Gewitter,' is in the Hamburg Kunsthalle; he also painted portraits, and his autobiography was published at Munich in 1896, though his death took place at Meran in 1865.

WATELET, CLAUDE HENRI, a distinguished amateur and writer on art, was born in Paris in 1718. His father was receiver-general of the finances, to which position he himself succeeded. In his youth he united the study of art with that of

belles lettres, and travelled through Germany to Italy, passing some little time at Rome. After his return to Paris he published, in 1761, his poem on the 'Art of Painting,' embellished with plates from the designs of M. Pierre, etched by himself, and finished with the graver by L. S. Lempereur. He was the principal author of the 'Dictionnaire des Arts de Peinture, Sculpture et Gravure,' published in 1792, with additions by M. Levesque. He died in 1786. Watelet may be ranked among the best amateur engravers. His plates number nearly two hundred; the following may be named:

Claude Henri Watelet; engraved in 1753; *after Cochin.*
Jean le Rond d'Alembert, of the French Academy. *Do.*
P. Joliot de Crébillon, of the French Academy. *Do.*
J. P. M. Pierre, Painter. *Do.*
Louis de Silvestre, Painter. *Do.*
The Count de Vence. *Do.*
A. B. J. Turgot. *Do.*
Venus nursing Loves; *after Rubens.*
A Corps-de-Garde of Monkeys; *after Teniers.*
A Landscape, with Figures; *after K. du Jardin.*
A large Landscape; *after J. Both.*
A pair of Views of Ruins; *after Panini.*

WATELET, Louis Etienne, a French landscape painter and lithographer, was born in Paris in 1780. He began to exhibit at the Salon in 1799, and there his works appeared for upwards of half a century. His travels extended to Belgium, the Tyrol, and Italy, and afforded many subjects for his pictures. He died in 1864. There are by him:

Fontainebleau.	*Palace.*	Henri IV. and Captain Michaud.
Neuchâtel.	*Museum.*	Landscape.
Versailles.	*Palace.*	Reception of Napoleon I. at Louisbourg. 1812.

And other works in the Museums of Amiens, Aix, Bordeaux, Montpellier, and Nîmes.

WATERLO, Anthonie, (or Waterloo,) painter and engraver, was born at Lille, in 1609 or 1610. Various dates have been given for his birth, but Mr. Bredius has discovered that his betrothal took place in Amsterdam in 1640, the painter being at the time thirty years of age. He was married a few weeks later at Zevenbergen. He seems to have divided his time mostly between Amsterdam, Leeuwarden, and Utrecht, paying an occasional visit to his native city. He had a château near Utrecht, where Jan Weenix used to visit him for the purpose of inserting figures in his landscapes. It has been usually asserted that he died at Utrecht, in the Hospital of St. Job, in 1670, but it is now known that he was still alive in 1676, and living in Leeuwarden. His landscapes are characterized by the most extreme simplicity. They represent the entrance into a forest; a broken road, with a few trunks of trees; a solitary cottage, or a water-mill; all treated with truth and sincerity. Landscapes by him are in the Amsterdam and Rotterdam Museums and the Stuttgart Gallery. But he is best known as an engraver and etcher. His plates usually represent forest subjects. According to Bartsch, they amount to one hundred and thirty-six. They are etched with spirit and facility, and retouched with the graver. He sometimes marked his plates with the initials A. W. *f.*, and sometimes with the cipher . The drawings of Waterlo are also excellent; they are generally in black chalk and Indian ink. The following are perhaps the best of his plates:

A set of six upright Landscapes, among which *The Water-mill* is the chief.
A set of six Landscapes, with subjects from Mythology (Alpheus and Arethusa; Apollo and Daphne; Mercury and Argus; Pan and Syrinx; the Parting of Venus and Adonis; and the Death of Adonis).
A set of six Landscapes, with subjects from the Old Testament, and the Angel directing Tobias.

WATERSCHOODT, Heinrich van, a Dutch painter of the 18th century. He practised in Munich, where he worked in a sort of rivalry with Beich from 1744 to 1773, and painted genre pictures, flowers, and battle-pieces. In the Augsburg Gallery there is a 'Consecration of a Village Church' by him.

WATHEN, James. This man had the nickname of "Jimmy Sketch," as he was an exceedingly expert sketcher, and, employing his leisure in journeying through his own country, the Continent, and the East, he worked indefatigably, filling hundreds of sketch-books with representations of the scenes which took his fancy. He was born at Hereford about the middle of the 18th century, and was for some years a commercial traveller. He then became a glover, and was successful in business at Hereford, and speedily able to retire. He became known to Lord Byron during one of his visits to Italy, and kept up a correspondence with that poet. He published an account of his travels in 1814, illustrated by his own sketches, and he died at Hereford in 1828.

WATHER, Philipp, painter and engraver, was born at Mühlhausen in 1798. He learnt etching and engraving from Reindel at Nuremburg, and was finally known best as a worker upon steel. His early productions, however, were chiefly views of buildings in oil and water-colour. His most popular plate was 'The Baker Girl,' after Kreul.

WATMAN, Henry, an engraver of landscapes, mentioned by Professor Christ, is said to have marked his prints with an *H* and a *W* joined into a monogram.

WATSON, Caroline, an excellent English engraver and daughter of James Watson, was born in London about the year 1760. She was instructed in the art by her father, and engraved many subject pictures and portraits, both in mezzotint and in stipple. In 1785 she received the appointment of engraver to Queen Caroline, and died in Pimlico, June 10, 1814. Among others we have the following prints by her:

Prince William of Gloucester; *after Reynolds.*
Lord Malmesbury; *after the same.*
Mrs. Stanhope; *after the same.*
Sir Joshua Reynolds; *after the same.*
Earl of Bute; *after Gainsborough.*
Ozias Humphry, Painter; *after the same.*
Two heads of Lady Hamilton; *after Romney.*
Mrs. Drummond and Children; *after Shelley.*
Mrs. Siddons, as the Grecian Daughter; *after Sherrif.*
Miss Bover; *after Hoppner.*
Benjamin West, P.R.A.; *after Gilbert Stuart.*
William Woollett; *after the same.*
Sir Robert Boyd, Governor of Gibraltar; *after the same.*
Death of Cardinal Beaufort; *after Sir J. Reynolds.*
Marriage of St. Catharine; *after Correggio.*

WATSON, George, a Scottish portrait painter, was born in 1767, at Overmains, Berwick. His first instruction was due to Alexander Nasmyth, but he worked for two years with Sir Joshua Reynolds. Settling in Edinburgh, he obtained a foremost place in the Scottish art world. From 1808 to 1812 he was president of the Associated Artists, and in 1830 he took a leading part in the fusion of the Royal Institution with the Scottish Academy, of which he became president the same year. His

works were not only exhibited in Edinburgh; from 1808 to 1828 he sent forty-five pictures to the London Royal Academy and to the British Institution. He died in Edinburgh, August 24, 1837. Works:

Edinburgh. *Nat. Gall.* Portrait of himself.
" " " A. Skirving.
" " " Benjamin West.

WATSON, JAMES, mezzotint engraver, and brother of William Watson the portrait-painter, was born in Ireland in 1740 (?). He exhibited at Spring Gardens in 1775, and died in 1790, having been for years a resident in Little Queen Street, London. He was the father of Caroline Watson. We have by him a great number of interesting plates, among which are the following:

Anne, Duchess of Cumberland; *after Reynolds.*
Elizabeth, Duchess of Buccleuch, with her daughter. *Do.*
The Duchess of Manchester, with her son, as Diana and Cupid. *Do.*
The Countess of Carlisle. *Do.*
Sir Jeffery Amherst. *Do.*
Jemima, Countess Cornwallis. *Do.*
Robert Drummond, Archbishop of York. *Do.*
Barbara, Countess of Coventry. *Do.*
Sir John Cust, Speaker of the House of Commons. *Do.*
John, Marquis of Granby. *Do.*
John Hely Hutchinson, Secretary for Ireland. *Do.*
Dr. Samuel Johnson. *Do.*
Earl and Countess Pembroke, with their Son. *Do.*
Vice-Admiral Sir George Bridges Rodney. *Do.*
Lady Scarsdale, with her Son. *Do.*
Isabella, Countess of Sefton. *Do.*
Frances, Marchioness of Tavistock. *Do.*
Miss Price. *Do.*
Henry Woodward, Comedian. *Do.*
Mrs. Abington, as Thalia. *Do.*
Paul Pontius, Engraver; *after Van Dyck.*
Doctor Busby; *after Riley.*
Charles, Duke of Richmond; *after Romney.*
The Duchess of Leinster; *after the same.*
John, Duke of Argyll; *after Gainsborough.*
Miss Lascelles, with a Greyhound; *after Cotes.*
A Madonna; *after Reynolds.*
The Children in the Wood; *after the same.*
Rubens and his Family; *after J. Jordaens.*
'Lucinda'; *after Falconet.*

WATSON, JOHN, a Scotch portrait painter, born in 1685. He was taught in the Trustees' Academy, Edinburgh, and in 1715 emigrated to America. Settling in New Jersey, he acquired an independence by the practice of his art. He died in America, August 22, 1768.

WATSON, JOHN DAWSON, was born in 1832 at Sedbergh, Yorkshire. His talent was soon apparent, and he left home in 1847 to study at the Manchester School of Art, passing to the Royal Academy Schools in London four years later. His first exhibited work was 'The Wounded Cavalier,' at the Manchester Royal Institution in 1851. His work attracted the favourable notice of George Routledge, the publisher, and he designed for him a well-known series of illustrations for an edition of 'The Pilgrim's Progress.' He settled in London in 1860, was elected an Associate of the Society of Painters in Water-Colour in 1864, and became a full member in 1869. His 'Poisoned Cup' gained a medal at the Vienna Exhibition of 1873. He exhibited many pictures in oil at the Royal Academy, mostly figure subjects and domestic genre, and also many water-colours at the Old Society. Between 1859 and 1892 he exhibited 372 works at London Exhibitions, and several of them have been engraved. Among his best oils may be mentioned: 'The Parting,' 'The Old Clock,' 'Woman's Work'; and of the water-colours: 'A Gentleman of the Road,' 'The Cottage Door,' 'The Clandestine Marriage,' and 'The Duet.' He was a good colourist and draughtsman. He did many illustrations for books and periodical literature, *e.g.* 'Robinson Crusoe,' 'The Arabian Nights,' and in this department his facility of invention and capable draughtsmanship won him a high place (see Gleeson White's 'English Illustration in the Sixties'). In 1877 a representative collection of his works was exhibited at Manchester. He died at Conway in 1892. J. H. W. L.

WATSON, MUSGRAVE L., a Cumberlandshire man, born near Carlisle in 1804. His early interests were in carving and in *repoussé* work, but at his parents' desire he became a solicitor, employing, however, all his spare time in sketching. On the death of his father he was able to relinquish the profession of the law, for which he had no sympathy, and came up to London, and studied at the schools of the Royal Academy. Flaxman advised him to go abroad, and he spent some years in Italy, producing while there some water-colour drawings of unusually high merit. On his return to England he entered Chantrey's studio, and then after a while set up for himself as a sculptor. His work in that branch of art does not come within the scope of this volume, but reference must be made to his admirable illustrations for Roger's poem called 'Human Life,' to his bold and powerful cartoons in charcoal, and to the many water-colours which he exhibited at the Royal Academy. He died in London in 1847, and was buried at Highgate.

WATSON, THOMAS, mezzotint engraver, was born in London in 1743, and apprenticed to an engraver on plate. He worked at first in the dot manner, but afterwards became very successful in mezzotint. For a time he kept a printshop in Bond Street, in partnership with W. Dickenson. He exhibited at Spring Gardens in 1775, and died at Bristol in 1781. Of his numerous prints, the following are among the most esteemed:

The Windsor Beauties; a series of six, *after Kneller.*
Lord Apsley and his Brother; *after N. Dance.*
Frances, Countess of Jersey; *after Gardner.*
Alderman Sawbridge, in the character of a Roman senator; *after West.*
Henry Frederick, Duke of Cumberland; *after Reynolds.*
Lady Bamfylde. *Do.*
Lady Melbourne. *Do.*
James Hay, Earl of Errol. *Do.*
Lady Broughton. *Do.*
Dr. Newton, Bishop of Bristol. *Do.*
Warren Hastings. *Do.*
Mrs. Sheridan, as St. Cecilia. *Do.*
Georgina, Countess Spencer. *Do.*
Lady Townshend, and her two Sisters. *Do.*
Mrs. Crewe. *Do.*
Jupiter and Mercury, with Philemon and Baucis; *after Rembrandt.*
The Virgin and Child, with St. John; *after Correggio.*
The Death of Mark Antony; *after N. Dance.*

WATSON, WILLIAM, a portrait painter, practised in Dublin in the last quarter of the 18th century. He was better known as a flute-player, however, than as an artist. His wife painted flowers and fruit, and in 1771 exhibited once with the Free Society.

WATSON, W. SMELLIE, a Scottish portrait painter, was born in Edinburgh in 1796. He was a pupil of his father, the first President of the Scottish Academy, and also studied in the Trustees' Academy. Coming to London in 1815, he worked for five years in the schools of the Royal Aca-

L'Embarquement pour Cythère
From the painting by Watteau in the Old Palace, Berlin.

[*Collection La Caze, The Louvre*

LE GRAND GILLES

demy, and for one year with David Wilkie. He settled in Edinburgh, where he obtained a good practice as a portrait painter, and was one of the original members of the Royal Scottish Academy. His fancy portraits, such as 'The Ornithologist,' 'A Conchologist,' and 'The Student'—the latter in the Scottish National Gallery—obtained him a very considerable reputation. He died on the 6th November, 1874. An enthusiastic naturalist, he bequeathed his collection of birds to the Edinburgh University.

WATT, James Henry, engraver, was born in London in 1799. He was a pupil of Charles Heath, but showed much originality, and won distinction as a line-engraver, in a style of his own. He always worked on copper, which he managed with great sympathy and power. He died in London in June 1867. Works:

Procession of the Dunmow Flitch; *after Stothard.*
Christ blessing little Children; *after Eastlake.*
The Highland Drover's Departure; *after Landseer.*

WATTEAU, François Louis Joseph, painter, was born at Valenciennes, 18th of August, 1758. He was the son of Louis Joseph Watteau, and the pupil of his father and of Durameau, at Lille. He also studied in Paris, at the École des Beaux Arts. In 1785 he returned to Lille, as assistant to his father at the Academy. In 1798 he became Director of the Academy, and it is to him that Lille owes the first foundation to her fine museum. He died there on the 1st of December, 1813. He was also an excellent draughtsman. The Museums of Lille and Valenciennes have examples of his work. He painted battle scenes and grotesques. He also entered into the manner of his kinsman—the great Watteau—and did some charming 'Conversations.' One of these is a very beautiful composition; it is called 'A Minuet under the Oak.' It was painted in 1802, and is at Valenciennes. E. S.

WATTEAU, Jean Antoine, son of a plumber, was born at Valenciennes on the 10th of October, 1684. Delicacy of constitution interfered much with his early education. He spent much of his time in the open air drawing grotesques, although his father, recognizing the merit of these boyish attempts, allowed him to take lessons in draughtsmanship. Valenciennes was an art city, with its branch of the Guild of St. Luke. The master, M. J. A. Gérin, was a friend of M. Watteau, who, directly he saw Antoine's work, took him as a pupil-apprentice, and set him to draw in the churches and picture galleries. Genre subjects took the young lad's fancy, especially the Italian comedians, and the latter remained a favourite study throughout his whole career. In 1700 he finished his first considerable composition—he called it 'La Vraie Gaieté'—it represents peasants dancing at a tavern door. Want of sympathy at home, and lack of means, led him, in 1702, to leave home, and tramp all the way to Paris. Friendless and penniless, the lad nearly starved to death. One day wandering, by chance, by the river side, his eye caught sight of a sign-board: "Louis Metayer, Decorateur-Peintre." He entered the shop and asked for a job, and, being accepted, he was employed chiefly in painting figures of St. Nicholas. His pay for such work was three livres weekly and his daily soup. Weary and disgusted, he soon left this uncongenial situation, and, being introduced by a chance acquaintance—a young Dutch student, called Spoede—to M. C. Gillot, he entered his studio in 1703. Gillot was a fashionable painter of decorative panels and arabesques, and from him Watteau learned a good deal. He was accustomed, too, to spend much of his spare time in the streets and suburbs of the city, with his pencil and his book in hand, sketching anything which struck his fancy. Gillot was working at the Grand Opera, and there the youth was thrown much into the society of actors and actresses. One pretty girl fascinated him, and La Montague's sweet face peeped out of all his master's decorative borders. He studied much under his master's direction in the great picture galleries, and there he fell under the spell of Rubens, Titian, Veronese, and Tintoretto. At the end of five years he left his master, but, when any one asked him why, Count de Caylus, his friend, says—"he frowned and refused to answer." He became the assistant of M. C. Audran—Keeper of the Luxembourg—one of the first decorative artists of the day; and now came his opportunity for forming his style and making his mark. He had the run of the Luxembourg gardens, and was a daily spectator of the gay scenes enacted on the lawns and beneath the trees. Hence sprang the first inspiration of his delicious 'Conversations.' In 1709 Watteau entered as a pupil at the Academy, but he only secured the second prize of his year. M. Audran treated him well, but when, a few months later, the young man put a small military picture, entitled 'Le Départ,' before him, he dissembled the admiration he could not help feeling, and tried to dissuade his assistant from further attempts at creative art. Watteau, however, understood his motives, and, in order to regain his liberty, announced his intention to visit his parents. Funds for the journey were obtained by the sale of the picture to M. Sirois, a well-known dealer, who gave him an order for a pendant. Both these pictures were engraved by Cochin. Watteau's restless nature did not allow him to stay long at Valenciennes. He returned to Paris, and had the good fortune to attract the attention of M. de Crozat, the famous collector. M. de Crozat gave him several commissions, and made him free of his house and his splendid gallery of Italian and Flemish pictures. M. de Crozat's house was the rendezvous of artists, and Watteau was thus thrown into contact with many well-known men—painters and connoisseurs. Whilst copying the Correggios, Giorgiones, Titians, and other masterpieces in M. de Crozat's gallery, and sharing in his patron's hospitable entertainments, both in Paris and at Montmorency, Watteau's style developed quickly. M. de Julienne, a noted collector and a patron of artists, also made friends with Watteau—a friendship which lasted to the end—and assisted him in every way. He worked hard and with good success. Among works of this period may be placed 'Les Charmes de la Vie,' in the Wallace Collection, and a series of 'Les Noces,' one of which is in the Soane Museum, and a whole suite of 'Conversations,' and 'Fêtes Galantes.' His health, never very robust, began to fail; and he had yearnings to visit Italy and her art treasures, but his funds were insufficient. M. Gersaint—M. Sirois' son-in-law—famous for his invaluable 'Catalogue Raisonné,' persuaded him to apply for a *Pension du Roi.* This he did, and he also hung up the two small pictures already mentioned in one of the corridors of the Academy, where the Academicians could not help seeing

them. One of their number, De la Fosse, sent for Watteau, and reproaching him for distrust of his powers, declared that the Academy would always honour such talent as his. Watteau was astonished and delighted. He abandoned his journey, and was shortly after received at the Academy under the title of "Peintre des Fêtes Galantes." This event took place on the 28th of August, 1717. By a very unusual act of grace, the subject of his reception picture was left to his own choice. This was forthcoming under the designation of 'L'Embarquement pour l'Île de Cythère.' This *chef-d'œuvre* made a great sensation; it was nothing less than the creation of a new world of beauty and love. Success made no change in his habits. He still studied hard, and failed to appreciate his own works. He constantly erased and repainted, and it was only by decisive measures that those who bought his pictures could get them out of his hands. In 1719 he paid a visit to England, partly to consult Dr. Mead, for whom he painted 'Les Comédiens Italiens' and 'L'Amour Paisible.' He returned to Paris the next year, as the climate of London did not agree with him. In 1721 he painted a sign for the picture shop of his friend Gersaint, which had a great success. After living for some time in Gersaint's house, and finding the weakness of his chest increase, the painter made efforts to discover a country retreat, where he could breathe a purer air. With the help of his friend, L'Abbé Haranger, he obtained the loan of a house at Nogent-sur-Marne, near Paris, and there he died soon after his installation, on the 18th of July, 1721. He left a large number of sketches, which, together with the proceeds of the sale of several pictures, were sent by his friends—Gersaint, Haranger, de Julienne, and Hénin—to his parents at Valenciennes. M. de Julienne caused the greater part of his works to be collected, and engraved in a colossal *Recueil*, published in 1734, under the title of 'L'Œuvre d'Antoine Watteau, Peintre du Roy,' &c. Watteau was the most brilliant and most original draughtsman of the eighteenth century—his piquancy of pencilling has never been surpassed. His compositions in oil are remarkable for illumination and delicious blending of colours. Like many painters, Watteau was no mean adept in the art of engraving. He, Oudry, and Fragonard, occupy the highest rank as painter-etchers of their century. His plates are marked "W. C.," "W. et C." (Watteau and Caylus), and "W. de J." (Watteau and de Julienne), and "W." or "V." simply. Unhappily, he rarely signed his oil pictures. The following is a list of Watteau's pictures in the principal public Galleries:

Amsterdam.	*Museum.*	The Italian Comedians.
Angers.	*Museum*	A Country Pic-nic.
Berlin.	*Altes Schloss.*	The Embarkment for Cythera. 1717. (*Chief masterpiece.*)
,,	,,	Gersaint's Shop-sign (*in two parts*). 1719.
,,	*Nat. Museum.*	The Italian Comedians.
,,	,,	La Collation.
,,	,,	Dance near a Garden Pavilion.
Besançon.	*Museum.*	A Minuet.
,,	,,	The Game of Four Corners.
Bordeaux.	*Museum.*	Pic-nic in a Garden.
,,	,,	A Country Fête.
Brunswick.	*Grand Ducal Museum.*	A Guitarist.
,,	,,	A Music Party.
Brussels.	*Palais d'Aremberg.*	Village Bridal.
,,	,,	A Country Fête.
Cambridge.	*Fitzwilliam Museum.*	Two Conversations.
Cassel.	*Museum.*	Garden Pleasures.
,,	,,	A Conversation.
Chantilly.	*Musée de Condé.*	The Serenader.
,,	,,	Love disarmed.
,,	,,	A Country Fête.
,,	,,	L'Aimante Inquiète.
,,	,,	Country Pleasures.
Dresden.	*Royal Gallery.*	Lovers—with a Venus Statue. (*A masterpiece.*)
,,	,,	A Pic-nic in the open.
,,	*Brühl Collection.*	The Holy Family.
,,	,,	An Embarrassing Proposal.
,,	,,	The Doctor.
Edinburgh.	*Nat. Gallery.*	A Venetian Fête.
,,	,,	The Bird nester.
Florence.	*Uffizi Gallery.*	Pic-nic in a Garden.
Fontainebleau.	*Gallery of Pictures.*	Tiger Hunt.
,,	,,	Innocent Pleasures.
,,	,,	The Music Lesson.
Glasgow.	*Gallery.*	The Encampment.
,,	,,	Breaking up the Camp.
London.	*Wallace Collection.*	Country Pleasures.
,,	,,	Les Champs Elysées.
,,	,,	Return from Hunting. 1719.
,,	,,	The Music Party.
,,	,,	The Music Lesson.
,,	,,	The Italian Comedians.
,,	,,	The Fountain.
,,	,,	The Toilette.
,,	,,	Gilles and his Family.
,,	*Soane Museum.*	The Village Bridal.
,,	*Dulwich Gallery.*	Ball in a Colonnade.
,,	,,	Pic-nic in a Wood.
Madrid.	*Prado Museum.*	The Village Bridal. 1714.
,,	,,	Garden of Saint Cloud. 1714.
Munich.	*Pinakothek.*	Two Conversations.
,,	*King's Gallery.*	Pic-nic in a Park.
Nanterre.	*Museum.*	A Feast of Bacchus.
Nantes.	*Museum.*	The Italian Comedians.
,,	,,	Soldiers on the March.
,,	,,	The French Comedians.
Orleans.	,,	The Monkey Sculptor } *a pair.*
,,	,,	The Monkey Painter }
Paris.	*Louvre.*	Embarkation for Cythera. 1717. (*Reception picture at the Académie.*)
,,	*Louvre (La Caze).*	Gilles. ('*Le Grand Gilles.*')
,,	,,	'L'Indifferent.'
,,	,,	La Finette.
,,	,,	Figures in a Park.
,,	,,	The Judgment of Paris.
,,	,,	'Le Faux Pas.'
,,	,,	Autumn.
,,	,,	Jupiter and Antiope.
Petersburg.	*Hermitage.*	The Minuet.
,,	,,	Savoyard, with a marmot.
,,	,,	The Guitar Player.
,,	,,	The Fatigues of War. 1719.
,,	,,	The Pleasures of War. 1719.
Potsdam.	*Neues Palais.*	L'Amour Paisible. 1719.
,,	,,	The Music Lesson.
,,	,,	The Dance—'Iris.'
,,	,,	The Shepherds.
,,	,,	The Dance near a Pavilion.
,,	,,	The French Comedians.
,,	*Sans-Souci.*	The Village Bridal. 1715.
,,	,,	The Concert.
,,	,,	Italian Pic-nic.
,,	,,	The Lute Player.
Prague.	*Patriotic Society's Coll.*	The Masquerade.
Rouen.	*Museum.*	A Guitarist.
Schwerin.	*Grand Ducal Gallery.*	Girl with a Parasol.
Stockholm.	*National Museum.*	The Holy Virgin.

[*National Museum, Stockholm*

STUDIES OF A NEGRO'S HEAD

Troyes.	*Museum.*	A Country Scene.
Valenciennes.	*Museum.*	A Conversation.
,,	,,	Portrait of M. Pater.
Vienna.	*Belvedere.*	A Guitarist.
,,	*Albertina.*	The Pilgrims.
,,	,,	Portrait of T'Sao.
,,	,,	La Coquette.

Watteau etched the following plates:

The Italian Comedians (two).
"Qu'ay je fait assassins maudits."
Venus wounded by love.
Badinage de Garçons.
A set of 'Habits à la Môde.'
A set of French Comic Figures.

Drawings, studies, &c., abound in Paris, London (British Museum), Berlin, and other public and private collections, done either in sanguine, or in three crayons. E. S.

WATTEAU, Louis Joseph, painter, was born at Valenciennes, April 10, 1731. In 1755 he settled at Lille, where he became a professor at the Academy. In this capacity he attempted to introduce the study from the nude model, and lost his appointment, but was afterwards reinstated. In 1795 he was employed to make inventories of works of art abandoned by the *émigrés* or in convents. He died at Lille, August 18, 1798. The Museums of Valenciennes and Lille possess a number of his pictures, which have mostly to do with the operations of war. He also painted landscapes and a few altar-pieces. E. S.

WATTIER, Charles Emile, painter and lithographer, was born in Paris, November 17, 1800. He was a pupil of Gros, and exhibited at the Salon from 1831 to 1868. His pictures were mostly *genre* and history of the less heroic kind. A water-colour by him is in the Museum at Bagnères-de-Bigorre. He died in the Hôpital de la Charité, in Paris, November 22, 1868.

WATTIER, Edouard, a French painter and lithographer, was born at Lille in 1793, and studied under Baron Gros. Some of the lithographs in the Galerie de la Duchesse de Berry and in the Galerie du Palais Royal were executed by him.

WATTS, George Frederick (1817 – 1904), painter and sculptor, was born in London, February 23, 1817. His was a Herefordshire family of Welsh extraction; his grandfather and father both had dwelt and worked in Hereford. His father, George Watts, was a man of education and high intelligence, but, unpractical in the ways of the world, he was reduced to straitened circumstances on his arrival in the metropolis. His son from his earliest year suffered from ill-health, and, owing to the frequency and violence of headache, he was precluded from ordinary schooling. His mind, nevertheless, was so acute, his memory so extraordinarily retentive, that nothing that he saw, nothing that he read in the intervals of his attacks, escaped him, while his natural taste and earnestness of purpose led him to a system of self-education which could scarcely have been bettered. His early sketches, drawings, and water-colours (of the last-mentioned he produced but few, and those only at the beginning of his career) reveal not only precocity, but a natural instinct for form and anatomy, as well as for colour and imagination, which others, when they acquire them at all, usually obtain only by dint of long study and application. This predisposition inclined the father to encourage his son to adopt art as a profession, and in the year 1835 Watts entered the schools of the Royal Academy nominally in order to learn to draw. But at that time little instruction, properly so called, was to be obtained in the schools, and Watts left them after a few weeks and frequented the studio of William Behnes the sculptor. Here he occupied his time mainly in examining the plaster-casts of the Elgin marbles and in conversation with Behnes' brother. This man entertained the deepest veneration for Greek art, and taught Watts to appreciate the beauties and the force of the Phidian School, and sowed in him the seed that blossomed throughout his life. From him he derived encouragement in the principles that dominated him thenceforward, his view of "the higher claims of art," and the passion for nobility of style. Watts had already been applying himself to oil-painting. He was but sixteen when a miniature painter told him, as his first and only lesson in painting, the names of the colours necessary for the copying of a female head by Sir Peter Lely; the result of this first attempt was admirable, and from that time he made rapid progress. He painted portraits, including his own in 1834, of W. J. Weale (1835) and his father (1836) — the last-named showing qualities in flesh-painting of remarkable merit—and in 1837 he exhibited for the first time in the Royal Academy. His contributions consisted of two portraits of young ladies, and 'A Wounded Heron,' revealing unexpected mastery of the brush, reticence in handling, and an intuitive sense of colour, besides an intelligent attention to detail that seemed to herald the coming of the Pre-Raphaelite Brotherhood. Watts continued to paint small subject pictures and portraits, and in 1840 produced the likeness of Mrs. Constantine Ionides, which attracted considerable attention when it was exhibited at the Royal Academy two years later. This was the second work he had painted for Mr. Ionides, who became his earliest patron, and remained to the end one of his staunch friends and chief admirers. His admiration was shared by other members of the family, of whom, from first to last, Watts painted or drew no fewer than five generations.

In the year 1841 Watts made his first appearance at the British Institute with a large work, 'Vertumnus and Pomona,' and in the same year was engaged on a portrait group of the children of the first Earl of Gainsborough, and upon two pictures, 'How should I your True Love know?' and 'Blondel.' By this time his manner was marked; fine drawing, and a grave and even elevated sense of style dignified all he touched, and there was an air of nobility that inspired his more imaginative designs. One of these was the picture, now at the Briary, Freshwater, 'Guiderius, Arviragus, and Belarius,' which was exhibited at the British Institution in 1842. A water-colour of it is also in existence.

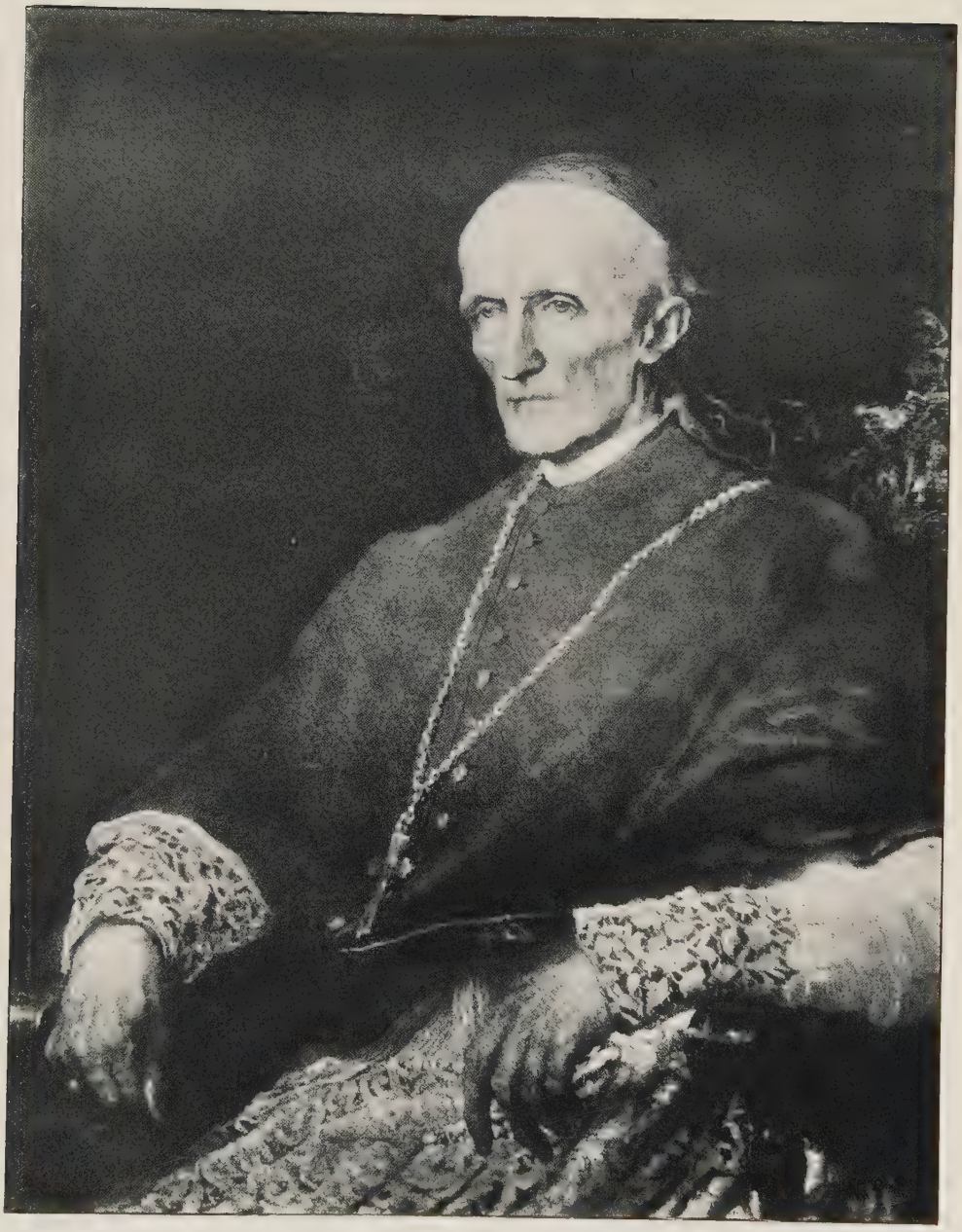
At this time the decoration of the new Palace of Westminster was being considered, and the Royal Commissioners invited artists to submit cartoons for which numerous prizes were offered. One of the three first prizes was gained by Watts with a large composition of 'Caractacus led in Triumph through the Streets of Rome,' a fine design in which the figures were treated in the heroic manner. With the £300 thus gained the artist decided to leave for Italy, and soon after arriving in Florence he presented his letter of introduction to Lord Holland, British Minister to the Court of

Florence. He was invited to take up his residence with the Minister, and there at the Casa Ferroni, or at his country house, the Villa Careggi, Watts lived during the next four years. In the same year he painted the portrait of Mary Augusta, Lady Holland (exhibited in the Royal Academy in 1848 and now belonging to the King), and at once began a series of portraits of the leading men and ladies of Europe who passed through Florence and visited his host. He also made his first attempt at fresco-painting, or, more truly expressed, at painting in tempera on the plaster wall, and his great wall-picture of the 'Drowning of the Doctor' is still to be seen on the walls of the Careggi villa. During this period he copied no old masters, but he studied them closely, with the result that the example of the Venetians, more particularly of Titian, influenced his work to the end. This influence may be seen in the great picture of 'Honoria' in the National Gallery of British Art, now called 'A Story from Boccaccio'—29 feet 5 inches wide, and 11 feet 10 inches high—evincing power and breadth, elaborate in composition, but extremely simple in treatment and harmony of colour. This work was painted on the artist's return to London in 1847, whither he had come consequent on his engaging in the third Westminster competition. He was again a winner, obtaining a first prize of £500 with his picture of 'King Alfred inciting the Saxons to meet and resist the Danes at Sea.' (The commission ultimately awarded to him was a wall-painting, 'St. George overcomes the Dragon,' a work begun in 1848 and completed in 1853, which has since perished and has been removed.) This picture was purchased for the Houses of Parliament; it is in somewhat poor condition, owing to neglect, and is still hanging in the Palace of Westminster. At Florence Watts had made the acquaintance of Caroline, Lady Duff Gordon; he painted her portrait in 1847, and since that time he executed the portraits of four generations of her family.

In 1848 Watts made his return felt in several quarters. The excellence of his portrait of 'M. Guizot' was widely recognized, and he was already proclaimed "one of the greatest artists of the age;" and he completed also the portrait of the 'Marchioness of Waterford,' and exhibited at the British Institution two of his finest pictures of that period, 'Paolo and Francesca' and 'Fata Morgana'—the smaller and more beautiful picture which he retouched more than forty years later and presented to the town of Leicester. He more than maintained the standard the following year with 'Life's Illusions,' which, of all the works of the first half of his career is perhaps in respect of colour, the finest example, at once rich, tender, and subtle, with something of Etty and something, too, of Titian and Turner, and yet wholly Watts. The picture is furthermore important for the first glimpse it affords of the painter's desire to appeal to the heart and conscience of the spectator, as well as to his eye and taste. The likeness executed in the same year of 'Miss Virginia Pattle' (afterwards Lady Somers) heralds his friendship contracted with the family, of whom three daughters respectively became Mrs. Thoby Prinsep, Lady Somers, and Lady Dalrymple. The return from Florence did not break off the friendship with the Hollands, for alike in Paris in 1856, and on their reappearance in London they maintained the closest and kindliest relations with the artist, who lived near by; but the friendship with Mr. and Mrs. Thoby Prinsep had ripened rapidly, and Watts had taken up his residence with them at Little Holland House, Kensington, and remained under their roof for some thirty years. During that time he painted nearly all the members of the family, certain of which portraits—such as that of 'Miss May Prinsep'—are masterpieces of extraordinary merit.

From this point it is scarcely necessary, nor is it possible, to trace the artist's career step by step, but the leading points must be noticed. In 1852 he had exhibited at the Royal Academy a portrait of Lord John Russell, then Premier, which made a deep impression, and in the autumn of 1856 he obtained permission to accompany [Sir] Charles Thomas Newton, of the British Museum, and afterwards Vice-Consul at Mitylene, on his expedition for the exploration of Halicarnassus. Watts took with him his young friend, Valentine C. Prinsep (afterwards R.A.), and they entered with enthusiasm into the task. Lord Stratford de Redcliffe was at that time British Ambassador at Constantinople, and thither Watts journeyed during the inevitable delays caused by the Turkish Government, and at the Embassy painted his portrait, which was completed in 1855, and is now in the National Gallery of British Art. The year 1856 was noteworthy for the production of several of his best portraits—'Lord Lyons,' also painted at Constantinople, 'Tennyson,' 'Princess Lieven,' 'Prince Jerome Bonaparte,' and two of himself. Watts now enjoyed the position of one of the leading and most fashionable portrait painters of the day; but though his brush was in great demand, at his own prices, he had greater pleasure in painting the great men of his time in order that he might realize his patriotic intention, conceived about this period, of recording the features of the leaders of thought and action of Great Britain and offering the pictures for the acceptance of the nation. The first of them he gave in 1883, but he carried out his intention in its entirety in 1895 and the following years, and at his death he had presented the following pictures to the National Portrait Gallery:—The 8th Duke of Argyll (painted in 1860), Matthew Arnold (1880), Robert Browning (1875), Thomas Carlyle (1877), Sir Andrew Clark (1894), the Earl of Dufferin, W. E. Gladstone (1865), Sir John Peter Grant, Sir Charles Hallé, Lord Lawrence, Sir W. E. H. Lecky (1878), Lord Leighton (1881), Lord Lyndhurst (1862), Lord Lyons (1856), Lord Lytton (1884), Dr. Martineau (1874), Cardinal Manning (1882), Max Müller (1894), John Stuart Mill (1874), William Morris (1880), Sir Anthony Panizzi, Dante Gabriel Rossetti (1865), Lord John Russell (1852), the 3rd Marquess of Salisbury (1884), the 7th Earl of Shaftesbury, Lord Sherbrooke (Robert Lowe), Lord Stratford de Redcliffe (1855), Sir Henry Taylor (1852), Lord Tennyson, Sir Henry Layard, and Thomas Wright—the two last-named chalk drawings of the kind of which he made many scores, excellent as portraits and productive to the artist of fame and profit. He also made many small pencil drawings of unsurpassable exquisiteness in touch and beauty. But distinguished as are his portraits of men, aiming at rendering primarily the character and thought of the sitters, his best female portraits excel them in pictorial completeness, quiet opulence of colour, and

G. F. WATTS, O.M.



Hollyer photo] [*National Portrait Gallery*

PORTRAIT OF CARDINAL MANNING

splendour of arrangement. The first of this series is that of 'Mrs. Nassau Senior,' exhibited at the Royal Academy in 1858, when Watts, from a sudden accession of modesty, allied possibly to other motives, assumed on this occasion the name of "F. W. George." With this picture may be named those of 'Miss Alice Prinsep,' 'Mrs. Percy Wyndham' (1877), and 'Mrs. Frederick Myers' (1878). With equal ease he painted portrait groups, but at first paid less attention to pictural effect of composition; later on he imported a more complete sense of arrangement and produced a number of pictures of charm and richness.

In the year 1858 Watts had reverted to his passion for introducing fresco-painting extensively into England, not only for its decorative but for its educational and didactic value. His desire to paint the great hall at Euston Station was happily declined by the directors, although the painter could point to the success which he had achieved for the benchers of Lincoln's Inn. For them he had painted a great fresco in their hall, representing 'Justice: a Hemicycle of Lawgivers,' completed in 1859, and the work, measuring 40 feet by 45, and containing thirty figures, is still in fair condition. It contains the likenesses of many of his friends. Frescoes were also painted at Bowood for Lord Lansdowne ('Coriolanus' and 'Achilles, Briseis, and Thetis'), and at the Church of St. James the Less ('Christ in Glory'), near Vauxhall Bridge, London; and several of his pictures, such as the 'Story from Boccaccio,' 'Echo,' and 'King Alfred,' were laid out on fresco plan. While engaged on 'Justice' Watts began the portrait of Mr. Gladstone, which was only completed in 1865—the first of the series of four British Prime Ministers whom he painted.

In 1862 'Tennyson' was completed; the beautiful group of 'Lady Margaret Beaumont and Daughter' showed a departure from the treatment of the old masters, and presented something fresher and more personal. 'Sir Galahad' in armour, a noble figure, spiritual in attitude and expression, commanded universal approval; and 'Bianca,' retouched the following year, was held to touch the artist's high-water mark of technical achievement. Two years later 'Noonday Rest' (or 'The Dray Horses') was begun, and 'Time and Oblivion' (both now in the National Gallery of British Art) was exhibited at the Royal Academy. This was the forerunner of all the more didactic pictures which, presented by the artist to the nation, are intended to inspire thought of a philosophical kind on life. Most of them are in the same Gallery. His exhibited works at this time gave no real indication of his industry: in 1865 only 'Esau,' '[Sir] W. Bowman,' and a 'Design for a larger Picture,' appeared at the Royal Academy, but he also completed two portraits of Tennyson, two of Gladstone, and portraits of Swinburne, Rossetti, H. W. Phillips, the Marquess of Clanricarde, and the Earl of Carlyle, besides beginning 'Fata Morgana' (after Bojardo's 'Orlando Innamorata') and 'Apple-blossom.' 'Thetis,' 'Daphne,' and 'Psyche' followed, and proved themselves among the most beautiful studies of the nude produced by the British School. The artist's position was now so commanding that the Royal Academy, for the membership of which Watts had always declined to "put down his name" in accordance with the requirements of candidature at that time, waived its rule and elected him without his knowledge, promising to advance him forthwith to full membership at the next vacancy. The undertaking was duly carried out, and Watts, Associate in the early part of 1867, became full Academician in December of the same year. To the exhibition he had contributed the portraits of 'Dean Stanley,' 'Miss May Prinsep,' 'Laura' (the Hon. Mrs. Seymour Egerton), and 'A Lamplight Study: Herr Joachim' playing the violin.

In 1868, the year in which he first met Miss Fraser-Tytler—the young lady who eighteen years later was to become his wife—Watts made two important departures: he exhibited at the Academy both landscape and sculpture. 'Landscape: Evening,' was the first, and this was followed in later years by 'The Island of Cos,' the spacious canvas 'The Return of the Dove,' 'And all the Air a Solemn Stillness holds,' as well as 'By the Sea,' 'Ararat,' &c., and studies of Naples, Mentone, Malta, the Nile, Scotland, and of the neighbourhood of his country house near Guildford, 'Limnerslease.' In some of these there is seen sometimes the influence of Turner, sometimes of Titian—the master whom of all others Watts most admired — but in general the rendering is entirely personal, firm in handling, subtle in colour, and rich in quality.

The sculpture exhibited was the marble bust of 'Clytie,' conceived in the spirit of Michelangelo but chastened by Greek taste, a work so noble that it is to be counted as one of the masterpieces of British sculpture. Watts had previously wrought a 'Head of Medusa' in alabaster, fine in character; but 'Clytie' immeasurably surpassed it. These were followed by the colossal equestrian group of 'Hugh Lupus' for the Duke of Westminster, now erected at Eaton Hall, Cheshire, a recumbent figure of 'Lord Lothian' in Bickling Church, another of 'Bishop Lonsdale' in Lichfield Cathedral, in marble (1870)—a superb work, original in treatment and of great power—and the colossal equestrian group called 'Physical Energy,' adopted as the fittest memorial of Cecil Rhodes, for erection on his grave in the Matoppo Hills. A copy of the 'Clytie' in bronze (to which material, however, it is not quite so well suited) graces the middle of the Watts room at the National Gallery of British Art. As a sculptor Watts takes his place with Alfred Stevens and Leighton, at the head of modern British plastic art, and it is to be observed that in his more monumental canvases Watts thought not so much as a painter—in mass, outline, pattern, and colour—but as a sculptor, in planes and form: indeed, 'Time and Oblivion,' the first of what he called his "didactic" series of pictures, was exhibited as 'A Design for Sculpture.' In these sculptural works there were sometimes slight exaggerations of pose or action, but always with the effect of increasing the impressiveness of the work, and enhancing the sense of style and emphasizing the intention. Nobility is the characteristic of them all.

'Orpheus and Eurydice,' one of several versions of a subject which produced what is, perhaps, Watts' finest composition on canvas, was first shown in 1869, and in the same year his most popular design, 'Love and Death,' was begun. This picture, although shown in 1871, was not completed until 1875. It may here be remarked that, owing to the artist's practice of spending years over many of his canvases, exhibiting them, and then years afterwards—occasionally as many

as thirty—taking them up again and completing them, it is practically impossible to fix the date of them. Moreover, as it was his habit to start afresh upon a new canvas a subject already begun and then returning to the original and finishing it, there are often replicas, or rather variants (in more than one case as many as six), which cannot always easily be identified.

Watts' love of classic subjects was founded on his fundamental love of Greek art, which remained for him to the end the highest school in the rendering of form, and on this to a great extent he sought to engraft the colour of the Venetian School. Yet all the while he bore modern needs in mind, and in his case no one can pretend that the "classic" is "cold" or without vitality. His rendering of classic myths is full of beauty and living interest even when it does not maintain his highest level. 'Endymion' was three times repeated; the first the finest, and the third far more satisfactory than the second. One of the artist's undoubted masterpieces, for elegance and distinction, is 'The Three Goddesses,' and striking in various ways are 'Ariadne' (several versions), 'Arcadia,' 'Arion,' 'Aristides and the Shepherd,' 'Olympus on Ida,' 'A Greek Idyll,' 'Prometheus,' 'The Childhood of Jupiter,' 'Ganymede,' 'The Judgment of Paris,' and 'The Genius of Greek Poetry.' Sometimes the titles and figures are employed by the artist to convey not so much definite illustration or suggestion as types of humanity, as in the four characteristic canvases: 'The Wife of Plutus,' 'The Wife of Pygmalion,' 'A Roman Lady,' and 'In the Time of Giorgione,' incorrectly called 'The Wife [or Mother] of Giorgione.'

Illustration of the literary creations of others Watts commonly avoided, except when he thought he could carry the conception further; examples have already been cited, and to them may be added, 'Britomart and her Nurse,' 'Enid and Geraint,' and 'Brunnhilde.' Biblical and devotional subjects he dealt with, but he always brought something of his own to the idea realized—'Cain,' the aged outcast, sinking down in repentance on the altar of Abel; 'Eve'—a god-like creation reaching from earth to heaven, and, again, 'Tempted' and 'Repentant;' 'Jonah' crying out against the vices of the age, against violence, indulgence, and gambling. And so forth. The painter's sympathy with the miseries of the poor, exemplified in his early works, 'Found Drowned,' 'Under a Dry Arch,' and 'The Irish Famine,' and, in another aspect, in 'Prayer,' found a fuller and more natural, though a less æsthetic, expression in the didactic pictures which in 1897 he presented to the nation, and added to from time to time. The first of these aim at robbing death of its horrors, showing it as the kindly if irresistible messenger. This is seen in 'Time, Death, and Judgment,' 'Death crowning Innocence,' 'Love and Death,' 'The Messenger,' and 'The Court of Death,' the last perhaps the most majestic, though not the most original, of Watts' designs in this class of work. The object of the second class is to remind the spectator of the power of love—'Love and Life,' 'Love and Death,' 'Love steering the Boat of Humanity,' and 'Love Triumphant'—rising upwards on its wings with arms outstretched when Death and Time themselves lie dead. He lashes the vices of the age—greed, avarice, lust, and vanity—in 'Mammon,' 'For he had great Possessions,' 'Greed and Labour,' 'The Minotaur,' and 'Dedication' with its altar covered with the bodies of dead birds; he appeals to the conscience in 'The Dweller in the Innermost'; he points to the futility of the small things of life in 'Can these Dry Bones Live?' and in the grandly-composed 'Sic transit;' to the absurdity of schism and quarrel among the Churches, in 'The Spirit of Christianity;' offering comfort and counsel in 'Faith,' 'Peace and Goodwill,' and 'Hope,' while pointing to higher contemplation in 'Whence? Whither?' 'The All-Pervading,' and 'The Sower of the Systems.' Watts' career covers roughly sixty-five years; the first thirty-five devoted mainly to the considerations that should animate most artists; the last thirty years are coloured by an ulterior aim—the benefit and well-being of his fellow-men; so that it is unjust and indeed impossible to judge of his work without regarding it from his own standpoint, namely, that for its full mission and accomplishment art must go hand-in-hand with beneficent effort, and that it has achieved but half its potential purpose if it stop short at sensuous delight. It is for this reason that early in his career he checked his practice of dexterous handling and technique, surrendering his claim to popular applause on that ground in the endeavour that the artist should be forgotten in his mission.

In spite of his earnestness, Watts could be playful, and in a series of pictures he aimed at delicacy and charm, and he achieved them. Of such are: 'Good Luck to your Fishing' and 'Afloat' (*amorini* taken from groups in other of his pictures), 'The Habit does not make the Monk,' 'Little Red Riding-Hood,' 'The Idle Child of Fancy,' 'Bo-Peep,' 'Mischief,' 'B.C., or the First Oyster,' 'Asleep,' 'Trifles Light as Air,' and 'A Fugue'—the last two being built up of flying *amorini*, the former dainty, and the latter superb in its decorative arrangement, and admirable in the opulent yet restrained and powerful harmony of colour. Herein Watts did finely what Boucher and Rubens loved to do, but his work is entirely free from foreign flavour. In his later years he aimed at iridescence and opalescence of colour, and exercised himself in such works as 'The Forty-First Day of the Flood,' where the sun breaks in glory through the dissipating waters, as 'Uldra,' 'Iris,' and 'The Nixie's Foundling.'

Owing mainly to his generosity, examples of Watts' work appear in many public galleries in the United Kingdom, as well as in the Colonies, in France, and in America. Although he twice refused a proffered baronetcy for reasons of his own, he was constrained to accept the coveted honour of the Order of Merit, conferred upon him by the King in 1902 as the representative of the artists, and his headship thus officially recognized was unanimously acclaimed by his professional brethren and public alike. He died after a brief illness on July 1, 1904, having attained the age of eighty-seven, a patriarchal figure, in full command of his powers and faculties up to the last.

Of his generosity, munificence, and wise charity there is no need here to speak; and the patriotic acts recorded in this article are sufficient testimony to the passionate love of his country that burned within him. He was a great worker. The industry of Watts was extraordinary. Throughout his life it was his practice to rise with the dawn and work throughout the day, with brief allowance for exercise and meals. The result is that, besides the

Hollyer photo] [*Tate Gallery*

LOVE AND LIFE

vast number of drawings he produced—many of them highly finished—and besides his sculptures and frescoes, about 800 paintings are included in his work. Of these only a selection is given in the following lists, which, it should be noted, do not comprise the pictures already mentioned.

MALE PORTRAITS.

King Edward VII. when Prince of Wales. 1881.
Adam, General Sir F. K.
Airlie, Earl of.
Aldenham, Lord. 1896.
Armstrong, Lord. 1879.
Aumale, Duc d'. 1856.
Baden-Powell, Major-General. 1902.
Balfour, Rt. Hon. Gerald. 1899.
Bath, Marquess of.
Beanlands, Rev. Charles. 1880.
Bentham, Jeremy.
Blumenthal, Jaques. 1878.
Blunt, Wilfrid S. 1899.
Bossi, Count. 1845.
Brodie, Sir B. C., Bt., F.R.S. 1868.
Brooke, Rev. Stopford.
Browne, Rt. Rev. Ed. Harold, Bishop of Ely (afterwards, of Winchester).
Brownlow, 2nd Earl.
Brownlow, 3rd Earl.
Buchanan, Rt. Hon. Sir Andrew.
Burne-Jones, Sir Edward. 1870.
Burns, John, M.P.
Burton, Sir Richard.
Cadogan, Earl. 1877.
Calderon, Philip H., R.A. 1872.
Campbell, Stratheden and, Lord. 1868.
Cassavetti, D. G.
Cassavetti, Alexander.
Cavafy, G. T. 1849.
Clanwilliam, Earl of.
Cleveland, 4th Duke of. 1873.
Cockburn, Sir A., Lord Chief Justice. 1875.
Cockerell, S. Pepys. 1881.
Cowper, Earl, Ld.-Lt. of Ireland. 1877.
Crane, Walter, R.W.S. 1891.
Dalrymple, Sir John.
Davey, Lord.
Devonshire, Duke of. 1882.
Dilke, Sir Charles, Bt. 1873
Douders, Professor.
Dundas, Rt. Hon. Sir David.
Dunlop, R. H. W., C.B. 1872.
Edwardes, J. Passmore. 1894.
Garibaldi.
Gilbert, Alfred, R.A.
Gladstone, W. E. 1865.
Gladstone, W. E. 1879.
Granby, Marquess of.
Guizot. 1848.
Gurney, John. 1889.
Gurney, Rt. Hon. Russell, Q.C.
Gurney, Rev. Alfred. 1895.
Hillingdon, Lord. 1881.
Hichens, Andrew.
Hobart, Lord, Henry Vere.
Ionides Family (*twenty portraits of this family*).
Joinville, Prince de.
Jones, Rev. Harry. 1874.
Jowett, Prof. Benjamin. 1889.
Leconfield, Lord.
Leighton, Sir Baldwin, 8th Bart. 1873.
Leighton, Sir Baldwin, 9th Bart.
L'Estrange, Hamo. 1874.
Lewis, Sir Thomas Frankland, Bt. 1868.
Liddell, Canon.
Lindsay, Colonel the Hon. Charles. 1879.
Lothian, 8th Marquess of. 1875.
Lovat, Simon, 16th Lord.
Lucca, Grand Duke of. *Circa* 1845.
Lushington, Dr.
Lyndhurst, Lord. 1862.
Lytton, Lord ("Owen Meredith"). 1884.
Macnamara, C. 1876.
Manuel, M. B.
Marochetti, Baron, R.A.
M'Neill, Sir John, G.C.B. 1869.
Meredith, George. 1893.
Miéville, A. J. L.
Millais, Sir John, Bt., P.R.A. 1871.
Milman, Dean.
Mitchell, J. W. 1856.
Montefiore, Claude. 1897.
Mottey, James Lothrop. 1861.
Napier, 9th Lord. 1886.
Napier, General Sir W. F. 1868.
Newcastle, Duke of. 1868.
Norman, C. 1873.
Peabody, George.
Percival, Rev. J., Bishop of Hereford. 1878.
Prinsep, Arthur.
Prinsep, Thoby, and children. 1850.
Prinsep, Thoby, and Mrs. 1863.
Prinsep, Sir H. T. (*two*).
Prinsep, Val. C., R.A. 1872.
Ralli, John.
Ramsden, Sir C. W. *Circa* 1861.
Ripon, Rt. Rev. Bickersteth, Bishop of. 1878.
Ripon, Marquess of. 1896.
Roberts, Field-Marshal Lord. 1899.
Roebuck, J. A.
Rosebery, Earl of (*unfinished*).
Sabine, Sir Edwin, K.C.B. 1875.
Selborne, Earl of, Lord Chancellor. 1865.
Shrewsbury and Talbot, 3rd Earl of. 1863.
Somers, Earl.
Spottiswoode, W., P.R.S. 1873.
Stephen, Sir James.
Stephen, Sir Leslie. 1878.
Stern, Alfred de.
Talbot, General Hon. Reginald ('The Standard Bearer')
Talbot, William, R.N. 1878.
Temple, Dr., Rt. Rev. Archbishop of Canterbury. 1880.
Tennyson, Lord (*six*). 1856-1890.
Thiers, M., President of the French Republic.
Tricoupis, M. (*two*). 1887.
Troubridge, General Sir Thomas, Bt., C.B. 1858.
Walker, W., M.A., High Master of Manchester Grammar School (afterwards of St. Paul's School, London). 1875.
Watts, G. F., R.A., O.M. (*several, from c.* 1834-1904).
Wensleydale, Lord. 1864.
Wichelo, J. 1840.
Wrigley, Thomas. 1875. (*Replica*, 1897).
Wyndham, George (*sketch*).
Wyndham, Captain Guy.

FEMALE PORTRAITS.

Airlie, Countess of.
Anderson, Miss Mary.
Baring, Hon. Mary. 1885.
Bath, Marchioness of.
Bentinck, Lady F. R. Cavendish. 1857.
Bentinck, Mrs. George Cavendish, and three children. 1858.
Bentinck, Miss Venetia Cavendish. 1881.
Bligh, Hon. Mrs Ivo. 1898.
Bond, Miss Lucy. 1880.
Brownlow, Countess.
Buonaparte, Princess Mathilda. 1847.
Burne-Jones, Miss. 1897.
Butler, Mrs. Josephine. 1896.
Cameron, Mrs. Julia.
Castiglione, Countess (*unfinished*). 1846.
Champneys, Mrs. F.
Courtenay, Lady Caroline.
Dalrymple, Lady.
Dalrymple, Miss Virginia. 1872.
Dene, Miss Dorothy.
Dudley, Countess of (Miss Rachel Gurney). 1885.
Garvagh, Lady. 1874.
Gordon, Miss Lina Duff (Mrs. Aubrey Waterfield). 1899.
Gordon-Lennox, Lady Algernon.
Granby, Marchioness of.
Gurney, Miss Laura (Lady Troubridge). 1885.
Hallé, Lady (Norman Neruda). 1873.
Huth, Mrs. Louis.

Kenmare, Countess of (*unfinished*).
Kilmorey, Countess of (Miss Baldock).
Langtry, Mrs.
Lawley, Constance (Lady Wenlock).
L'Estrange, Mrs. Hamo. 1874.
Leven, Countess of. 1889.
Lichtenstein, Princess (Miss Mary Fox).
Lilford, Lady.
Lindsay, Lady, of Balcarres. 1877.
Lockhart, Mrs.
Lowther, Mrs. F.
Lytton, Countess of.
MacCallum, Miss Dorothy. 1896.
Macnamara, Mrs.
Mavrogani, Mrs.
Montgomerie, the Misses (one afterwards Lady Queensberry).
Noel, Ladies Victoria and Catherine, and Hon Roden. 1841.
Norton, Hon. Mrs.
Pembroke, Countess of.
Powerscourt, Lady.
Prescott, Miss. *c.* 1850.
Prinsep, Lady.
Ralli, Mrs.
Ramsden, Mrs. J. C.
Ristori, Madame. *c.* 1861.
Rogers, Mrs. C. Coltman. 1895.
Rosebery, Countess of (*two*). 1875.
Russell, Lady Arthur. 1874.
Russell, Mrs. William (*two*). 1862.
Sassoon, Lady.
Senior, Miss Nassau (Mrs. C. Simpson).
Sisters, The (Lady Dalrymple and Mrs. Prinsep). 1861.
Smith, Mrs. Hugh. 1878.
Somers, Countess (Miss Virginia Pattle; *two*).
Somerset, Lady Henry (Lady Isabella Somers-Cocks).
Spring-Rice, Miss (Lady Taylor).
Stephen, Mrs. Leslie.
Talbot, Miss.
Talbot, the Ladies (afterwards Marchioness of Lothian, Countess of Pembroke, and Countess Brownlow).
Tennant, Miss Dorothy (Lady Stanley).
Thynne, Lady Catherine (Countess of Cromer). 1890.
Tour d'Auvergne, Princesse de (*née* Contessa Tacci, then Mme Leroux, afterwards). *c.* 1846.
Treherne, Miss (Mrs. Weldon). 1863.
Tytler, Miss Hester Fraser-. 1890.
Van Lennep, Mrs.
Walenska, Countess. 1847.
Watts, Mrs. G. F. 1887.
Wemyss, Mrs. (Miss Millicent Erskine).

SUBJECT PICTURES AND LANDSCAPES.

Ariadne in Naxos. 1875.
Artemis and Hyperion.
Aspiration. 1866.
Aurora.
Building of the Ark.
Chaos.
Charity. 1895.
Daughter of Herodias. 1885.
Dawn. 1888.
Europa.
Fata Morgana. 1889.
Fireside Companions. 1874.
Godiva, Return of Lady. 1885.
Good Samaritan, The. 1850.
Happy Warrior, The. 1884.
Hyperion.
Isabella finding Lorenzo dead. 1840.
Isabella. 1859.
Jacob and Esau, Meeting of. 1868.
'Joan of Arc' (*correct title:* 'Study of Armour').
Judas returning the pieces of Money.
'Leda.' 1873.
Loch Ness. 1899.
Magdalen, The Penitent.
Naiads and Dryads. 1849.
Naked and Unashamed. 1896.
Neptune's Horses. 1893.
Open Door, The. 1888.
Ophelia. 1878.
Outcast Goodwill. 1895.
Paris on Ida. 1897.
Patient Life of Unrewarded Toil.
Peasants in the Roman Campagna.
Percival, Sir.
Prodigal Son, The. 1873.
Progress. 1904.
Prometheus.
Rain it raineth every Day, The. 1883.
Rain passing Away. 1884.
Red Cross Knight and Una (*three*). 1869.
Reverie.
Rhodope and Æsop (*unfinished*).
Rider on the Black Horse, The. 1872 and 1878.
Rider on the Pale Horse, The. 1883.
Rider on the White Horse, The. 1883.
Ruins, The.
Ruth and Boaz. *c.* 1840.
Sacrifice of Noah. 1896.
Samson. 1871.
Satan.
Saxon, A Fair.
Saxon Sentinels, The.
Sea Ghost, A.
Slumber of the Ages, The. 1901.
Spaniels, The (*burnt*).
Spirit's Return, The.
Sunset on the Alps. 1888.
Sunset on the Nile.
Sunset in Surrey.
Sympathy—A Nurse.
They knew that they were Naked. 1896.
Titian (*South Kensington Museum. Design for mosaic*).
Two Paths, The. 1903.
Venetian Nobleman, A.
Vindictive Anger (*unfinished—two*).
Watching for the return of Theseus.
Watchman, what of the Night? 1880.
Window Seat, The.

M. H. S.

WATTS, JANE, (*née* WALDIE,) an amateur painter, was born in 1792. She was the daughter of a Scottish gentleman, and married Captain, afterwards Admiral, Watts, R.N. She exhibited landscapes at the Academy and the British Institution, between 1817 and 1820, while still unmarried. She afterwards dabbled in literature, and published 'Sketches descriptive of Italy,' in four volumes, in 1820. She died on the 26th July, 1826. Her sister Charlotte, afterwards Mrs. Eaton, was the author of the well-known 'Waterloo Days,' and of other works.

WATTS, JOHN, an English mezzotint engraver, who practised in London from about 1770 to 1786. He was probably also a printseller. Amongst his plates are:

Icarus; *after Van Dyck.* 1778.
Nathaniel Lee; *after Dobson.* 1778.
Earl of Denbigh; *after Dance.* 1785.
Joseph Baretti; *after Reynolds.* 1780.
Marquis of Hertford; *after the same.* 1786.

WATTS, SIMON, an English wood-engraver, practised in London about the middle of the last century. He has left two or three large woodcuts dated 1736, and some medallion portraits of painters, engraved with much freedom. Some later portraits are also ascribed to him, among them a 'Queen Elizabeth,' dated 1773, and a 'Dudley, Earl of Leicester,' dated 1775.

WATTS, WALTER H., a fashionable miniature painter in the early part of the nineteenth century, who in 1816 held the appointment of miniature painter to Princess Charlotte. He was the son of a captain in the Royal Navy, and was born on board one of his father's ships when stationed in the East Indies in 1776. He studied for a time at the schools of the Royal Academy, became a member of the Society of Artists in Water-Colours,

and was a successful teacher of miniature painting. He did not, however, find himself in receipt of sufficient commissions for his artistic work, and so determined to become a reporter, and was for some years a member of the staff successively of the 'Morning Post' and the 'Morning Chronicle.' He wrote very many articles for the 'Literary Gazette' between about 1820 and 1830, and from time to time employed his leisure in painting miniatures. His work lacks inspiration, and is not satisfactory from the point of view of colour, but his portraits were considered accurate, and were certainly popular. He was a great favourite as a reporter on account of his grace of manner and fluency in conversation, but in social life was a man of some reticence, and admitted no one to terms of great intimacy. He never married, and hardly any one is known to have visited him at his rooms. He resided most of his time in lodgings, and died in Earl's Court in 1842.

WATTS, WILLIAM, landscape engraver, was born in London in 1752. His father was a silk-weaver in Moorfields, and the son obtained his education in art from Paul Sandby and Edward Rooker. On the death of Rooker, he continued his 'Copperplate Magazine.' He published in 1779-86, 'Views of the Seats of the English Nobility and Gentry.' In 1786, he went to Italy for a year, and on his return took up his residence at Sunbury, near London. After visiting Carmarthen and Bristol, he in 1791 settled for twelve years at Bath, where he produced twelve line engravings of Bath views. On the outbreak of the French Revolution, he removed to Paris, and lost much of his property through investing it in French securities. Being compelled to resume active work, he in 1800 produced 'Select Views in London,' and, in the course of the next five years, sixty illustrations to Ainslie's 'Turkey and Palestine.' He also collaborated in various works with Sandby, Ingleby, Middiman, Fittler, Angus, Milton, and others. He was once more able to retire, and in 1814 settled at Cobham, where he died, blind, and in his hundredth year, in 1851.

WATZDORFF, HEINRICH AUGUST VON, was born at Greiz in 1760. From his early years he showed a taste for drawing and painting, and when, in 1778, he entered the Leipsic University, he still pursued his artistic studies. In 1780 he became a lieutenant in the army, but eight years later he was at work as a landscape painter under Klengel in Dresden, first in water-colours and then in oil. He also copied Wouwerman, Potter, Ostade, and Lingelbach. In 1793-4 he took part in the campaign on the Rhine, in the course of which he made numerous drawings. In 1796 he quitted the army and settled down as painter of landscapes and cattle-pieces in the Dutch style, often with carts and waggons introduced. He also etched three landscapes with cattle. He died at Darmstadt, August 18th, 1824.

WAUMANS, CONRADE, a Flemish engraver, flourished at Antwerp about the year 1642. He was a pupil of Pieter de Bailliu, whose style he imitated. The following are his best plates:

Frederick Henry, Prince of Orange; *after Van Dyck.*
Emilie von Solms, Princess of Orange; *after the same.*
Don Antonio de Zuniga; *after the same.*
Jan Both, Landscape painter; *after Willaerts.*
Herman Saftleven, Painter; *after a picture by himself.*
David Bailly, Painter; *the same.*
Cornelis Janssen, Painter; *the same.*
The Descent from the Cross; *after Rubens.*
The Assumption of the Virgin; *after the same.*
The Virgin and Infant Jesus; *after Van Dyck.*
Mars and Venus; *after the same.*

WAUQUELIN, —, a Flemish miniaturist of the 15th century. The Town Library of Brussels has a 'History of S. Helena,' illuminated by him in 1448.

WAUTERS, CHARLES AUGUSTIN, a Belgian historical painter, born at Boom in 1811. He studied at the Academies of Mechlin and Antwerp, and at the latter worked under Van Bree. For some years he was director of his old school, the Mechlin Academy, and he died in that town in 1869. A monument was erected to his memory in the church of St. André at Antwerp. Among other pictures by him we may name:

Carlsruhe.	*Gallery.*	The Traveller.
Mechlin.	*Museum.*	Salvator Rosa in the Abruzzi.
„	„	Floris de Montigny in prison at Madrid.
„	*Cathedral.*	The Last Supper.

WAXSCHLUNGER, JOHANN PAUL, painter, born at the close of the 17th century, was a pupil of his father, JOHANN GEORG WAXSCHLUNGER, and like him devoted himself to painting landscapes with animals, flowers, fruit, and dead game, in the manner of Weenix. Examples of his works are to seen in the Nymphenburg and Schleissheim Galleries. He died in 1724.

WAY, JOHAN WILHELM CARL, a Swedish painter, was born in 1792, and died in 1873. There is a portrait by him of Queen Désirée, wife of Charles XIV. of Sweden, in the Stockholm Gallery.

WEBB, CHARLES MEER, painter, was born on July 16, 1830, near London; but according to some accounts, at Breda, in Holland. He studied at the Amsterdam, Antwerp, and Düsseldorf Academies. To the last-named he went in 1848, and was there much influenced by Camphausen. He settled at Düsseldorf and became a well-known painter of genre subjects. Some of his most popular works were taken from English life and history. Among his pictures may be noted his 'Rent Day' (at the Cologne Museum), 'Burgher at Home,' 'The old Suitor,' 'A Council Meeting at Browershafen,' and 'The Poacher.' Webb died at Düsseldorf, from injuries resulting from a fall, on Dec. 11, 1895. M. H.

WEBB, DUNCAN, an English engraver, was born at the end of the 18th century. He worked chiefly on pictures of dogs and horses, and had gained a very considerable reputation, when he fell down dead in the street, in 1832.

WEBB, WESTFIELD, an English portrait painter, who practised in St. Martin's Lane about the middle of the 18th century. He was a Fellow of the Society of Artists, with whom he exhibited portraits, landscapes, and flower-subjects from 1762 to 1772. He is believed to have died soon after the latter date.

WEBBER, JOHN, (originally WEBER,) landscape painter, was born in London in 1752. His father, who was a sculptor, was a native of Berne, Switzerland, and sent his son when young to Paris, where he received part of his education as an artist. On his return to London in 1775, he studied at the Royal Academy. Having acquired a considerable reputation as a topographical draughtsman, he was appointed draughtsman to accompany Captain Cook, in the last voyage he made to the South Seas. From this voyage he returned in 1780, when he was employed by the

Lords of the Admiralty to superintend the engraving of the prints from his own drawings. This concluded, he published, on his own account, a set of views of the principal places he had visited. They were etched, aquatinted, and printed in colour by himself. He then devoted his attention to landscape painting. He travelled much in Great Britain, Italy, France, and Switzerland, making numerous drawings from which he produced oil paintings. He had been present at the death of Captain Cook, and his drawing of that event was engraved by Byrne and Bartolozzi. Webber was elected an Associate of the Academy in 1785, and a Royal Academician in 1791. He died in London in 1793. There are four water-colour drawings by him in the South Kensington Museum.

WEBBERS, J., was a Dutch engraver, who flourished about the year 1656. He engraved several views of the churches and public buildings at Amsterdam, which were published in 1656, with descriptions in Dutch and French.

WEBER, Antoine Jean, painter and lithographer, was born in Paris, May 11, 1797. He entered the École des Beaux Arts in 1813, and studied under both Gros and Vafflard. He was chiefly known as a lithographer, sending many reproductions, mostly after second-rate masters, to the Salon between 1824 and 1850. Two portraits by him are at Versailles. He died in 1875.

WEBER, August, a German landscape painter, was born at Frankfort-on-Maine, January 10, 1817, and obtained his first lessons in art from the landscape painter Rosenkranz. He 1835 he entered the studio of the court painter Schilbach in Darmstadt, and travelled with him in Switzerland. He afterwards studied for some time in the Städel Institute at Frankfort. In 1838 he settled at Düsseldorf, and became a most successful painter of ideal landscapes. He has also left some lithographs. He died at Düsseldorf in 1873. A 'Westphalian Landscape' by him is in the Berlin National Gallery.

WEBER, Friedrich, an excellent Swiss engraver, was born at Liesthal, near Basle, in 1813. He studied under Amsler at Munich, and completed his training in Paris, where he settled. He gained a medal of the second class in 1847, 1859, and 1863, was a corresponding member of the Institute, and a member of the Berlin Academy. He died in Paris in 1882. Among his best plates we may name:

Portrait of a Young Man; *after Raphael.*
The Empress Eugénie; *after Winterhalter.*
The 'Vierge au Linge'; *after Raphael.*
The Lugano Madonna; *after Luini.*
Sacred and Profane Love; *after Titian.*
Portrait of the Empress Josephine; *after David.*
Portrait of Giulio Romano; *after himself.*
Portrait of Hans Holbein; *after the same.*
Laïs Corinthiaca; *after the same* (?).

WEBER, Otto, a native of Berlin, was a pupil of Steffeck and of Couture, and won a high reputation as a painter of cattle in landscapes. He worked in Paris and in London, and exhibited frequently at the Salon, gaining medals in 1864 and 1869. His best picture was, perhaps, 'La première Neige sur l'Alp (Bavière),' which was exhibited both in London and Paris, and is now in the Melbourne Gallery. Weber executed many commissions for Queen Victoria. He died in London, December 23, 1888.

WEBSTER, G., an English marine painter, born in the latter part of the 18th century. From his works he appears to have been to the Gold Coast; he also accompanied the elder Varley on a sketching tour in Wales, in 1802. His works, both in oil and water-colours, appeared from 1797 to 1832 at the Royal Academy, the Society of British Artists, and the British Institution. In 1825 he sent a 'Battle of Trafalgar' to the Royal Academy.

WEBSTER, Joseph Samuel, portrait painter, practised in London in the time of George III. There is a portrait by him in the hall of the Drapers' Company. McArdell and J. Watson scraped a few plates after his work. He occasionally made excursions into the ideal. He died in London, July 6, 1796.

WEBSTER, Moses, an English landscape and flower painter in water-colours, was born at Derby in 1792. In his early years he worked with much skill in decorating china at the factories in his native town, and at Worcester. He subsequently devoted himself to teaching drawing at Derby and Nottingham, and also published landscape views. In his later years he fell into poverty, and died in an alms-house in 1870. There is a water-colour drawing by him of 'Matlock High Tor,' at South Kensington.

WEBSTER, Simon, an English painter of miniature and landscapes in water-colour, was born towards the middle of the 18th century. He was a member of the Society of Artists, with whom he exhibited miniatures, 1762-80, and from whom he received a grant of money, in 1769, to recoup his losses from a fire. He contributed to Ackerman's 'Views of Cottages and Farm-Houses in England.' His death probably took place about 1820.

WEBSTER, Thomas, was born in Pimlico on the 20th of March, 1800. His father, who was a member of the Household of George III., intended him in the first instance for the musical profession, and the boy was educated in St. George's Chapel with a view to his becoming a chorister. But he soon displayed a preference for painting over music, and in 1820 entered the Royal Academy as a student. In 1823 he exhibited a portrait group, and in 1825 obtained the first medal in the school of painting. Thenceforward, for many years, his pictures were annually seen on the walls of the Academy and other exhibitions. His favourite subject was the British schoolboy, whom he represented in every variety of class and character. His earliest important picture, 'Rebels shooting a Prisoner' (a scene of boy mischief), was exhibited in 1825 at the Gallery of the Society of British Artists. Webster was elected an associate of the Royal Academy in 1840, in which year he produced 'Punch,' a picture full of grotesque incident and individual character. In 1841 appeared two pictures by which perhaps he is best known to the present generation, and which are familiar to all by the engravings of the Art Union of London—'The Smile,' and 'The Frown'—the subjects of which are drawn from the familiar lines about the schoolmaster in Goldsmith's 'Deserted Village.' 'The Boy with many Friends,' exhibited at the British Institution in 1842, achieved an almost equal success, and in the year following he painted picture after picture of a like character—'The Grandmother,' 'Going to School,' 'The Impenitent,' 'Sickness and Health,' and 'The Pedlar.' In 1845 appeared 'The Dame's School,' made by engravings almost as familiar as 'The Frown,' and 'The Smile.' In 1846 Webster became an Academician, and from that time all his principal pictures were to be seen on the walls of the Royal Academy.

Woodbury Co. photo]

SICKNESS AND HEALTH

Hanfstängl photo]

A DAME'S SCHOOL

National Gallery

In 1844 he painted a portrait of himself and his wife, and one of his latest contributions to the Academy was another portrait of himself, in 1878. He resigned his membership of the Academy in 1876, when he was placed in the list of Honorary Retired Academicians. He died at Cranbrook, Kent, in 1886. Works:

Good Night.
The Internal Economy of Dotheboys Hall.
A See-saw.
A Slide.
A Chimney Corner.
A School Playground.
A B C.
A Dame's School.
Peasant Children.
Village Gossips.
Hide and Seek.
The Truant. (*National Gallery.*)
A Dame's School. (*Do.*)
Village Choir. (*Do.*)
Portraits of the artist's father and mother. (*Do.*)
Sickness and Health. (*S. Kensington.*)
A Village Choir. (*Do.*)
Going to the Fair. (*Do.*)
Returning from the Fair. (*Do.*)
Contrary Winds. (*Do.*)
Reading the Scriptures. (*Do.*)

WECHINGER, JEREMIAS, painter, a native of Ansbach, flourished in the 16th century. In conjunction with J. (?) Herlin he painted a 'Fight with the Amalekites,' on the façade of the Rathhaus at Nördlingen, in or about 1594. He is further known by a 'Last Supper,' still extant (late Hess Collection, Ellwangen).

WECHTLIN, JOHANN ULRICH, (WECHTTEL, or VUECHTELIN,) called also J. ULRICH, and at first J. U. PILGRIM, was a painter and wood engraver of Strasburg in the 16th century. He was granted the freedom of that city in 1514, as 'Hans Wechttel the Painter,' and is thought to have worked at Strasburg from 1508 to about 1520. No pictures by him have been yet identified. He was distinguished for his woodcuts in chiaroscuro, which he at first worked in three blocks. He marked his prints with two pilgrims' staves crossed, between the letters J° V. The French writers call him 'Le Maître aux Bourdons Croisés.' Bartsch has described the following ten prints by him:

Christ on the Cross, with the Magdalene kneeling at the foot, and the Virgin and St. John standing.
The Virgin seated in a Garden, with the Infant on her knees. (*In the style of Dürer*).
The Virgin, half-length, with the Infant in her arms.
St. Jerome in the Desert, with a book in one hand, and a stone in the other.
St. Sebastian tied to a tree. (*Style of Holbein.*)
A Death's Head seen in front, in a niche, with the inscription, *Mundanae foelicitatis gloria.*
Thisbe and the dead body of Pyramus, with an inscription, *Quid Venus in venis possit*, &c.
Orpheus charming the Brutes; inscription, *Orpheus vates.*
Alcon, a famous Archer of Crete, delivering his Son from a monstrous Serpent.
A Warrior on horseback, armed cap-à-pie, accompanied by a Halberdier on foot.

It must be noted that the identification of Johann Ulrich Pilgrim (*Le Maître aux Bourdons Croisés*) with Johann Wechtelin, the painter, of Strasburg, and author of a well-known *Passio Christi*, is of modern date. It was first announced by Loëdel in 1851, but has received the support of Passavant, and other respectable authorities. Nagler, however, refuses to accept their conclusions, and maintains that the author of the chiaroscuros signed Io. V., known as J. Ulrich Pilgrim, is perfectly distinct from Io. Vuechtlin, the master of the *Passio* of 1508. For further information as to this controversy see H. Loedel's 'Des Strassburger Malers und Formschneiders Johann Wechtlin, genannt Pilgrim,' Leipzig, 1863; Passavant, 'Le Peintre-Graveur,' vol. iii. p. 327; Nagler, 'Die Monogrammisten,' vol. iv. n. 209.

WEDGWOOD, JOHN TAYLOR, engraver, was born about 1783. He practised in London, and in 1812 was employed on plates from the Elgin marbles. He worked in line, and has left some good historical plates as well as a series of portraits, among others those of Byron, Scott, and Bernardin de St. Pierre. He died at Clapham on the 6th March, 1856.

WEEKS, EDWIN LORD, painter, was born at Boston, U.S.A., in 1849. He studied in Paris at the École des Beaux Arts, and also under Gérôme and Bonnat. Early in his career he visited Morocco, Tangier, Damascus, Cairo, and Jerusalem, and thenceforth devoted himself to the painting of Oriental scenes. He showed two figure subjects at the Royal Academy in 1878, but after that date exhibited entirely in Paris. He was a member of the Société des Artistes Français, and obtained an honourable mention at the Salon of 1884, a third-class medal in 1889, and a gold medal at the Paris Exhibition, 1900. He became a Knight of the Legion of Honour in 1896. Among his more important works may be mentioned: 'A Hindoo Temple, Bombay,' and 'A Souvenir of Jeypore' (1884), 'The Hour of Prayer in the Pearl Mosque, Agra' (1889), 'Pilgrims Crossing the Jordan,' 'Jerusalem from the Bethany Road,' 'Windows of the Alhambra,' 'The Arabian Story-teller,' and 'The Princess of Bengal receiving the Prince of Persia' (1903). Weeks also occasionally contributed to Harper's, Scribner's, and other magazines, articles written and illustrated by himself. He died at his residence in Paris in November 1903.

M. H.

WEELING, ANSELM, was born at Bois-le-Duc in 1675. His father, an officer in the service of the States General, intended him for the profession of arms, but yielding to the disposition he discovered for art, finally placed him under an obscure painter, named Delang. His real training, however, was won by the study of the most fashionable masters of the Dutch school, particularly Godfried Schalcken and Adriaan van der Werff. His best pictures are those he painted in imitation of Schalcken's candle-lights. In the latter part of his life he is said to have given way to intemperance. He died in 1749.

WEEN. See VEEN.

WEENIX, JAN, (or WEENINX,) son of Jan Baptist Weenix, was born at Amsterdam in 1640. He was instructed by his father, and, at the death of the latter, had made sufficient progress to prosecute his studies without further assistance. Though less versatile than his father, he also painted landscapes, animals, figures, portraits, and architecture. But he particularly excelled in the representation of dead game, in which he may be said to have equalled any artist of his country. His celebrity in that branch induced the Elector Palatine Johann Wilhelm, to invite him to his court, and for him he painted many of his best pictures. Jan Weenix died at Amsterdam in 1719. Works:

Amsterdam.	*R. Museum.*	The Country House.
"	"	Male Portrait.
"	"	Dogs.
"	"	Three trophies of Game.
Berlin.	*Museum.*	Princess Charlotte of Orleans.
"	"	Two pictures of Game.
"	"	Flowers.
Dresden.	*Gallery.*	Four trophies of dead Game.

Haarlem.	*Museum.*	Portrait of Anthony de Sadelaer.
„	„	Portrait of Margaretha Versijl, wife of Sadelaer.
London.	*Dulwich Gall.*	Shepherd clipping a Dog.
„	*National Gall.*	Dead Game and Dog.
Munich.	*Gallery.*	Woman asleep at the Foot of a Monument.
„	„	A Boar Hunt.
„	„	Ten pictures of Game.
Paris.	*Louvre.*	Game and hunting Equipment.
„	„	Game.
„	„	A Seaport.
Petersburg.	*Hermitage.*	The Dealer in Game.
„	„	Two trophies of dead Game.
Rotterdam.	*Museum.*	Tobit asleep under the Vine. (Ascribed to J. B. Weenix.)
„	„	A Dead Swan.
The Hague.	*Museum.*	The Dead Swan. (A masterpiece.)
„	„	Game.
Vienna.	*Gallery.*	A Dead Hare.

He usually signed his pictures *J. Weenix.*

WEENIX, Jan Baptist, (or Weeninx,) was born at Amsterdam in 1621. He was the son of an older Jan Weenix, an architect of considerable celebrity, who died when Jan Baptist was very young, so that he was placed by his mother with a bookseller, with the intention of bringing him up to that business. But such was his inclination for drawing, that he was permitted to follow the bent of his genius, and he first became a scholar of Johannes Mikcker, but afterwards of Abraham Bloemaert. Under the latter master his progress was rapid. On leaving the school of Bloemaert, he passed two years under Nicolaes Moijart. When he was eighteen he found himself able to stand alone, and painted several pictures which were very favourably received. He now (1642) set out on a visit to Italy. His talents recommended him to many of the principal personages at Rome. Cardinal Pamphili was among his protectors, and not only favoured him with commissions, but settled a pension on him. That prelate was desirous of retaining Weenix at Rome, but the solicitations of his family, and his desire to shine among his own countrymen, induced him to return to Holland, after an absence of four years. He at once received extensive employment. He practised at Amsterdam until 1649, when he moved to Utrecht. In 1657 he installed himself at the Château Ter Mey, near Utrecht, and there, having acquired the reputation of one of the most distinguished artists of his country, he died, in the prime of life, in 1660. Weenix painted history, portraits, genre subjects, landscapes, animals, and dead game, but his forte was Italian seaports, enriched with noble architecture, and filled with figures. In the Duke of Sutherland's gallery there is a landscape by J. B. Weenix, in which there is a tomb inscribed with the famous epitaph :

Cy git le père, cy git la mère,
Cy git la sœur, cy git la frère,
Cy git la femme, et le mari,
Et il n'y a que deux corps ici.
1651. *Giovan. Battista Weenix.*

Works :

Amsterdam.	*R. Mus.*	Dead Game.
Antwerp.	*Museum.*	An Italian Seaport.
Berlin.	*Museum.*	Erminia and the Shepherds.
Blenheim Palace.		Italian Seaport. (A masterpiece.)
Dresden.	*Gallery.*	Meeting of Jacob and Esau.
„	„	Dog and Hen.
Glasgow.	*Gallery.*	Ruins of a Temple.
London.	*National Gal.*	Hunting scene, man 'cleaning' a Deer.
Munich.	*Gallery.*	Knife-grinder and other figures before a fine Building.
„	„	Girl sleeping before a Building with Columns.
Paris.	*Louvre.*	Corsairs repulsed.
Petersburg.	*Hermitage.*	The Roman Campagna.
„	„	A Seaport.
Vienna.	*Gallery.*	A Seaport.

He usually signed his pictures *Gio. Batta. Weenix.*

Bartsch attributes two etchings to J. B. Weenix, 'The Bull,' and 'The Man seated ;' Weigel describes five others, all containing animals or figures.

WEERDT, or WEERT. See De Weert.

WEESOP, ——, is stated, in the 'Anecdotes of Painting in England,' to have arrived here in 1641, a little before the death of Van Dyck, of whose manner he was a successful imitator. He left England in 1649, saying, "he would never live in a country where they cut off their king's head, and were not ashamed of the action."

WEET. See Düwett.

WEGELIN, Adolf, German painter ; born at Kleve in 1810 ; after a course of study at the Düsseldorf Academy, he continued to work at Munich, and in 1836 settled at Cologne, where he was commissioned by Frederick William IV. to execute water-colour drawings of ancient buildings in the Rhenish district. In 1861 he was appointed Court painter, and continued to produce architectural sketches, such as 'Klosterkirche,' 'Kirche St. Gereon,' 'Bruges,' &c. He died at Cologne, January 18, 1881.

WEGENER, Johann Friedrich Wilhelm, German painter; born, April 20, 1812, at Dresden ; studied at Copenhagen, and also at the Dresden Academy under Dahl, his art education being completed by travel in Denmark, Switzerland, Italy and France. In 1860 he was appointed painter to the Court of Saxony, and his drawing of animals was specially admirable, most of his subjects dealing with episodes in the life of animals. He died at Dresden-Gruna, July 11, 1879.

WEGENER, Karl Gustav, German painter ; born at Potsdam in 1815 ; was a pupil of the Berlin Academy, and subsequently travelled for the purpose of study in North Germany and Scandinavia. He was appointed Royal Prussian Court painter, and produced some dull and conventional landscapes to prove his qualifications for such a post. He died at Berlin, February 12, 1887.

WEGERT, August, painter, born at Berlin in 1801, was a pupil of Schadow. He painted portraits and historical pictures, and in 1825 competed for the grand prize, the subject of his composition being 'Danäe and Perseus.' His non-success is said to have so preyed upon his mind as to have caused his death, which took place in 1825.

WEHLE, Heinrich Theodor, draughtsman and painter, was born at Förtschen, near Görlitz, in 1778. He learned drawing under Nathe, and in 1793 entered the Dresden Academy, and studied landscape under Klengel. In 1802 he went to Russia, with Choiseul Gouffier, and from thence was sent by the Czar to make drawings in the Caucasus and Persia. In this tour he was accompanied by Count Puschkin. He died at Kreba, near Görlitz, in 1805.

WEHNERT, Edward Henry, painter in water-colours, was born in London in 1813. His parents

were German, and sent him to Göttingen for his education. He returned to England about 1833, and began the study of art. He at first exhibited in Suffolk Street and at the British Institution. He afterwards worked for a time in Paris and in Jersey, returning to London in 1837. He was elected an associate of the New Society of Painters in Water-Colours the same year. In 1845 he was a competitor at Westminster Hall. In 1858 he visited Italy, but weak health prevented his doing as much there as he had hoped. He died, unmarried, on the 15th of September, 1868. His works were as a rule large drawings of figure subjects, good in drawing but bad in colour, and German in general character. Works :

George Fox preaching in a tavern. (*South Kensington Museum.*)
The Triumph of Justice, cartoon. (*South Kensington Museum.*)

WEIDE, Roger von der. See Van der Weyden

WEIDITZ, Christoph, painter and draughtsman on wood, flourished at Strassburg, 1537–1565 ; he died before 1572. In 1537 he took over the printing business of J. Albrecht, in partnership with David Kännel, or Kandel. They gave up the press in 1539, and issued, so far as is known, but one book, 'Bericht und anzeigen aller Herren Geschlecht der loblichen Statt Augsburg,' 1538. This work was reprinted, with additions, at Augsburg, 1550, and at Frankfort, 1580. The woodcuts, representing the arms of leading Augsburg families, are signed with the initials *C. W.* (For other members of the Widitz or Weiditz family, see Weiditz, Hans.) C. D.

WEIDITZ, Hans, draughtsman on wood, and one of the best illustrators of the Augsburg School, flourished about 1516–1536. He worked till 1522 at Augsburg, where kinsmen of his, including a sculptor and a goldsmith, both named Christoph, were settled. Then he removed to Strassburg, the original home of his family. Only two of his exceedingly numerous illustrations are signed, with the initials *H. W.* In spite of that signature his style has been confused with that of Burgkmair, to whom numerous woodcuts by Weiditz are attributed in most books of reference. Since 1891 he has often been called "Pseudo-Burgkmair," "Der Petrarcameister," or "The Master of the Trostspiegel." His name is given in a Latinized form as "Joannes Guidictius" in 'Herbarum Vivæ Eicones,' by Brunfels (Strassburg, 1530), and as "Hans Weyditz" in the German translation (1532). At Augsburg he was employed by several printers and publishers, Miller, S. Otmar, J. Schönsperger, jun., but mainly by the firm of Grimm and Wirsung, his designs for the woodcuts in Petrarch's prose treatise, 'De Remediis,' being among his most admirable works. The German translation of the treatise for which these cuts were prepared, known as 'Glücksbuch' or 'Trostspiegel,' was not published until 1532 by Steiner (who after the failure of Grimm had bought up all the stock-in-trade of the latter), but the last woodcut is dated 1520, the translation having been completed in the following year. In Strassburg Weiditz appears to have worked for the publisher J. Schott, and is traceable up to 1536. It was for this man that the German translation of the Latin herbal of Otto Brunfels was executed, and Weiditz is mentioned in the preface to the first volume in terms of the highest praise as the illustrator of the work. In Cicero's 'Offices,' published by Steiner (1531), his monogram *H. W.* appears on f. 73v., accompanied by the cipher *H. b.b.*, which probably refers to the craftsman who cut the blocks. The author of the illustrations in all these books is clearly identical with the 'Petrarcameister,' the illustrator of the 'Glücksbuch,' and judging from these woodcuts, Herr Roettinger is able to ascribe many more to the same master. Over ninety books are enumerated by him which contain woodcuts from drawings by Weiditz; of these, fifty-two belong to his Augsburg time, and the remainder to the period of his sojourn at Strassburg. Herr Roettinger also ascribes two paintings to Weiditz: a 'Pietà' in the Gallery at Vienna, of 1519–20, and a picture in the Old Pinacothek at Munich, of the 'Holy Family with SS. Joachim and Anna,' but the attribution of these pictures to the Augsburg master is not altogether convincing. The failure of his employers probably occasioned the departure of Weiditz from Augsburg. Hundreds of woodcuts designed by him for publishers about 1519–1521 were published for the first time by Steiner after 1530, while others never saw the light till 1551, when the blocks were owned by Egenolph at Frankfort. The Strassburg work of Weiditz was published by Knoblouch, Köpfel, and others, especially Schott. A brief list of the most important books illustrated by Weiditz is subjoined :

1. Augsburg Period.

Faber (Aventinus), 'Musicæ rudimenta.' Miller, 1516.
Plautus, 'Zwo Comedien.' Grimm and Wirsung, 1518.
Hutten, 'Phalarismus' and 'Οὖτις.' Miller, 1518.
Ficinus, 'De Epidemiæ morbo.' Grimm and Wirsung, 1518.
Wirsung, 'Ritterspiel des Turniers.' Grimm and Wirsung, 1518.
Hutten, 'Exhortatorium, Epigrammata.' Miller, 1519.
'History von dem Kayser Friderich I.' Weissenburger, Landshut, 1519.
Faber, 'Oratio funebris in depositione Maximiliani.' Grimm and Wirsung, 1519.
'Liber Selectarum Cantionum.' Grimm and Wirsung, 1520. Containing the arms of Matthäus Lang printed in colours.
Several books containing a woodcut of the election of Charles V. 1520.
'Devotissimæ Meditationes de vita Jesu Christi.' Grimm and Wirsung, 1520.
'Tragedia von Calixtus und Melibea.' Grimm and Wirsung, 1520.
'Scamnalia diocesis Frisingensis.' Liechtenstein, Venice, 1520.
Cicero, 'Büchlein von dem Alter.' Grimm, 1520.
Cicero, German translation of 'De Officiis.' Steiner, 1531.
Petrarch, 'Von der Artzney bayder Glück' (261 cuts). Steiner, 1532 (the cuts were used in many other books).
'Novi Testamenti historia effigiata.' Egenolph, 1551.
'Sanctorum et Martyrum Christi Icones.' Egenolph, 1551.

Many other books contain title borders, heraldic and ornamental woodcuts and initials by Weiditz.

2. Strassburg Period.

Luther, 'xxvii. Predig.' Schott, 1523.
'Concordantz des Newen Testaments.' Schott, 1524.
'Das Alte Testament Deutsch.' Knoblouch, 1524.
'Das Neüw Testament.' Knoblouch, 1525.
Homer's 'Iliad' and 'Odyssey.' Köpfel, 1525.
Huttichius, 'Imperatorum libellus.' Köpfel, 1525.
Other, 'Christlich Leben und Sterben.' Beck, 1528.

Dioscorides, 'Pharmacorum libri viii.' Schott, 1529.
Brunfels, 'Herbarum Vivæ Eicones.' Schott, 1530.
'Tacuini sex rerum,' etc. Schott, 1531.
Sallustius, 'Chronica,' etc. Cammerlander, 1534.
Tengler, 'Layenspiegel.' Albrecht, 1536.

Some important separate woodcuts by Weiditz have been attributed to Dürer, Burgkmair, or Cranach.

Portrait of Maximilian I. in an ornamental frame. 'Dürer,' B. 153.
Maximilian I. hearing Mass. 'Dürer,' B. app. 31.
Memorial of the Death of Maximilian I. 'Burgkmair,' P. 100.
St. Ulrich defeating the Huns. 'Cranach,' B. 74; 'Burgkmair,' P. 109.
View of Augsburg, published by Grimm and Wirsung, 1521.
Ornamental Alphabet, with Children, often attributed to Dürer. 'Burgkmair,' P. 130.

Authorities: W. von Seidlitz, 'Der Illustrator des Petrarca,' 'Jahrbuch d. k. preuss. Kunstsamml.' xii. 158.

H. Röttinger, 'Hans Weiditz der Petrarcameister.' Strassburg, 1904. C. D. & C. J. Ff.

WEIGAND, KONRAD, German painter; born, December 12, 1842, at Nuremberg; became a pupil of Kreling, and studied under W. von Diez at the Munich Academy. He painted historical subjects, such as 'Luther entering Worms,' in 1879, and 'The Wedding of Albrecht Dürer,' a fresco, at Munich, &c. He died at Munich, December 3, 1897.

WEIGEL, CHRISTOPH, a German engraver, was born at Redwitz in Bohemia, in 1654. Between 1666 and 1691 he visited successively Hof, Jena, Frankfort, Vienna, and Augsburg, to study the different branches of engraving. He finally settled at Nuremburg as an engraver and dealer in prints. He died in 1725. He engraved a series of subjects from the Bible, entitled 'Sacra Scriptura loquens in imaginibus,' &c. Each of the two hundred and ten plates contains four subjects, which appear to be all engraved by himself, from his own designs. There is also a mediocre mezzotint by him, inscribed 'Carolus V Dei gratia Lotharingiæ Barri, &c. Dux. *C. Weigel f. et. ex.* 1688.'

WEIGEL, HANS, was a draughtsman, engraver on wood, and printer, at Nuremburg; he was at work as early as 1535, and died in or about 1590. He marked his cuts *HW*. These letters are found on portraits, and on a woodcut of two unruly horses, one of which appears to have just thrown his rider. He is also known by a book of costumes, by a portrait of Hans Sachs, and by some ornamental titles, some of which have his initials, or the inscription—*Gedruckt zu Nurnberg bey Hans Weygel Formschneyder, bey dem Sonnenbad.*

WEIJDMANS, N., (or WEIJDEMAN?) is mentioned by Strutt as the engraver of a small original print of a country surgeon performing an operation on a woman's forehead. There were two portrait painters of the name of Weijdeman; FREDRIK WILLEM, who was born in 1668, and died in 1750; and KAREL EMILIUS, his cousin, or nephew, born in 1685, and died in 1735. The latter is said also to have engraved.

WEIJERMAN, JAKOB CAMPO, landscape and flower painter, was born at Breda in 1679, and is said to have been a scholar of Ferdinand van Kessel. While quite young he showed much talent, but a very dissolute character. His mother expelled him from home, and he went first to Antwerp and then Paris, improving his art, but committing fresh excesses. At Lyons he formed an intimacy with Cartouche, and at Rome with Van Dyck, but could never rest long in one place. From Rome he travelled through Germany to the Hague. Here he eloped with a widow to London, where he squandered her property and then returned to Holland. He next published a periodical which was successful; but an attack upon the East India Company led to his imprisonment for life. He died in prison at the Hague in March, 1747. He published the 'Lives of the Dutch Painters,' in four volumes, a compilation from Houbraken, disfigured by gross falsehoods and absurdities. There is a flower-piece by him in the Amsterdam Museum.

WEINER, HANS, (or WEINHER, sometimes called JOHANSSEN WEYNERS,) was a painter and engraver of Weilheim, in Bavaria, and was in the service of the Duchess Maximiliana as valet de chambre. He studied under Frederik Sustris, and published his first print in 1610. He afterwards worked under Christoph Schwarz, after whom he engraved several plates. On an etching by him of Christ seated on a stone, and surrounded by soldiers holding lances and flags, is a monogram formed of *H* and *W*, with a bunch of grapes. It is to be noted that the initials *HW* were used by other artists of about the same period, such as Hans Weigel (*q. v.*), and it is possible that some of the prints attributed to Weiner may be by other hands.

WEINHER, PETER, a designer and engraver, and also assayer of the Mint to the Duke of Bavaria, lived at Munich about 1580. Bartsch has described twelve prints by him. He signed his engravings with his name, or with the initials P. W. V. B. (Peter Weinher Vadarinus Bavarus), and occasionally W. B. F. (Weinherus Bavarus Fecit).

WEINHOLD, JOHANN GEORG, German painter and lithographer; born at Leipzig, 1813; studied with Reindl at Nüremberg, and subsequently at Munich and at Dresden. It was here that he executed lithographs of some of the Old Masters, and he travelled in France, Spain and Italy, where he found numerous choice examples for the exercise of his art. He died at Rome, February 24, 1880.

WEINSCHRÖTER, FRITZ, a painter whose name appears among the list of Nüremberg masters in 1363 and 1370. He may have been a son or brother of the more celebrated artist Sebald Weinschröter, and must certainly have been his pupil. His name appears in the tax-payers' registers of 1392 and 1397 as tenant of a house in a certain quarter of the city; from the register of the year 1400 we gather that his successor here was Master Berthold Landauer, and it is not improbable that this great painter, one of the ablest representatives of the School of Nüremberg in the early fifteenth century, was a pupil of Fritz Weinschröter. No works by Weinschröter are known at present. C. J. Ff.

WEINSCHRÖTER, SEBALD, of Nüremberg, Court painter to the Emperor Charles IV., mentioned as a citizen of Nüremberg in 1360, in which year he received a grant of lands from the Emperor. He was probably born between 1318 and 1328 and may have been the son of a painter named Weinschröter, who is mentioned as early as 1311. Sebald was banished from Nüremberg for his share in the insurrection of 1348, but appears to have been living there again in 1357, in which year he bought a house, the same which over one hundred and thirty years later was acquired

by Michael Wolgemut (in 1493). Weinschröter died between 1363 and 1370, in which year he is spoken of as deceased. No works by him are known in the present day. C. J. Ff.

WEIR, Robert Walter, American painter; born at New Rochelle, U.S.A., June 18, 1803; became a pupil of Jarvis; studied at Florence with Benvenuti, and afterwards at Rome. On his return to New York he was made a member of the American National Academy, and subsequently became Professor at the West Point Military Academy, a position which he held for over forty years. He died in 1889.

WEIROTTER, Franz Edmund, was born at Innspruck in 1730. After learning the rudiments of design in his native city and at Mayence, he went to Paris, where he studied under J. G. Wille, and became an able landscape draughtsman. He afterwards visited Italy, and brought back to Paris a large collection of sketches in red chalk and sepia. In 1767 he was appointed Professor to the Vienna Academy. He died at Vienna in 1771. He etched a great number of landscapes, views of ruins, bridges, churches, cottages, &c., which are formed into sets and numbered. A collection of several series, consisting in all of one hundred and eighty-six plates, was published in 1760 and succeeding years. The following are among the best:

A set of twelve Views in Normandy.
Twelve Views in Italy; dedicated to Prince Kaunitz.
A set of twelve Views in Italy; dedicated to Prince Staremberg.
Twelve Views in Italy; dedicated to Duke Albert of Saxe-Teschen.

WEISHUN, Samuel, was a German engraver, who worked from 1627 to 1650, and resided at Dresden. He produced a considerable number of portraits, which are executed with the burin. Among them is a head inscribed *Daniel Senuestus, Wittenb. Profess.* 1627. According to Professor Christ, he engraved a set of portraits of the Princes of Saxony. Zani states that he was a goldsmith as well as a designer and engraver.

WEISS, Bartholomäus Ignaz, painter and etcher, was born at Munich in 1730. He was a son and pupil of Franz Joseph Weiss. He painted miniatures and portraits in oil, and was miniature painter to the Bavarian court. He was, however, best known by his numerous etchings of portraits, and of historical, Biblical, and allegorical subjects. Some of these were after Rembrandt, Salvator Rosa, and Dietrich, but the majority were from his own designs. He died at Munich in 1815.

WEISS, David, engraver, was born at Strigno, in Tyrol, in 1775. He studied under Füger in Vienna, and afterwards in Italy. After his return he settled in Vienna, and was chiefly employed in engraving, in stipple, small portraits of notable persons for pocket-books and almanacs. He died in 1846. His best plate is 'The Storm,' after Fendi.

WEISS, Eleazar. See Albin.

WEISS, Ferdinand, was a portrait painter and draughtsman, who worked extensively for the Berlin Art Union. He died at Berlin in 1878.

WEISSBROD, Karl Wilhelm, an engraver, was born at Ludwigsburg about 1750. He was probably first instructed by his father, Johann Philipp Weissbrod (who was court painter from 1736 to 1790); but subsequently he went to Paris, where he became a pupil of J. G. Wille, and engraved a great number of landscapes after Berchem, Bril, Hobbema, Ruysdael, and other masters. About 1780 he went to Hamburg, where he etched a few landscapes, and made both drawings and etchings from the coins in the cabinet of Count Bentink. He also executed several plates for the Poullain, Choiseul, and Praslin 'Galleries.' He died in 1806.

WEISSE, Gotthelf Wilhelm, was born at Dresden in 1751, and was instructed in engraving by Stölzel and afterwards by Giuseppe Canale. He had already given proof of ability, when he was invited to the court of Hesse-Cassel, where the Landgrave appointed him his principal engraver. Among others, we have the following prints by him:

The Landgrave of Hesse-Cassel; *after Graff.*
The Landgravine of Hesse-Cassel; *after Tischbein.*
Apollo playing on the Lyre; *after the same.*
A Landscape, with a Waterfall; *after Everdingen.*
A Landscape, moonlight; *after Dietrich.*

WEISSENBRUCH, Johannes, a Dutch painter, and pupil of Salomon Leonardus Verveer, was born at the Hague in 1822, and died there in 1880. The Rijks Museum at Amsterdam has two views of towns by him.

WEISSER, Ludwig, German black-and-white artist and engraver; born, June 2, 1823, at Herrenberg in Würtemberg; became a pupil of Küstner, and attended the Stuttgart Art School. He was a prolific book illustrator, and supplied the illustrations to a Historical Atlas of note. He was appointed Curator of the Stuttgart Museum of Prints and Lithographs in 1858. He died at Stuttgart, February 26, 1879.

WEITSCH, Friedrich Georg, historical painter, was born at Brunswick in 1758, and was the son of the painter Johann Friedrich Weitsch. He entered Tischbein's atelier at Cassel in 1776, and visiting Holland and Italy for improvement, studied chiefly the works of the Dutch animal painters. A few successful portraits, however, had already shown where his real talent lay, and he subsequently devoted himself to figure painting. In 1781 he returned to Brunswick, and six years later was appointed court painter at Berlin. In 1797 he became director of the Berlin Academy, and died in that city, May 28, 1828. Among his best portraits were those of Soult, Alexander von Humboldt (*Berlin National Gallery*) of Jerusalem, the father of Goethe's "Werther" (*do.*), of his own father (*Brunswick Gallery*), of the Prince of Orange, and the Hereditary Prince and Princess of Brunswick.

WEITSCH, Johann Friedrich, called 'Pacha Weitsch,' from his fancy for Oriental costumes, was born at Hessendamm, near Wolfenbüttel, in 1723. He was the son of a house-tiler, but from his youth had a bent towards art. Having become a sergeant in the army, his colonel once called upon him to copy a few landscapes, which, though his first attempts at painting, were so successful that he thenceforth devoted himself exclusively to art. He copied pictures in the gallery at Salzdahlen, and was then appointed to a post in the porcelain factory at Furstenberg. He pursued oil painting at the same time, and studied from nature and the old Dutch masters. His works were at first small landscapes and views of towns, but later on he took to woody scenes, and especially oak forests with cattle. In 1788 he

became inspector of the Salzdahlen Gallery, and died in that place in 1803. Four landscapes by him are in the Gallery at Brunswick.

WELBRONNER. See WILBORN.

WELKER, ERNST, German painter; born at Gotha, May 1, 1788; studied at Gotha and Vienna; travelled in Italy; painted landscapes, such as 'Gründelsee in Steiermark,' 'Sorrento,' and a Biblical scene, 'The Journey to Emmaus,' which is in the Vienna Academy. He died at Vienna in 1857.

WELL, ARNOLD VAN, born at Dordrecht in 1772, was a scholar of Andries Vermeulen, and painted cabinet pictures in the manner of the Van Strys, also winter scenes, and landscapes by moonlight. He died in 1818.

WELLER, DAVID, was born at Kirchberg in Saxony in 1759, and after studying at the Meissen school of design, was placed in the porcelain factory, where he painted historical pictures and portraits upon china. Later on he took to flower painting in oil and gouache, and to portraiture in pastel, but he had to struggle hard for a livelihood. His merits at last procured him the appointment of Court painter to the Elector, but this preferment only reached him a few days before his death. He died at Dresden in 1789.

WELLER, J. The Print-room of the British Museum possesses the chalk portrait of a painter of this name, executed with care and knowledge, and inscribed *se ipse pinxit, ætat* 30, 1718.

WELLER, THEODOR LEOPOLD, German painter; born at Mannheim, May 28, 1802; studied at the Munich Academy under Peter von Langer, and subsequently visited Rome, where he remained for eight years. His Italian genre pictures had a great vogue in Germany, so that in some instances the artist had to reproduce them with trifling variations. In 1851 he was appointed Director of the Mannheim Gallery, a post which he held until his death, December 10, 1880.

WELLS, HENRY TANWORTH, R.A., was born in London, December 1828, and made his first appearance at the Royal Academy in 1846 with a miniature of Master Arthur Prinsep. From that date onwards he was a most indefatigable contributor, frequently exhibiting the full number (eight) allowed by the rules of the Academy, and only once, in 1886, being entirely unrepresented up to 1903, in which year his latest work appeared after his death. He married in 1857 JOANNA MAY BOYCE, a painter of some talent, who died in 1861. In 1867 he was made an Associate, and in June 1870 a full Academician. Up to 1861 he confined himself to miniatures. In 1862 he exhibited a large portrait group, the first of a number which he subsequently produced under such titles as 'Preparing for a Tableau Vivant,' portraits of the three daughters of Mr. Lowthian Bell (1865), 'Volunteers at the firing point,' portraits of Lord Elcho and other officers (1866), 'Rifle ranges at Wimbledon,' portraits of Lord Spencer and other leading volunteers (1867), 'Earl and Countess Spencer at Wimbledon,' and 'Letters and News at the Loch side' (1868), 'Fox to ground, Dartmoor,' 'A November morning at Birdsall House, Yorkshire,' 'Friends at Yewdon' (1882), which included portraits of himself and other members of the Academy, and 'The Queen and her Judges' (1887), representing the ceremonial at the opening of the Royal Courts of Justice. His most popular picture was undoubtedly 'Victoria Regina,' exhibited 1880, depicting the Archbishop of Canterbury and the Lord Chamberlain informing the late Queen of her accession to the throne in the early morning of June 20, 1837. He occasionally painted landscapes and figure subjects, but was chiefly known as a careful and conscientious portrait painter, and had among his sitters, Princess Mary of Cambridge, afterwards Duchess of Teck, Earl Spencer, Lord Chancellor Hatherly, the late Duke of Devonshire, Lord Selborne, the Right Honourable W. E. Forster, &c. M. B.

WELLS, JOANNA MARY, *née* BOYCE, born in 1831, painted portraits, genre pictures, and occasionally landscapes. At the age of eighteen she entered the school of Mr. Carey, and afterwards worked under Mr. Leigh, in Newman Street. Her first exhibited work was a life-size head, which appeared at the Academy in 1855. In the same year she went to Paris, where she joined the ladies' class in Couture's atelier. The year 1857 she passed in Italy, and in December was married at Rome to Mr. H. T. Wells. Before returning to England, she painted the greater part of 'The Boys' Crusade,' exhibited at the Academy in 1859. Subsequent exhibited works were: 'The Outcasts,' 'The Heather-Gatherers,' 'Do I like Butter?' 'La Veneziana,' 'Peep-Bo!' and 'A Bird of God.' This last was left complete on her easel at the time of her death. She died in child-bed, on July 15, 1861.

WELLS, WILLIAM FREDERICK, an English landscape painter in water-colour, born in London in 1762. He was taught by J. J. Barralet, and in his early years wavered between pastel and oil. One of the earliest practitioners in water-colours, he took an active part in the foundation of the Old Society in 1804, and in 1806 was its President. Between 1795 and 1813 he exhibited at the Royal Academy, and also, between 1805 and 1812, with his own society. He travelled on the continent, extending his tours to Norway and Sweden. The latter half of his life was chiefly occupied in teaching drawing, of which he was professor at Addiscombe for many years. He died in 1836. There is a water-colour drawing, 'The Dawn,' by him in the South Kensington Museum.

WELSCH, JOHANN FRIEDRICH, painter, born at Nieder-Wesel in 1796. He served as a volunteer in the war of liberation, and afterwards studied art in Berlin and in Holland. He first became known by his genre pictures and portraits, but afterwards settled at the Hague, and produced chiefly views of Dutch towns. He finally became director of the drawing school at Münster, working also as a restorer of pictures, and publishing a book on that subject.

WELTE, GOTTLIEB, painter and etcher, was born at Mayence in 1745, and first taught by his father, an obscure painter of landscapes and animals. He afterwards settled at Frankfort, where he painted the figures in the landscapes of Schütz. Later on he visited Russia, and, after maintaining himself for a time by his musical talents, died in a village near Revel in 1790. In the castle of Oberpehlen, near Dorpat, he decorated a room, and also painted many conversation pieces, bambocciate, and caricatures. There is a series of fifty-eight etchings by him.

WELTER, MICHAEL, German painter; born at Cologne, March 24, 1808; studied with Mengelberg in that city and then worked in Berlin and Paris, giving special attention to mural decoration. He executed mural paintings in several private houses

Mansell photo] [*Edinburgh Gallery*

THE VISION OF ST. HUBERT

at Cologne, and also the frescoes in the Wartburg and Cologne Theatre. Work of his best is to be seen in the St. Cunibert Kirche and also at the Godehardikirche at Hildesheim. He died at Cologne, January 3, 1892.

WENBAN, Sion Longley, American painter and etcher; born, March 9, 1848, at Cincinnati; studied under Wilmoth in New York, and in 1879 went to Munich, where his teachers were Hackl and Duveneck. He achieved some excellently sincere work as a landscape painter, though his talent met with but scanty recognition; over two hundred etchings by him were published at Munich and elsewhere. He died at Munich, April 23, 1897.

WENCELAS, (or Wenceslaus). See Ollmütz, Wenzel von.

WENDELSTADT, Karl Friedrich, painter and etcher, was born at Neuwied in 1786. He was early left an orphan, and was brought up as an artist by his foster-father, the art connoisseur Dr. Grambs, of Frankfort, who at last sent him to Paris for improvement. He there cultivated historical and portrait painting, and upon his return in 1817 was appointed inspector of the Städel Institute. He also acquired a good collection of his own, and was a teacher of drawing. In 1840 he hanged himself at Antwerp. He painted many portraits and altar-pieces, and has left ten etchings after various masters.

WENDLER, Friedrich Moritz, a German painter, was born at Dresden in 1814, and died there October 16, 1872. His 'Death of the Chamois Hunter' is in the Dresden Gallery.

WENETZIANOW, Alexei Gawrilowitsch, was born at Néjîne in 1775, and studied in the St. Petersburg Academy. He painted portraits, house interiors, and genre subjects, and after becoming a member of his Academy, died in the government of Twer, December 5, 1846. Among his works are:

The Threshing-floor.
Peasant Girl receiving the Communion.
A Peasant Lad. (*Hermitage.*)

WENG, —— (Wengh, Wenig, or Wening). This name is affixed to a print dated 1509, representing a man and woman almost naked. Over the head of a man, who is attended by a dog, is written Paris, and over the woman, Egenoe, probably in mistake for Œnone. The print appears to be by a German, working in the style of the early Italian engravers.

WENG, J. G. (or Wenig). This name is affixed to a print representing 'Minerva visiting the Muses.' It is etched in the manner afterwards employed by Romeyn De Hooghe, and dated 1630.

WENNG, Karl Heinrich, painter and lithographer, was born at Nördlingen in 1787. He studied art in his native town, and afterwards went to Stuttgart to learn engraving under Müller. He soon determined, however, to devote himself to painting, and after travelling in Switzerland and Italy, he went to Munich, to work under Langer. In 1816 he was appointed professor of drawing to the Lithographic Institution at Stuttgart. While there, he executed a number of original lithographs, designed a large cartoon of the Flood, and lithographed Weitbrecht's frieze in the Schloss Rosenstein. In 1827 he left Stuttgart for Munich, where he was employed at the Cotta Literary Institute. Returning to Stuttgart in 1837, he worked industriously both as a painter and teacher of art; he published a book on perspective, and brought out a new invention in lithography, by which plates could be reproduced without a press.

WENTZEL, Johann Friedrich, was born at Berlin about 1660, and studied perspective and decorative painting under the elder Harms. He was employed by the Elector Friedrich of Brandenburg, and received a stipend from him to enable him to visit Italy. After his return he painted a 'Coronation Ceremony at Königsberg,' and four allegorical cartoons for tapestry; he was also a painter of portraits, and of scenes for court festivities. He settled at Dresden after the death of Friedrich, and died there in 1729.

WENTZEL, Michael, was born at Grossschönau in Saxony about 1790, and was for a time dancing-master at the Leipsic theatre. He however took to flower-painting in gouache, and afterwards worked in oil at Vienna. About 1828 he went to Italy, and there commenced the painting of landscapes, panoramas, &c. Later on he settled at Leipsic, where he published a series of motives for ornaments.

WENZEL von OLMÜTZ, goldsmith and engraver, flourished 1481–1500, the best copyist of the fifteenth century. Copies by him after the Master of the Amsterdam Cabinet (4), Masters L. Cz. (1) and P. W. (11); Schongauer (52), Dürer (9), and others.

WERDEN, Master of. See The Master of the Life of Mary. The 'Conversion' and 'Mass of St. Hubert,' two panels respectively in the Scotch and English National Galleries, were originally parts of an altar-piece in the old Abbey of Werden, hence the painter was formerly designated the "Master of Werden"; he is now identified with the "Master of the Life of Mary." Two other panels, which belonged to the same altar-piece, and are now in the English National Gallery, are the only works of his school.

WERDMÜLLER, Johann Rudolph, painter and modeller, was born at Zurich in 1639. His father was a distinguished officer in the Venetian and Swiss services, and possessed a collection which incited the son to the choice of art as a profession. He studied for three years under Konrad Meyer, and then worked independently, directing his attention chiefly to landscapes and to civil and military architecture. He also produced a number of portraits, studied flower painting under Marel at Frankfort, and visited Holland. He was drowned in the Sihl, in 1668.

WERENFELS, Rudolph, was born at Basle in 1629. He received his first instruction at Amsterdam, but afterwards studied some time in Italy. He chiefly practised portraiture, and was employed at several German courts. He died in 1673.

WERFF (or Werf). See Van der Werff.

WERNER, Anna Maria, (or Marianne, *née* Hayd), was born at Dantzic in 1688. She studied under her father, Andreas Hayd, and in 1705 married the painter Christoph Joseph Werner of Augsburg. Subsequently she became noted as a miniature painter at Berlin, and in this capacity was invited to the court of Dresden in 1721. She died in that city in 1753.

WERNER, Jacques Christophe, natural history painter, was born in France in 1798. He was the author of an 'Atlas of European Birds,' and was appointed painter to the Museum of Natural History at the Jardin des Plantes, in recognition of

his skill in the delineation of birds and animals. Many drawings by him, on vellum, are in the Museum there. He died in Paris in 1856.

WERNER, JOSEPH, was born at Berne in 1637. He was the son of an obscure painter, by whom he was first instructed. He was afterwards sent to Frankfort, where he became a scholar of Matthäus Merian the younger. After a time his preceptor introduced him to a M. Müller, an amateur of fortune, who invited Werner to accompany him to Rome. During his residence there, he copied the works of Pietro da Cortona and Andrea Sacchi; but his predilection for high finish induced him to take to painting portraits and historical subjects in miniature. In returning from Italy he passed through France, where his talents attracted the notice of Louis XIV. He was invited to Versailles, where he painted the king, and several personages of the court; and was also employed in historical and emblematical subjects. He was compelled, however, by the intrigues of Le Brun, to leave France, and moved in 1667 to Augsburg, where he painted in the Kreuzkirche, and produced for the Electress of Bavaria seven pictures from the Life of the Virgin, and some allegories for the Elector. He was then invited to Vienna, where he painted a portrait of Leopold I. About this period he recommenced painting in oil, in which he was thoroughly successful. Returning to Berne, he painted a large picture, 'The Marriage of Justice and Prudence,' for the Rathhaus, which procured him an invitation from Frederick, Elector of Brandenberg and first King of Prussia, to take the post of director of the newly-founded Berlin Academy; this post he held from 1696 to 1707, when a change of ministry caused his displacement. He died at Berne in 1710. A 'Temptation of St. Anthony' by him is in the Augsburg Gallery; an 'Allegory of Avarice' in that of Munich; and a 'Tobias burying the Dead' in that of Vienna.

WERNHER, a monk of Tegernsee in the 11th century, was famous for his skill as illuminator, glass painter, and ornamentist.

WERTHEIMER, GUSTAVE. Born at Vienna in about 1850, Gustave Wertheimer had long resided in Paris, where for many years his pictures were a feature of the Salon, several of them achieving great success when engraved. As an animal painter he was particularly successful, his 'Fiancée du Lion,' 'Mort de Brutus,' and 'Le Repas des Lions, chez Pezon' (this was in the Salon of 1886), being his chief works. He was a successful exhibitor in Holland, England, and America, and had one picture, 'Le Rival,' at the last Salon. He was also a portrait painter of considerable skill, and some of his fancy pictures, such as 'Le Vaisseau Fantôme' (in the Salon of 1887), showed great originality. For some years Wertheimer failed to find a market for his work, but he appears to have scrupulously kept from his friends all signs of his straitened circumstances. He died in August 1904, at the Lariboisière Hospital, having been removed there as the result of a domiciliary visit of the Austrian Consul to the artist's residence at 38, Rue Rochechouart. Wertheimer's death was directly due to rapid consumption, aggravated by starvation.

WERTMÜLLER, ADOLF ULRIK, a Swedish painter, was born at Stockholm in 1749. He went to Paris in his youth and worked in the Academy there. In 1787 he was appointed painter to the King of Sweden. In 1797 he emigrated to America, where he died at some date unknown. Nagler wrongly asserts that he died at Stockholm in 1811. He was a member of the Stockholm Academy. Works:

Stockholm.	*Museum.*	Ariadne abandoned at Naxos.
„	„	Marie Antoinette and her children.
„	„	Portrait of Count Armfelt.

WERY, GERARD, one of the pupils of Rubens, born in 1605, died in 1644. He was known chiefly as a copyist of his master's works, and never attained to any distinction in the school.

WÉRY, PIERRE NICOLAS, born in Paris in 1770, died at Lyons in 1827. The Lyons Museum has a landscape by him.

WESEL, HERMAN WYNRICH VON, and MEISTER WILHELM. See KÖLN, vol. iii.

WESEL, TELMAN VON. See TELMAN.

WEST, BENJAMIN, was born in Chester County, Pennsylvania, in 1738. From early childhood he evinced an inclination for drawing. His biographers dwell on his childish attempts, and would persuade the world that he was a prodigy in art from his cradle. At eight years old he received some lessons in the management of colour from a party of Cherokee Indians, who were pleased with his rude drawings of birds, fruits, and flowers. On the death of his mother, in his eighteenth year, he moved to Philadelphia, and afterwards to New York, painting portraits in both places. He found this profitable, and was enabled to amass money; but he yearned to be acquainted with the higher walks of art. For that purpose he planned a journey to Rome, which he was enabled to carry out by the help of a merchant named Kelly, and one Allen, a shipowner. He arrived at Rome in July, 1760. An American artist was a novelty in Rome, and caused a sensation. Having a letter of introduction to Lord Grantham, he was at once introduced to the best society. He stayed in Italy about three years, visiting Florence, Bologna, Venice, and Parma, making copies of celebrated pictures, and painting some originals. When his funds ran short, he received a fresh supply from his two merchant friends, and from the Englishman, Gavin Hamilton. In the middle of the year 1763 West arrived in London, at first with no intention of remaining in England; but his reception there decided his future course. Patronized by the Church and by royalty, and favourably received by artists and literary men, he sent for the lady to whom he had been engaged before he left America, married, and settled for life in England. For nearly sixty years he held a prominent position among the painters of the country; he produced numerous pictures both from sacred and profane history, and probably his works had some effect, at the time, in inciting others to attempt such subjects; but he did not create a school, nor did his style survive him. He struck a blow, however, for realism in art. His 'Death of Wolfe' contained a startling innovation in the substitution of the military regulation coat, the cocked hat, and the musket with the bayonet for the ample paludamentum, the helmet, spear, and shield. In 1765 West was chosen both a member and a director of the Incorporated Society of Artists, and in the following year sent 'Pylades and Orestes' and 'The Continence of Scipio' to their exhibition. In 1768 he was one of the four commissioned to draw up the plan for the Royal Academy, and in 1772 was appointed his-

torical painter to the king. On the death of Sir Joshua Reynolds, West was elected to the President's chair, and took his place on the 24th March, 1792. He delivered an inaugural address, which was much applauded, but, says his biographer, it must have caused him little thought, as it dwelt on but two topics—the excellence of British art, and the great benevolence of his Majesty. As a Quaker he asked permission to forego the usual honour of knighthood, and he was never "Sir Benjamin," as he is so frequently styled. He died on the 11th March, 1820, and was buried in St. Paul's Cathedral. Many of his more important works were painted for George III.

Glasgow. *Gallery.*	Pylades and Orestes.
Hampton Court.	Death of Bayard.
„	The Oath of Hannibal.
„	Germanicus and the Wife of Armenius.
„	St. Peter denying Christ.
„	Cyrus liberating the Family of Astyages.
„	Death of Epaminondas.
„	St. George and the Dragon.
„	Regulus leaving Rome. (Eight Royal portraits.)
Liverpool. *Walker Gal.*	Cleombrotus.
London. *Grosvenor Ho.*	Death of General Wolfe.
Nottingham. *Museum.*	Christ healing the Sick.

WEST, CHARLES, an English engraver, was born in London about 1750. He produced many plates in stipple, and also in a mixed process of etching and stipple. His best plate was 'The Silver Age,' after Henry Walton (1787).

WEST, FRANCIS ROBERT, an Irish historical painter, and son of Robert West junior, was born in 1748. After studying under Boucher and Van Loo in Paris, he succeeded his father as master of the Dublin Society's School. There he acquired a high reputation as a teacher and draughtsman. At the London Free Society he exhibited in 1774 an 'Adoration of the Shepherds,' and at the Royal Academy in 1790 a couple of portraits. He died in Dublin in 1809.

WEST, JOHANNES HENDRIK VAN, a modern Dutch painter, was born in 1803. He was a pupil of C. Kruseman; he practised art only as an amateur, but one of his pictures, 'The Poet Cats and his Family,' was crowned by the Felix Meritis Society, of Amsterdam; and another, 'The Billet Doux,' is in the Rijks Museum, in the same city. West was elected a member of the Amsterdam Academy. He died in 1881.

WEST, RAPHAEL LAMAR, an English historical painter, born in 1769. He was the son of Benjamin West, and studied in the schools of the Academy. Though gifted with considerable powers, he did not reach success, owing, it is said, to want of industry. He inherited a competence from his father. He died at Bushey in 1850. 'Orlando and Oliver,' in the Shakespeare Gallery, was by him.

WEST, ROBERT, topographical draughtsman, drew a series of views of ancient buildings in London and Westminster, which were published between 1736 and 1739.

WEST, ROBERT, an Irish historical painter, born in Waterford early in the 18th century. He studied under Van Loo in Paris, where he gained the first medal in the Academy. For many years he was master of the school of the Royal Dublin Society, but was at last compelled to resign through mental infirmity. He died in 1770.

WEST, ROBERT LUCIUS, an Irish historical painter, the son of F. R. West, whom he succeeded in 1809 as master of the Dublin Society's School. He exhibited on two occasions, 1808 and 1822, with the London Royal Academy, and was elected one of the original members of the Hibernian Academy in 1823. There is a portrait by him of his father, in the Hibernian Academy. He died after 1824.

WEST, SAMUEL, portrait and genre painter, was born at Cork about 1810. He came to London, and began to exhibit at the Royal Academy in 1840, contributing some twenty-three pictures between that year and 1867, when his name appears for the last time. His subjects were chiefly portraits, and portrait-groups of children. He painted a few historical subjects, and in the last years of his life made many excellent copies in water-colour from the old masters. Works:

Cardinal Wolsey leaving London after his fall.
Charles I. taught drawing by Rubens.

WEST, WILLIAM, landscape painter, was born in 1801, at Bristol, where he practised for most of his life. He began exhibiting at the Academy in 1845, with a picture from Bible history, but afterwards turned his attention to landscape. His style was imitative, and his subjects taken from Wales, Norway, and the coast of Devonshire. In 1851 he was elected a member of the Society of British Artists, to whose exhibitions he was a constant contributor. He died at Chelsea in January, 1861.

WESTALL, RICHARD, was born at Hertford in 1765. He was apprenticed to an heraldic engraver who lived in Gutter Lane, Cheapside. Towards the end of his time he was permitted by his master to attend the Royal Academy schools, where he formed an acquaintance with Lawrence. He and Lawrence afterwards took a house, jointly, at the corner of Greek Street and Soho Square. It had two entrances; on the door in Greek Street was placed the name of Westall, on that in the Square the name of Lawrence. The subjects Westall chose, and the style in which he represented them, were suitable to his time, and he became a favourite with the public. He was one of the early practitioners in water-colour, but it is chiefly as an illustrator of books that he is now remembered. His 'vignettes' are very numerous; some of the best are in editions of Crabbe, Moore, Gray, and the 'Arabian Nights.' He was employed by Alderman Boydell to illustrate Milton and to paint five subjects for the Shakspeare Gallery; and his representations of Church of England services and ceremonies were popular with the serious part of the public. Westall was elected an Associate of the Academy in 1792, and an Academician in 1794. In 1808 he published a volume of poems, with the title, 'A Day in Spring,' with plates engraved by J. and C. Heath after his own designs. Towards the close of his life he lost much of his fortune in amateur attempts at picture dealing. Westall gave lessons in drawing to the Princess Victoria, now her most gracious Majesty. He died on the 4th December, 1836. There is a 'Cassandra prophesying the Fall of Troy' by him, in water-colour, at South Kensington. His 'Christ crowned with Thorns' is in All Souls' Church, Langham Place.

WESTALL, WILLIAM, brother of Richard Westall, was born at Hertford on the 12th October, 1781. He studied under his brother, and in the schools of the Royal Academy. When only nineteen, he was appointed draughtsman to Captain Flinder's Australian expedition. After being out some two years, his ship was wrecked off the north coast of Australia, and he rescued by a ship bound for China.

There he remained several months, visiting the interior and making sketches, which have now much interest. From China he made his way to Bombay, whence he explored the Mahratta country, making drawings at Kurlee and Elephanta. Returning to England after an absence of four years, he soon afterwards set out for the West Indies, taking Madeira on the way, and there coming near to losing his life by a second shipwreck. In 1805 he returned to England, and began to contribute frequently to the Academy. In 1811 he was elected an Associate of the Water-Colour Society, and in the year after a full member. This honour he resigned, and a few months later he was elected an A.R.A. His work was chiefly topographical landscape in water-colour. He died from the effects of an accident on January 22nd, 1850. Works:

Port Jackson, Sydney. (*South Kensington.*)
The Cottage Door. (*Do.*)
A Village Church and Green. (*Do.*)

'Views of scenery in Madeira, at the Cape, in China and India.' 1811.
'Views of the Yorkshire Caves.' 1818.
'Britannia delineata.'
'Picturesque Tour on the River Thames.' (*Jointly with Samuel Owen.*)

WESTCOTT, PHILIP, an English portrait painter, was born in 1815. In the early part of his career he lived in London, and exhibited at the Royal Academy between 1844 and 1861, also occasionally at the British Institution and in Suffolk Street. His practice was, however, chiefly in the north of England, and the greater part of his career was spent in Liverpool and Manchester, where his portraits were held in high repute. Examples are to be seen in the Salford Museum. He died at Manchester in January, 1878.

WESTENBERG, PIETER GEORGE, painter, was born at Nymeguen in 1791. In 1808 he began the study of art under J. Hulswit, and at the Amsterdam Academy, and afterwards became known as a painter of landscapes and town views. He was a member of the Royal Academy of Amsterdam. He died at Brummen, December 26th, 1873. In the Rijks-Museum there is a 'View of Amsterdam in Winter' by him, and in the Rotterdam Museum a 'Rustic Scene.'

WESTERBAEM, J., a portrait painter, was living in 1659 at the Hague, and painted the portraits of Arnold Gesteramus and Jacob Batiliere, which were engraved by Hendrik Bary.

WESTERHOUT, ARNOLD VAN, an engraver, was born at Antwerp in 1666. After having received some instruction in design and engraving in his native city, he went to Italy, and worked for some time at Florence for the Grand Duke Ferdinand. In 1700 he established himself at Rome, where he engraved several plates from his own designs, and after the works of Daniele da Volterra, Maratti, Lenardi, and others; also some portraits in mezzotint. He died at Rome in 1725. Plates by him:

Cardinal Giacomo Antonio Moriga; *after Lod. Ant. David.*
Prince Rospoli; *after the same.*
Michelangelo Tamburini, General of the Jesuits; *after Ant. Odati.*
The Transfiguration; *after Raphael.*
St. Andrew upon the Clouds; *after Domenichino.*
A Female Figure, with a Unicorn; *after Ann. Carracci.*
The Descent from the Cross; *after Dan. da Volterra.*
Attila before Rome; *after Algardi.*
St. Paul preaching at Athens; *after Lenardi.*
The Muses protecting the Monuments of Art from the Destruction of Time; *after the same.*
The Abjuration of the Priest, Miguel Molinos.

WESTERMAYR, CHRISTIANE HENRIETTE, *née* STÖTZER, painter, etcher, and embroiderer, was born at Weimar in 1772, and instructed in the school of her native town. About 1800 she married Konrad Westermayr, whom she afterwards assisted in many of his works. She herself painted portraits in oil, and copied the works of Raphael, Leonardo, Van Dyck, and other old masters. She died at Hanau in 1830.

WESTERMAYR, KONRAD, painter and engraver, was born at Hanau in 1765. He was the son of a goldsmith, and learnt drawing in the school of his birthplace, afterwards producing pastel portraits upon parchment, and miniatures. A pension from the Landgrave enabled him to study at the Cassel Academy. He afterwards studied engraving under Lips at Weimar. In 1807 he became a teacher at Hanau, and died there in 1826. Two of his best plates are a 'Madonna' after Guido, and 'Götz von Berlichingen' after Tischbein.

WESTFALIA. GIOV. DI. See VELDENAER.

WESTIN, FRIEDRIK, Swedish painter; born at Stockholm in 1782; studied at the Stockholm Academy, and also in Paris and Italy; painted portraits, and, with less success, historical and Biblical subjects, such as 'The Transfiguration,' in the church of St. James at Stockholm. He died in 1862.

WESTON, LAMBERT, born in 1805, became a successful though not brilliant painter of landscape scenery, many of his subjects being taken from the cliffs near Dover. At the Royal Academy in 1844 he exhibited a view of Dover Castle. Weston was a warm friend of Cruikshank and Dickens. He died in February 1895.

WESTPHALEN, ALBERT VON. See ALDEGREVER, HEINRICH.

WET, G. and J. See DŪWETT.

WETTE, FRANS DE. See DE WETTE.

WETZEL, JAKOB, draughtsman and painter, was born at Hirslanden, near Zurich, in 1781, and studied under Walser. He painted landscapes in water-colours, chiefly views among the Italian lakes. He died at Richterschwyl in 1834.

WEYDE, JULIUS, genre painter, was born at Berlin in 1822, and first studied at the Academy there. He afterwards became a pupil of Venneman at Antwerp and of Delaroche in Paris. In 1848 he settled in Berlin, and became well known by his scenes from bourgeois life. He died near Stettin in 1869.

WEYDEN, ROGER VAN DER (or WEYDE). See VAN DER WEYDEN.

WEYDMANS (or WEYDEMAN). See WEIJDMANS.

WEYDMÜLLER, JOHANNA ELISABETH, *née* KRÜGER, was born at Sorau in 1725. She was her father's pupil, and became a clever painter of flowers, fruit, and portraits upon glass. She taught drawing to the Saxon Royal family, and died in 1807.

WEYER, GABRIEL, a German painter, etcher, and wood engraver, was born at Nuremburg about the year 1580, and was one of the most productive workers of his time. He painted historical and allegorical pictures, and made many designs for the engravers. He also executed several woodcuts (which are marked with a monogram composed of a *G.* and a *W.*), and left a number of pen

FRANCIS WHEATLEY

WINTER
(From an Engraving)

drawings washed in Indian ink. He died at Coburg in 1640.

WEYER, HANS. See WEINER.

WEYER, JAKOB MATHIAS, (or JOHANN MATHIAS,) was born at Hamburg at the beginning of the 17th century, and was a pupil of J. A. Decker, under whom he painted horses and battles. He afterwards studied under Wouwerman. He chiefly produced landscapes with rustic figures and skirmishes. He died about 1690. The Brunswick Gallery contains the following pictures by him:

Brunswick, *Gallery*. The Battle with the Amalekites.
" " The Conversion of Saul.
" " A Camp.

WEYERMAN. See WEIJERMAN.

WEYGANDT, SEBASTIAN, was born at Bruchsal in 1780, and taught successively by Engelhard, the sculptor Günther, and Schweickart. He settled as a portrait painter, first at Augsburg, and afterwards at Wallerstein, where he painted the family of the prince. He was also for a time court painter to the Margrave of Ansbach, and to the Prince of Hohenlohe. In 1804 he was at Breslau, where he painted several French officers, among them Prince Jerome Bonaparte, who took him to Cassel as his court painter. He was appointed director to the projected Westphalian Academy in Rome, but the Westphalian kingdom being put an end to, he never entered upon the office. He died at Cassel in 1824.

WEYLER, MADAME. See KUGLER.

WEYLER, or WEYLLER, JEAN BAPTISTE, a painter of portraits in pastel, miniature, and enamel, was born at Strasburg in 1749. He worked in Paris, and became an Academician in 1779, his reception work being a portrait in enamel of the Comte d'Angivilliers, director-general of architecture to Louis XVI., which is now in the Louvre. He exhibited miniatures of many distinguished persons at the Salon, between 1775 and 1790, among them those of Gustavus Adolphus, Turenne, and Peter the Great, etc., painted on commission for the French Government. His pupil, Mademoiselle Kugler, who became his wife, worked in the same genre. He died in Paris, July 25, 1791.

WEYNERS. See WEINER.

WEYSSER, KARL, German painter, born September 7, 1833, at Durlach; became a pupil at the local Polytechnic, and then studied at the Karlsruhe Art School under Descoudres; began his career as a portrait-painter, but eventually showed his preference for rather dull architectural presentments of German towns. His work to architects, therefore, is interesting. He died at Heidelberg in April 1904.

WHARTON, PHILIP F., an American painter, was born at Philadelphia in 1841, studied in the Academy in that city, and later in Dresden and Paris. His picture of 'Perdita at the Sheep-shearing Festival' received a medal at the Philadelphia Exhibition of 1876. He died at Media in 1880.

WHEATLEY FRANCIS, was born in London in 1747. His father, a master-tailor, placed him at first under a good teacher, and afterwards at Shipley's drawing-school, which he left after a time for the schools of the Academy. When young he obtained several premiums from the Society of Arts, and, having formed a friendship with Mortimer, he assisted that artist in painting a ceiling at Brocket Hall, for Lord Melbourne. He was also employed on the decorations at Vauxhall. He met with considerable employment in painting small whole-length portraits, which induced him for some time to make that his particular pursuit. After practising some years in London, he eloped to Dublin, with the wife of Gresse, the painter. In Dublin he was much employed in portraiture, and painted a large picture, representing the 'Irish House of Commons,' in which he introduced portraits of all the more remarkable Irish politicians. On the tardy detection of his irregular course of life he returned to London, where he appears to have now met with no serious obstacle to the pursuit of his profession. He painted a picture of the Gordon Riot, from which Heath engraved an excellent print for Boydell, and became very popular as a painter of rural and domestic subjects, for which he had a peculiar talent. When Boydell projected the Shakespeare Gallery, he was engaged to contribute twelve pictures. He was a contributor also to Macklin's 'Poets' Gallery.' Wheatley first exhibited at the Academy in 1771, his subjects at that time being portraits. Later on he sent genre pictures and landscapes, some in water-colours but more in oil. He frequently drew with the pen, using Indian ink for the shadows. An etching and a mezzotint by him are also known. He was elected an Associate of the Royal Academy in 1790, and Royal Academician in 1791. He was a martyr to the gout for several years, and died in 1801. In his best work, Wheatley is an excellent painter, approaching Morland in freedom of handling and in sense of beauty. Works:

London. *N. Port. Gall.* Group of officers, with camp in background.
The second Duke of Newcastle, with a shooting party.
The Disaster (*Sir Charles Tennant, Bt.*).
The 'Cries of London.'

WHESSELL, JOHN, an English engraver, who was at work in London towards the close of the 18th century. He engraved after Serres, Stothard, Singleton, Gainsborough, and others.

WHICHELO, C— JOHN M—, an English marine painter in water-colours, born towards the close of the 18th century. He practised in London, and became marine painter to the Prince Regent. Between 1810 and 1846 he occasionally exhibited at the Royal Academy and the British Institution, but his works chiefly appeared, from 1823 onwards, at the Old Water-Colour Society, of which he was elected an associate in that year. He died in 1865.

WHISTLER, JAMES ABBOTT MCNEILL, painter, etcher and lithographer, was born at Lowell, Mass., in 1834. His father, Major George Washington Whistler, sprang from the Irish branch of an old English family, and his second wife, James' mother, was Anna Matilda McNeill, of Wilmington, North Carolina. Major Whistler made a reputation as a military engineer, and in 1842 was appointed consulting engineer of the Moscow and St. Petersburg Railway. Several years of the young artist's boyhood were spent in St. Petersburg, but on the death of his father in 1849 he returned with his mother to America, and two years later entered the West Point Military Academy. He was, however, unfitted by disposition to undergo the study and discipline necessary for a military career, and in 1854 he was discharged. He had already distinguished himself in drawing, and shortly afterwards he obtained an appointment as draughtsman in the Coast Survey Department at Washington. His earliest existing etching was made in this capacity—a view of the contours of a coast, taken from the sea, with several sketches of heads in the margin. He soon found routine

work unbearable, and in 1855 he definitely gave himself up to art and proceeded to England and thence to Paris. Here he entered the studio of Gleyre, and though he was entirely out of sympathy with the academic principles of his master, he was considerably influenced by such men as Degas, Legros, Bracquemond, and especially Fantin-Latour, with whom he was thrown into close contact. His first published works were the "French Set" of etchings, of which a very small number were printed by Delâtre and issued in 1858 at fifty francs the set. In 1859 his first painting, 'At the Piano,' was sent to the Salon. It was, however, refused, but was hung at the Royal Academy in the following year. 'The White Girl,' sent to the Salon in 1863, was also refused, and in that year Whistler, who for the last four years had been dividing his time between Paris and London, definitely took up his residence in Chelsea.

In 1859 he had begun the series of Thames etchings, sixteen of which were published in 1871 by Ellis and Green. One hundred sets were then printed, but the impressions were unsatisfactory, and the plates were afterwards bought by the Fine Art Society and reprinted—rather heavily—by Goulding. The earliest impressions, by the artist himself, remain by far the most desirable, not only from their rarity, but from their greater delicacy and refinement. The Thames etchings are of extreme interest, even if regarded merely as pictures of the river in the early sixties. But nothing was further from Whistler's thought than to make a record for the use of the antiquarian of the future. Now, as ever, his sole aim was to make pictures that should be beautiful in themselves, and the subject was a secondary consideration. Many of the Thames plates are very elaborate in detail, and a definite firm line is used, very different from that employed in the later etchings. In spite, however, of what he himself called "the crude and hard detail of the beginner," the breadth of view, the quality of line, at once flexible and certain, and the perfect technique displayed, combine to make the Thames set the most popular of all the artist's works, though in the opinion of most critics they are far surpassed by the later etchings made in Venice and Amsterdam. It may be noted that besides the sixteen prints included in the Thames set as published, Whistler made at this time and afterwards a large number of other etchings of the river, including such fine plates as 'The Large Pool,' 'Old Battersea Bridge,' 'Old Putney Bridge,' 'Billingsgate' (afterwards published in 'The Portfolio'), and 'Battersea—Dawn.' To this period also belong a number of portrait studies, such as the 'Portrait of Himself,' 'Drouet,' 'The Engraver,' 'Joe,' and above all, the superb full-length figure of 'Annie Haden.' Meanwhile Whistler had been depicting the Thames on canvas as well as on copper. His earliest painting of the river was 'The Thames in Ice,' exhibited at the Academy in 1862, under the title of 'The 25th of December, 1860, on the Thames,' and this was followed by 'The Last of Old Westminster' (1863), 'Wapping' (1864), 'Old Battersea Bridge' (1865), and several pictures of the great reach of the river opposite his house in Chelsea. A visit to Valparaiso in 1865–6 resulted in two fine pictures of Valparaiso Harbour—a 'Crepuscule in Flesh Colour and Green,' and a 'Nocturne in Blue and Gold'—and a sea-piece entitled 'The Ocean.'

At this time Whistler had already begun to collect Oriental china, and was an enthusiastic admirer of Japanese art, the influence of which is to be seen in a group of pictures painted between 1864 and 1870. They are: 'The Little White Girl' (or 'Symphony in White, No. 2'), 'La Princesse du Pays de la Porcelaine,' both of which were painted in 1864 and exhibited, the former at the Academy and the latter at the Salon, in 1865; 'The Lange Leizen—of the Six Marks' (Academy, 1864), 'The Golden Screen' (1865), the 'Symphony in White, No. 3' (1867), and 'The Balcony' (1870). All of these show the Japanese influence in different ways, but it is to be noticed that even where the accessories and framework of a picture are entirely Eastern, Whistler always remains a European. He is not trying to paint Japanese pictures, but to arrive at certain decorative schemes of colour by the use of Japanese costumes, fans, screens and pottery. He makes use of the artistic principles and ideals of the East, without losing his own individuality, and the result is work which is at once gorgeous in colour and original in its decorative aim. This group of pictures stands by itself. Whistler turned now to the production of full-length portraits, which form the most important part of his work as a painter for the next twenty years. His earliest painting known is a 'Head of Himself in a Slouch Hat,' which dates from 1857–8, and he had painted another 'Portrait of Himself as a Young Man,' and a companion portrait of Dr. W. McNeill Whistler, his brother, about the year 1866. But he now devoted himself seriously to portrait painting, and produced in quick succession several of his greatest masterpieces. The 'Portrait of the Painter's Mother' was hung at the Royal Academy in 1872, and in the same year the artist was engaged on the 'Portrait of Thomas Carlyle' and the 'Portrait of Miss Alexander.' The three portraits constitute perhaps his greatest achievement in painting. Both in aim and execution they were unlike any contemporary work. Whistler was never content to produce a mere likeness of his sitter. The picture must also be a decorative arrangement of colour, a thing of beauty in itself; and in studying his model, he endeavoured to pierce below the transitory expression to the real character beneath. "It is for the artist," he said, "to put on canvas something more than the face the model wears for that one day; to paint the man, in short, as well as his features." And further, instead of making his portrait "stand out" from the frame in the ordinary manner, he set it back within the frame—"at a depth behind it equal to the distance at which the painter sees his model." In many of his later portraits he placed his subjects in semi-darkness against a black background. The 'Portrait of Miss Rosa Corder,' the portrait called 'The Fur Jacket,' the 'Portrait of Lady Archibald Campbell' (afterwards called 'La Dame au Brodequin Jaune'), the 'Portrait of Señor Sarasate,' among others, are painted in this manner, and in spite of the obscurity in which the models stand, they "live within their frames and stand on their legs." The suggestion of atmosphere, which is one of the great characteristics of Whistler's painting, is, indeed, as remarkable in his portraits as in his sea-pieces and nocturnes. Other important portraits include those of Mr. and Mrs. F. R. Leyland, Sir Henry Irving as Philip II. of Spain (Grosvenor Gallery, 1877), two portraits of Lady Meux, the

JAMES McNEILL WHISTLER

[*Luxembourg, Paris*

PORTRAIT OF THE PAINTER'S MOTHER

greatest of which, an Arrangement in Black and White, was shown at the Salon in 1882, the 'Portrait of Theodore Duret' (Salon, 1885), and the 'Portrait of Count Robert de Montesquiou-Fezansac' (Salon, Champ de Mars, 1894).

In 1874 Whistler held an exhibition of his work in Pall Mall. It included several of his finest pictures, the 'Carlyle' and the 'Miss Alexander,' among others, being seen for the first time. At this period he was in close touch with F. R. Leyland, the great shipowner and connoisseur, and besides painting the portraits of Mr. and Mrs. Leyland already mentioned, he etched portraits of their three daughters, whom he also began to paint in oil. Unfortunately these portraits were never finished, but several sketches in pastel and pen-and-ink exist. The most important work, however, which Whistler did for Leyland was the decoration of the dining-room in his house in Prince's Gate. The room had been decorated by an architect named Jeckyll, and fitted with light shelves for blue china. Whistler's 'Princesse du Pays de la Porcelaine' hung over the fireplace. On the opposite wall he now painted two great peacocks in defiant attitudes, and magnificent peacocks also appeared on the window-shutters. The rest of the room, including the ceiling, was covered with blue-and-gold decoration, variety in tone being obtained by sometimes painting in blue on the gold leaf, and sometimes using gold paint on a blue ground. The 'Peacock Room' has now (1904) been sold and gone, with many of Whistler's finest works, to America, where it is understood that the 'Princesse' will again take up her old position.

In 1877 the Grosvenor Gallery was started by Sir Coutts Lindsay, and Whistler sent to the first exhibition seven pictures, including, besides the 'Carlyle' and the portrait of Irving, a group of 'Nocturnes.' He had already shocked and irritated the critics by the titles he had given to his pictures in his exhibition of 1874. He called them 'Notes,' 'Harmonies,' 'Arrangements,' or 'Symphonies' in this or that colour, as a protest against the "literary" painting of the day, insisting that art should appeal to the artistic sense alone, and that the subject-matter has nothing to do with it. In the 'Nocturnes' he struck out an entirely new line, representing moonlight effects on the river, with the lights sparkling on the banks, or night scenes, relieved by the light of fireworks. The 'Nocturnes' are the most original of all his works, and they roused a storm of indignant protest. Ruskin, above all, attacked them in 'Fors Clavigera' in the most violent terms. "I never expected," he said, "to hear a coxcomb ask two hundred guineas for flinging a pot of paint in the public's face." Ruskin's position and reputation lent weight to his attack, which very seriously injured the artist. He promptly sued the critic for libel, claiming £1000 for the injury to his reputation. The case was tried before Baron Huddleston and a special jury in November 1878, and resulted in a nominal verdict for the plaintiff with one farthing damages. Whistler revenged himself by publishing a pamphlet entitled 'Art and Art Critics,' in which he assailed Ruskin and the critics in general with vigour and scorn. In September 1879 he left London and went to Venice, where he had been commissioned by the Fine Art Society to make a series of etchings. He did not return to London until the end of the next year, when he brought with him, besides some forty etchings, a large number of pastels and one or two oil-paintings. The first series of twelve etchings was exhibited by the Fine Art Society in December 1880, and one hundred sets were issued at fifty guineas the set. A second series of twenty-six etchings (of which twenty-one were Venetian subjects) was published by Messrs. Dowdeswell in 1886, thirty sets being printed, and issued at the same price as the former series. The Venetian etchings differ very considerably from the Thames set and other early plates. The minute detail and hard, well-defined line is gone, and is succeeded by a softer and less rigid line, combined with far greater economy of work. The effect, which depends to a great extent on the printing, is richer and softer and much more poetical. Apart from technique, the great distinction of the Venice plates—as of all Whistler's finest work—lies in the appeal they make to the imagination, and it is this which gives them an ever-growing charm. It is this quality too which accounts for the hostility shown to so much of his work by the critics and the public. Every one could understand and appreciate the Thames etchings; but the delicacy, the subtlety and the suggestiveness of the Venetian series were as incomprehensible to matter-of-fact, unimaginative minds as were the unwonted harmonies of pure colour presented by the 'Nocturnes.' In later years Whistler executed a large number of etchings, which consist chiefly of views in Brussels, Amsterdam, Tours, Bourges, Loches and Paris, and also a series of sketches of the naval review at Spithead in 1887.

Though the etchings which Whistler brought back from Venice did not meet with general appreciation, the charm and originality of the Venetian pastels were immediately recognized. Previously Whistler had used pastels only for making studies for his oil-paintings, but the drawings made in Venice were pictures complete in themselves. The fifty-three pastels exhibited at the Fine Art Society's Gallery early in 1881 showed an entirely new use of the material, being original both in colour and treatment. They remain the only drawings of the kind he ever made, though he afterwards produced several charming pictures in pastel of draped models. With the pastels mention may be made of Whistler's drawings in water-colour, a medium which he first began to use seriously after his return from Venice. A large number of water-colours, as well as pastels and small oil-pictures, were exhibited at Messrs. Dowdeswells' Gallery in 1884 and 1886, under the title of 'Notes, Harmonies and Nocturnes.' They include drawings done in the Channel Islands, in Normandy, in Holland, at St. Ives, at Southend, in London, and in other places, and many sea-pieces and figure subjects. They are distinguished by wonderful delicacy of colour, as well as by the "atmosphere" which is never absent from Whistler's work.

Meanwhile he had turned his attention to lithography, which he was destined to raise once more to the level of a fine art. He was introduced to the medium by Mr. Thomas Way in 1878, and he immediately realized its possibilities and set to work to turn them to effect. He produced in 1878 and 1879 a series of prints in which technical mastery is combined with artistic vision to bring about charming and original effects. For several years after this Whistler refrained from lithography, but in 1887 he turned to it again. In this year six of the early drawings, viz. 'Limehouse,' 'Nocturne,' 'Gaiety Stage Door,' 'Victoria Club,'

'Old Battersea Bridge,' and 'Reading,' were issued in a portfolio under the title of 'Notes,' and during the next ten years he made some hundred and twenty prints, which display great variety in subject and in treatment. The figure studies, both nude and draped, are entirely classical in feeling, the 'Little Nude Model reading' being perhaps the most delicate and graceful of all. The portraits, such as those of Stephane Mallarmé, W. E. Henley, and Mr. and Mrs. Pennell, are masterpieces of characterization, and the various garden-scenes, views of London, scenes in Paris and Brittany, and such drawings as 'The Forge' and 'The Smith' of the Passage du Dragon, are important not only as showing what lithography is capable of in the hands of a master, but also from their intrinsic beauty and charm. With the exception of one or two Paris subjects all the original impressions of the lithographs were printed by Way, but during the present year (1904) fifty-five of them have been reprinted by Goulding, and though many of the prints are good, others, and among them some of the finest subjects, such as the 'Little London' and 'Canal, Vitré,' will not bear comparison with the earlier proofs.

In 1884 Whistler became a member of the Royal Society of British Artists, and two years later he was elected President. He did not, however, retain this position long, as his methods were too radical for the older members of the Society, and in 1888 he was compelled to resign. In the same year he published his 'Ten o'Clock,' a brilliant lecture delivered in 1885, in which he expounded his original and somewhat startling theories on art. This was followed in 1890 by the publication of a volume entitled 'The Gentle Art of Making Enemies,' in which he collected his various writings on art, together with a record of the innumerable controversies in which he had been engaged for years past, and which, though they make amusing reading, would have been better forgotten. They display a side of his character on which admirers of his art have no desire to dwell, but which may, perhaps, throw light on some of the puzzling characteristics of his painting. In 1892 the first representative exhibition of his paintings was held in London at Messrs. Goupil's Gallery, under the title of 'Nocturnes, Marines, and Chevalet Pieces.' It included a large number of the painter's finest pictures of all periods, and its success was a proof of the change which had come over public opinion with regard to his work. In the previous year the Glasgow Corporation had bought the 'Carlyle'—the first picture by Whistler acquired by any public gallery; and a still greater honour had been paid him by the French Government, who obtained the 'Mother's Portrait' for the Luxembourg. In spite of the hostility of English critics and the English public, it was among English connoisseurs that Whistler had hitherto found purchasers for his works. Now, however, the American collectors, who had previously ignored him, awoke to the fact that a master had arisen among their compatriots, and since that time a very large number of his greatest works have crossed the Atlantic. Shortly after this exhibition, Whistler made a tour in France and Brittany, and then settled in Paris. The 'Portrait of Count Robert de Montesquiou-Fezansac' belongs to this period, as well as a number of lithographs. A visit to Lyme Regis in 1895 resulted in more lithographs and two important portraits, 'The Master Smith,' and 'The Rose of Lyme Regis.' After the death of his wife in 1896, Whistler continued to reside in Paris for some time, but finally he returned to London, and the last years of his life were spent at Cheyne Walk, Chelsea. During these last years his work consisted chiefly of small oil-paintings, many of which were hung at the exhibitions of the International Society of Sculptors, Painters and Gravers, of which he was the first President. He died in London on July 17, 1903.

Whistler's early work is signed with his name, but in the sixties he adopted the butterfly signature, of which several varieties are here shown. The earliest of the etchings to bear the butterfly is 'Chelsea Wharf' (1863), but many paintings and etchings after that date are signed "Whistler."

LIST OF MORE IMPORTANT PAINTINGS.

∴ The date of first exhibition is given where it is approximately contemporary with the painting.

(*a*) *Figure Subjects.*

At the Piano. 1859 (R. A. 1860). (*Mr. Edmund Davis.*)
La Mère Gérard. (R. A. 1861.) (*Mr. A. C. Swinburne.*)
The Music Room. (*Col. F. J. Hecker.*)
The White Girl. (Symphony in White, No. 1.) (Salon des Refusées, 1863.) (*Mr. J. H. Whittemore.*)
The Lange Leizen—of the Six Marks. (R. A. 1864.) (*Mr. J. G. Johnson.*)
La Princesse du Pays de la Porcelaine. 1864 (Salon, 1865). (*Mr. C. L. Freer.*)
The Little White Girl. (Symphony in White, No. 2.) 1864. (*Mr. A. H. Studd.*)
The Golden Screen. (R. A. 1865.) (*Lord Battersea.*)
Symphony in White, No. 3. (R. A. 1867.) (*Mr. Edmund Davis.*)
The Balcony. (R. A. 1870.) (*Mr. C. L. Freer.*)

(*b*) *Portraits.*

Head of Himself in a slouch hat. 1857–8. (*Mr. S. P. Avery.*)
Portrait of Himself as a Young Man. (*Mr. George McCulloch.*)
Portrait of Dr. W. McNeill Whistler. (*Mrs. W. McNeill Whistler.*)
Portrait of the Painter's Mother. (R. A. 1872.) (*Luxembourg Gallery.*)
Portrait of Thomas Carlyle. (Exhibition of 1874.) (*Glasgow Gallery.*)
Portrait of Miss Alexander. (Exhibition of 1874.) (*Mr. W. C. Alexander.*)
Portrait of F. R. Leyland. (Exhibition of 1874.)
Portrait of Mrs. F. R. Leyland. (Exhibition of 1874.)
Portrait of Sir Henry Irving as Philip II. of Spain. (Grosvenor, 1877.) (*Sir H. Irving.*)
Portrait of Mrs. Louis Huth. 1877. (*Mr. Louis Huth.*)
Portrait of Miss Rosa Corder. (Grosvenor, 1879.) (*Mr. R. A. Canfield.*)
The Fur Jacket. (*Mr. W. Burrell.*)
Portrait of Lady Meux. (Harmony in Pink and Grey.) (*Lady Meux.*)
Portrait of Lady Meux. (Arrangement in Black and White.) (Salon, 1882.) (*Lady Meux.*)
Portrait of Lady Archibald Campbell ('La Dame au Brodequin Jaune'). (Grosvenor, 1884.) (*Wilstach Collection, Philadelphia.*)
Portrait of Theodore Duret. (Salon, 1885.) (*M. Theodore Duret.*)
Portrait of Señor Sarasate. (Brit. Artists, 1885.) (*Carnegie Institute, Pittsburg.*)
Portrait of Count Robert de Montesquiou-Fezansac. (Salon, Champ de Mars, 1894.) (*Mr. R. A. Canfield.*)

JAMES McNEILL WHISTLER

T. R. Annan and Sons photo] [*Freer Collection*

LA PRINCESSE DU PAYS DE LA PORCELAINE

The Little Rose of Lyme Regis. 1895. (*Boston Museum.*)
The Master Smith of Lyme Regis. 1895. (*Boston Museum.*)

(*c*) *Nocturnes, Marines, &c.*

(The exact dates of the Nocturnes are not ascertainable.)

The Thames in Ice. (R. A. 1862.) (*Mr. C. L. Freer.*)
The Last of Old Westminster. (R. A. 1863.) (*Mr. A. A. Pope.*)
Wapping. (R. A. 1864.)
Old Battersea Bridge. (R. A. 1865.) (*Mr. Edmund Davis.*)
Symphony in Grey and Green: The Ocean. (*Mr. R. A. Canfield.*)
Crepuscule in Flesh Colour and Green: Valparaiso. (*Mr. Graham Robertson.*)
Nocturne in Blue and Gold: Valparaiso. (*Mr. George McCulloch.*)
Nocturne in Blue and Silver, No. 1: Battersea Reach. (Grosvenor, 1877.) (*Mrs. F. R. Leyland.*)
Nocturne in Blue and Silver: Battersea Reach. (*Mr. C. L. Freer.*)
Nocturne in Blue and Silver: Chelsea. (*Mr. W. C. Alexander.*)
Nocturne in Blue and Silver: Cremorne Lights. (*Mr. A. H. Studd.*)
Cremorne Gardens. (*Mr. T. R. Way.*)
Nocturne in Black and Gold: The Falling Rocket. (*Mrs. Samuel Untermeyer.*)
Nocturne in Black and Gold: The Fire Wheel. (*Mr. A. H. Studd.*)
Nocturne in Blue and Gold: Old Battersea Bridge.
Nocturne in Grey and Gold: Chelsea Snow.
Nocturne: Trafalgar Square—Snow.
Nocturne in Grey and Silver: Chelsea Embankment. (*Mr. C. L. Freer.*)
Nocturne in Blue and Gold: St. Mark's, Venice. 1880.
Nocturne in Blue and Silver: The Lagoon, Venice. 1880.
Nocturne in Blue and Silver: Bognor. (*Mr. C. L. Freer.*)
Nocturne: Southampton Water. (*Art Institute of Chicago.*)
The Blue Wave, Biarritz. (*Mr. A. A. Pope.*)

ETCHINGS.

Although it is not possible at the present time to give a final list of every etching which Whistler produced, it may safely be said that those which are not mentioned in the second edition (1899) of Mr. Wedmore's Catalogue are mostly minor pieces, rarely accessible, and this remark applies even more to the few still undescribed. Mr. Wedmore has very kindly allowed the use of his Catalogue as the basis of the following list, which has been compiled from various sources. The references are to Wedmore (W.), the Supplementary Catalogue, New York, 1902 (Sup.), and the Catalogue of the exhibition held by the Grolier Club, New York, 1904 (G.). It may be mentioned that the Grolier Club has in preparation a complete series of reproductions of every state of every etching by Whistler.

Early Portrait of Whistler. (W. 1.)
Annie Haden. (W. 2.)
The Dutchman holding the Glass. (W. 3.)
Au Sixième. (G. 4.)

THE FRENCH SET.

Liverdun (W. 4); La Rétameuse (W. 5); En Plein Soleil (W. 6); The Unsafe Tenement (W. 7); La Mère Gérard (W. 9); Street at Saverne (W. 11); Little Arthur (W. 13); La Vieille aux Loques (W. 14); Annie (W. 15); La Marchande de Moutarde (W. 16); Fumette (W. 18); The Kitchen (W. 19), (this plate was afterwards retouched, and was published by the Fine Art Society in 1885). Title to the French Set (W. 20).

The Dog on the Kennel. (W. 8.)
La Mère Gérard, stooping. (W. 10.)
Gretchen at Heidelberg. (W. 12.)
The Rag-gatherers. (W. 17.)
Auguste Delâtre. (W. 21.)
A Little Boy. (W. 22.)
Seymour standing under a Tree. (W. 23.)
Seymour, standing. (Sup. 362.)
Annie, seated. (W. 24.)
Reading by Lamplight. (W. 25.)
The Music Room. (W. 26.)
Soupe à trois Sous. (W. 27.)
Bibi Valentin. (W. 28.)
Reading in Bed. (W. 29.)
Bibi Lalouette. (W. 30.)
The Wine Glass. (W. 31.)
Greenwich Pensioner. (W. 32.)
Greenwich Park. (W. 33.)
Nursemaid and Child. (W. 34.)

THE THAMES SET.

Thames Warehouses from Thames Tunnel Pier (W. 35); Westminster Bridge (W. 36); Limehouse (W. 37); Tyzac, Whiteley and Co. (W. 39); Black Lion Wharf (W. 40); The Pool (W. 41); Thames Police (or 'Wapping Wharf') (W. 42); The Lime-Burner (W. 44); Becquet (W. 48); Rotherhithe (W. 60); Millbank (W. 67); The Little Pool (W. 72); Cadogan Pier (or 'Early Morning, Battersea') (W. 79); Old Hungerford Bridge (W. 80); Chelsea Bridge and Church (W.85).

A Wharf. (W. 38.)
Longshoremen. (W. 43.)
Billingsgate. (W. 45.) Published in 'The Portfolio'; 100 proofs taken before the magazine issue.
The Landscape with the Horse. (W. 46.)
Arthur Seymour. (W. 47.)
Astruc, a Literary Man. (W. 49.)
Fumette, standing. (W. 50.)
Fumette's bent Head. (W. 51.)
Portrait of Whistler. (W. 52.)
Drouet. (W. 53.)
Finette. (W. 54.)
Paris: Isle de la Cité. (W. 55.)
Venus. (W. 56.)
Annie Haden. (W. 57.)
Mr. Mann. (W. 58.)
The Penny Boat—A Sketch at Limehouse. (W. 59.)
Axenfeld. (W. 61.)
The Engraver (M. Riault). (W. 62.)
The Forge. (W. 63.)
Joe. (W. 64.)
Joe's bent Head. (Sup. 370.)
The Miser. (W. 65.)
Vauxhall Bridge. (W. 66.)
The Punt. (W. 68.)
Sketching. (W. 69.)
Sketching, No. 2. (G. 72.)
Westminster Bridge in Progress. (W. 70.)
The Little Wapping. (W. 71.)
Tiny Pool. (W. 73.)
Ratcliffe Highway. (W. 74.)
Encamping. (W. 75.)
Ross Winans. (W. 76.)
The Storm. (W. 77.)
Little Smithfield. (W. 78.)
Chelsea Wharf. (W. 81.) First etching with the butterfly signature, 1863.
Amsterdam, etched from the Tolhuis. (W. 82.)
Weary. (W. 83.)
Shipping at Liverpool. (W. 84.)
Speke Hall. (W. 86.)
Speke Hall, No. 2. (Sup. 269.)
The Model Resting. (W. 87.)
Whistler's Mother. (W. 88.)
The Swan Brewery. (W. 89.)
Fosco. (W. 90.)
The Velvet Dress. (W. 91.)
The Little Velvet Dress. (W. 92.)
F. R. Leyland. (W. 93.)
Fannie Leyland. (W. 94.)
Elinor Leyland. (W. 95.)
Florence Leyland. (W. 96.)
F. R. Leyland's Mother. (W. 227.)

Young Woman, standing. (Sup. 371.)
The Silk Dress.
Reading a Book. (W. 97.)
Tatting. (W. 98.) Published by Dowdeswells in 1880.
Maude. (W. 99.)
Maude, seated. (W. 100.)
The Beach. (W. 101.)
Tillie; a Model. (W. 102.)
Nude Figure, standing. (Sup. 372.)
Seated Girl. (W. 103.)
The Desk. (W. 104.)
Resting. (W. 105.)
Agnes. (W. 106.)
The Model, lying down. (W. 107.)
Two Sketches. (W. 108.)
The Boy. (W. 109.)
Swinburne. (W. 110.)
Lady at Window. (W. 111.)
A Child on a Couch. (W. 112.)
Sketch of a Girl, nude. (W. 113.)
Steamboats off the Tower. (W. 114.)
The Little Forge. (W. 115.)
The Little Forge, No. 2.
Two Ships. (W. 116.) Published by Dowdeswells in 1880.
The Piano. (W. 117.)
The Scotch Widow. (W. 118.)
A Lady wearing a Hat and Feather. (Sup. 364.)
A Girl with large Eyes. (Sup. 365.)
Sketch of twelve Heads. (Sup. 366.)
Speke Shore. (W. 119.)
The Dam Wood. (W. 120.)
Shipbuilders' Yard. (W. 121.)
The Guitar-Player. (W. 122.)
London Bridge. (W. 123.)
Price's Candle-Works. (W. 124.)
Battersea—Dawn. (W. 125.)
The Muff. (W. 126.)
Sketch of Ships. (W. 127.)
The White Tower. (W. 128.)
The troubled Thames. (W. 129.)
A Sketch from Billingsgate. (W. 130.)
Fishing Boats: Hastings. (W. 131.)
Wych Street. (W. 132.)
Temple Bar. (W. 133.)
Free-Trade Wharf (or 'The Little Limehouse'). (W. 134.) Published by the Fine Art Society in 1877.
The Thames towards Erith. (W. 135.)
Lindsay Houses. (W. 136.)
From Pickled Herring Stairs. (W. 137.)
Lord Wolsey. (W. 138.)
Irving as Philip II. of Spain. (W. 139.)
St. James' Street. (W. 140.) A lithograph from this plate was published in 'Vanity Fair,' 1878.
Battersea Bridge. (W. 141.)
Whistler, with the White Lock. (W. 142.)
The Large Pool. (W. 143.)
The Adam and Eve, Old Chelsea. (W. 144.)
Putney Bridge. (W. 145.)
The Little Putney. (W. 146.) First issued by the Fine Art Society in 1879. Afterwards published in the Limited Edition of Wedmore's 'Four Masters of Etching.'
Little Putney, No. 2. (Sup. 278.)
Battersea Bridge, No. 2. (Sup. 279.)
Under Old Battersea Bridge. (Sup. 280.)
Hurlingham. (W. 147.)
Fulham. (W. 148.)

THE VENICE SET (twelve etchings). Published by the Fine Art Society in 1880. (W. 149–160.)

The Little Venice; Nocturne; The Little Mast; The Little Lagoon; The Palaces; The Doorway; The Piazzetta; The Traghetto (two plates of this subject exist, one of which (Sup. 368) was not completed); The Riva; Two Doorways; The Beggars; The Mast.

THE TWENTY-SIX ETCHINGS. Published by Dowdeswells in 1886. (W. 161–186.)

Doorway and Vine; Wheelwright; San Biagio; Bead Stringers; Turkeys; Fruit Stall; San Giorgio; Nocturne Palaces; Long Lagoon; Temple; The Bridge; Upright Venice; Little Court; Lobster Pots; The Riva, No. 2; Drury Lane; The Balcony; Fishing Boat; Ponte Piovan; The Garden; The Rialto; Long Venice; Furnace Nocturne; Quiet Canal; Salute: Dawn; Lagoon: Noon.

Murano: Glass Furnace. (W. 187.)
Fish Shop, Venice. (W. 188.)
The Dyer. (W. 189.)
Little Salute. (W. 190.)
Wool Carders. (W. 191.)
Regent's Quadrant. (W. 192.)
Islands. (W. 193.)
Nocturne: Shipping. (W. 194.)
Old Women. (W. 195.)
Alderney Street. (W. 196.) Published in the 'Gazette des Beaux Arts,' April 1881.
The Smithy. (W. 197.)
Stables. (W. 198.)
Nocturne: Salute. (W. 199.)
Venice. (Sup. 361.)
Courtyard, Venice. (G. 203.)
Gondola under a Bridge. (G. 204.)
The Steamboat: Venice. (G. 205.)
Venetian Water Carrier. (G. 206.)
Shipping: Venice. (G. 207.)
Dordrecht. (W. 200.)
A Corner of the Palais Royal. (W. 201.)
Sketch at Dieppe. (W. 202.)
Booth at a Fair. (W. 203.)
Cottage Door. (W. 204.)
The Village Sweet Shop. (W. 205.)
The Seamstress. (W. 206.)
Sketch in St. James' Park. (W. 207.)
Fragment of Piccadilly. (W. 208.)
The Towing Path. (G. 217.)
Old Clothes Shop. (W. 209.)
Fruit Shop, Chelsea. (W. 210.)
Sketch on the Embankment. (W. 211.)
The Menpes Children. (W. 212.)
The Steps. (W. 213.)
The Fish Shop: 'Busy Chelsea.' (W. 214.)
T. A. Nash. (W. 215.)
Furniture Shop. (W. 216.)
Savoy Scaffolding. (W. 217.)
Railway Arch. (W. 218.)
Rochester Row. (W. 219.)
York Street, Westminster. (W. 220.)
The Fur Cloak. (W. 221.)
Nora Quinn. (Sup. 367.)
Woman, seated. (W. 222.)
Steamboat Fleet. (W. 223.)
Mother and Child (Cameo, No. 1). (W. 224.)
Cameo, No. 2. (Sup. 311.)
Nude Figure, reclining. (Sup. 304.)
Sketch of Battersea Bridge. (W. 225.)
Putney, No. 3. (W. 226.)
Wild West. (W. 228.)
The bucking Horse. (Sup. 290.)
The Wild West—Buffalo Bill. (G. 241.)
The Barber's. (W. 229.)
Petticoat Lane. (W. 230.)
Old Clothes Exchange. (W. 231.)
St. James' Place, Houndsditch. (W. 232.)
Fleur de Lys Passage. (W. 233.)
Cutler's Street, Houndsditch. (W. 234.)
The Cock and the Pump, Sandwich. (W. 235.)
Salvation Army, Sandwich. (W. 236.)
Double Doorway, Sandwich. (Sup. 271.)
Doorway, Sandwich. (Sup. 272.)
Butcher's Shop, Sandwich. (Sup. 273.)
Ramparts, Sandwich. (Sup. 274.)
Visitor's Boat. (W. 237.)
Troop Ships. (W. 238.)
Monitors. (W. 239.)
Dry Dock, Southampton. (W. 240.)
Bunting. (W. 241.)
Dipping the Flag. (W. 242.)
The Fleet—Evening. (W. 243.)
Return to Tilbury. (W. 244.)
Ryde Pier. (W. 245.)
Portsmouth Children. (Sup. 275.)
Tilbury. (Sup. 276.)

BLACK LION WHARF, WAPPING

FROM AN ETCHING

The Turret Ship. (G. 261.)
Abbey Jubilee. (Sup. 288.)
Chelsea (Memorial). (W. 246.)
Windsor (Memorial). (W. 247.)
Windsor. (Sup. 277.)
Canal, Ostend. (W. 248).
Quay, Ostend. (Sup. 318.)
The Beach, Ostend. (G. 268.)
Church, Brussels. (W. 249.)
Courtyard, Brussels. (W. 250.)
Grande Place, Brussels. (W. 251.)
Palace, Brussels. (W. 252.)
The Barrow, Brussels. (W. 253.)
High Street, Brussels. (W. 254.)
Flower Market, Brussels. (Sup. 346.)
Gold House, Brussels. (Sup. 347.)
Butter Street, Brussels. (Sup. 348.)
House of the Swan, Brussels. (Sup. 349.)
Archway, Brussels. (Sup. 350.)
Courtyard, Rue P. L. Courier. (Sup. 351.)
Brussels Children. (Sup. 352.)
Little Butter Street, Brussels. (Sup. 353.)
Market Place, Bruges. (W. 255.)
Passages de l'Opéra. (W. 256.)
Carpet Menders. (W. 257.)
Sunflowers, Rue des Beaux-Arts. (W. 258.)
Bébés, Luxembourg. (Sup. 313.)
The Terrace, Luxembourg Gardens. (Sup. 314.)
The Terrace, Luxembourg Gardens, No. 2. (G. 352.)
Boulevard Poissonnière. (Sup. 315.)
Rue Rochefoucault. (Sup. 316.)
Quai de Montebello. (Sup. 317.)
Dray Horse, Paris. (G. 347.)
Marchand de Vin, Paris. (G. 348.)
Rue de Seine. (G. 349.)
Atelier Bijouterie. (G. 350.)
Café Luxembourg. (G. 351.)
Fruit Shop, Paris. (G. 353.)
The Wine Shop. (G. 354.)
The Picture Shop. (G. 355.)
Mairie, Loches. (W. 259.)
Chancellerie, Loches. (Sup. 334.)
Market Women, Loches. (Sup. 335.)
Hôtel Promenade, Loches. (Sup. 336.)
Théâtre, Loches. (Sup. 337.)
Tour St. Antoine, Loches. (Sup. 338.)
Market Place, Loches. (Sup. 339.)
Renaissance Window, Loches. (Sup. 340.)
Hôtel de Ville, Loches. (G. 379).
From Agnes Sorel's Walk, Loches. (G. 380.)
Railway Station, Voves. (Sup. 319.)
Rue des Bons Enfants, Tours. (Sup. 320.)
Hôtel Croix Blanche, Tours. (Sup. 321.)
Market Place, Tours. (Sup. 322.)
Hangman's House, Tours. (Sup. 323.)
Little Market Place, Tours. (Sup. 324.)
Cellar Door, Tours. (Sup. 325.)
Place Daumont. (Sup. 326.)
Château. (Sup. 327.)
Château, Touraine. (Sup. 328.)
Doorway, Touraine. (Sup. 329.)
Court of the Monastery of St. Augustine, Bourges. (Sup. 330.)
Hôtel Allement, Bourges. (Sup. 331.)
Windows, Bourges. (Sup. 332.)
Hotel Windows, Bourges. (G. 370.)
Windows opposite Hotel, Bourges. (Sup. 333.)
Notre Dame, Bourges. (G. 371.)
Chapel Doorway, Montresor. (Sup. 341.)
Château, Amboise. (Sup. 342.)
Clock Tower, Amboise. (Sup. 343.)
Gateway, Chartreuse. (Sup. 344.)
Under the Cathedral, Blois. (Sup. 345.)
Château Verneuil. (Sup. 354.)
Steps, Amsterdam. (W. 260.)
Square House. (W. 261.)
Balcony, Amsterdam. (W. 262.)
Little Drawbridge. (W. 263.)
Pierrot. (W. 264.)
Nocturne: Dance House. (W. 265.)
Long House—Dyer's—Amsterdam. (W. 266.)
Bridge, Amsterdam. (W. 267.)
Church, Amsterdam. (Sup. 355.)
The Embroidered Curtain. (Sup. 356.)
Jews' Quarters, Amsterdam. (Sup. 357.)
Little Nocturne, Amsterdam. (Sup. 359.)
The Mill. (Sup. 358.)
Zaandam. (W. 268.)
The Little Wheelwright's. (G. 294.)
Little Dordrecht. (G. 295.)
Boats, Dordrecht. (G. 296.)
Church Doorway, Edgemere. (Sup. 270.)
Melon Shop, Houndsditch. (Sup. 281.)
After the Sale, Houndsditch. (Sup. 282.)
Steps, Gray's Inn. (Sup. 283.)
The Young Tree (Gray's Inn Babies). (Sup. 284.)
The Greedy Baby. (G. 306.)
Gray's Inn Place. (Sup. 285.)
Seats, Gray's Inn. (Sup. 286.)
The Little Nurse. (Sup. 307.)
Babies, Gray's Inn. (G. 310.)
Children, Gray's Inn. (G. 311.)
Exeter Street. (Sup. 287.)
Bird Cages, Drury Lane. (Sup. 289.)
Rag Shop, Milman's Row. (Sup. 291.)
St. Martin's Lane: Rag Shop. (G. 315.)
Old Clothes Exchange, No. 2. (Sup. 292.)
Charing Cross Railway Bridge. (Sup. 293.)
Shaving and Shampooing. (Sup. 294.)
Jubilee Place, Chelsea. (Sup. 295.)
Justice Walk, Chelsea. (Sup. 296.)
Bird Cages, Chelsea. (Sup. 297.)
Merton Villa, Chelsea. (Sup. 298.)
King's Road, Chelsea. (G. 323.)
The Hansom Cab (or 'Wimpole Street'). (G. 324.)
Little Maunders. (Sup. 299.)
Woods' Fruit Shop. (G. 326.)
Custom House. (Sup. 300.)
Nut Shop, St. James' Place. (Sup. 301.)
Old Clothes Shop, No. 3. (Sup. 302.)
Model, stooping. (Sup. 303.)
Binding the Hair. (Sup. 305.)
The Little Hat. (Sup. 306.)
The Little Nursemaid. (Sup. 307.)
Baby Pettigrew. (Sup. 308.)
Miss Lenoir. (Sup. 309.)
Swan and Iris. (Sup. 310.) Etched from a sketch in oils by Cecil Lawson, and published in the memoir of that artist by Edmund Gosse.
Marbles. (Sup. 312.)
Resting by the Stove. (G. 336.)
Little Nude Figure. (G. 337.)
Model, No. 3. (G. 338.)
The Bonnet Shop. (G. 339.)
The Mantle. (G. 340.)
An Eagle. (Sup. 369.)
Bohemians, Corsica. (Sup. 360.)
The Hole in the Wall: Ajaccio.
Dreux: Fruit Shop.

There exists also a plate called 'The Wood,' etched by Whistler and Sir Seymour Haden in conjunction; and a sketch of 'Fitzroy Square,' which was scratched on the plate by Whistler, and bitten in, after his death, by Mr. Frank Short.

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G. R. D.

WHITAKER, GEORGE, landscape and marine painter in water-colour, was born at Exeter on August 28, 1834. He studied engineering as a profession, but his love of art induced him to

become a pupil of Charles Williams and try his fortune as a painter. From 1859 to 1868 he sent landscapes to the British Institution, the Dudley Gallery, and Suffolk Street. He was specially happy in the drawing of sea-coasts and shipping. A small picture of his, 'The Morning Watch,' is in the Albert Museum at Exeter, and in the Victoria and Albert Museum, South Kensington, is his 'Water-Mill and Cottages, Stoke Gabriel, Devonshire,' dated 1865. He died at Dartmouth on September 16, 1874. M. H.

WHITAKER, James William, a painter in water-colours who resided most of his time in North Wales, and who was a close friend of F. W. Topham. He was a Manchester man, the son of a warehouseman, and born in 1828, and his early days were spent as an engraver for calico printers. As soon, however, as he was able to sell his sketches, he relinquished his work as an engraver, and settled down at Ffrith Cottage, Llanrwst, in North Wales, where he worked very hard at making drawings of Welsh scenery. He became an Associate of the Society of Painters in Water-Colours in 1862, and a full member in 1864, and he exhibited 191 pictures in the Gallery, almost all representing Welsh scenery. The exceptions were four views on the Northumberland coast, and one in Scotland, with two which he painted in Switzerland on the occasion of a short summer holiday spent in that country in 1865 or '66. His death occurred at the Miner's Bridge, Llugwy, where he slipped in endeavouring to collect some painting materials that had been left during the afternoon. He fell on to a shelving rock about thirty feet below, and his body was washed down the stream, and was not recovered for some few days. His wife, Sarah Heyes, the daughter of a calico printer, had predeceased him, but he left four children, the youngest a boy of twelve. During his residence in Wales he had succeeded to a small fortune, which passed to his children, and was sufficient to keep them in fairly comfortable circumstances. His work, somewhat limited in its range, constituted very faithful reproductions of wild scenery, drawn "with a suggestive strength which few could surpass."

WHITCOMBE, Thomas, an English marine painter, born about 1760. His works, which dealt with storms, naval battles, &c., appeared at the Royal Academy from 1783 to 1824. His best work was the 'Destruction by night of the Spanish batteries before Gibraltar, 1783.'

WHITE, Charles, an English engraver, was born in London in 1751. He was a pupil of Pranker, on leaving whom he quitted line engraving, and worked chiefly, if not entirely, in stipple. He was for some time engaged on trifling subjects from designs by ladies, but in the latter part of his life he was employed on works of more importance, among them a series of plates of 'The Ruins of Rome,' and others for works on natural history. He also helped to illustrate Bell's edition of the Poets, and was the author of some comic drawings, among them a 'Masquerade at the Pantheon.' He married a daughter of Gerard Van der Gucht. He died in Pimlico, August 28, 1785.

WHITE, Charles William, an English engraver, was born in London early in the 18th century. He was a pupil of George White, and practised from about 1750 to 1785. His plates are chiefly after Stothard, Cosway, Pether and Bunbury.

WHITE, Edwin, an American painter, born about 1817. He began to paint when only twelve years old, and studied in Paris, Rome, Florence, and Düsseldorf. His pictures were chiefly historical, the subjects of many being taken from American history. Among them we may mention 'Washington resigning his Commission,' 'The first New England Thanksgiving,' 'The Signing of the Compact on the Mayflower.' He died in 1877.

WHITE, George, the son of Robert White, was born about 1671. He was instructed in drawing and engraving by his father, but first practised as a portrait painter, both in oil and in miniature. After the death of Robert White he finished the plates left incomplete by him, and also engraved some portraits in the same style. Those of the Duke of Ormond and Lord Clarendon, prefixed to the 'Rebellion in Ireland,' may be especially praised. But his best prints are in mezzotint, in using which process he frequently etched the outline before the ground was laid upon the plate. He engraved much after Kneller, and is said to have become so troublesome to that painter by constantly requesting him to touch on proofs, that Sir Godfrey forbade him his house. His death is supposed to have occurred about 1734. A small chalk portrait of Martha Blount by him is dated 1732. The following are his best plates:

MEZZOTINTS.

Sir Richard Blackmore, M.D.; *after J. van der Bank.*
Sylvester Petyt, Principal of Barnard's Inn.
Nicholas Sanderson, Professor of Mathematics at Cambridge.
Jean Baptiste Monnoyer, Painter; *after Kneller.*
John Dryden; *after the same.*
Alexander Pope; *after the same.*
Thomas Bradbury; *after Gibson.*
George Hooper, Bishop of St. Asaph; *after Hill.*
Colonel Blood (who stole the Crown).
William Dobson, Painter; *from a picture by himself.*
A Man playing on the Violin; *after Frans Hals.* 1732.

PORTRAITS IN LINE.

James Gardiner, Bishop of Lincoln; *after M. Dahl.*
Charles II. of Spain; begun by Robert White, and finished by George White, whose name is affixed.
The Duke of Ormond.
Lord Clarendon.

WHITE, Gleeson, designer and critic, deserves mention here rather on account of the influence he exercised, than for his actual art work. Born in 1851, nearly forty years of his life were spent at Christchurch in Hampshire, where he carried on his father's business as a bookseller. His extensive reading, keen sympathies, and catholic tastes enabled him, in the seclusion of a quiet country town, to fit himself for the position he afterwards occupied; and on coming to London, after a year in America in 1891, he at once made his influence felt. As first editor of the 'Studio,' and adviser in art matters to a large publishing firm, he found a congenial field for his energies. His wide and accurate knowledge (extending to the technicalities of all the applied arts) was combined with instinctive appreciation of all that was good in art as well as in literature and music, and hatred of anything like sham or imposture. He was a brilliant talker and a fluent writer, and though he held very strong opinions, he never allowed his personal predilections or antipathies to blind him to what was meritorious in the work of any school. His own designs were full of distinction and grace, and his designs for book-bindings, which were practically the first of their kind, and started the modern fashion of

decorated cloth covers, besides being admirably adapted for their purpose, show excellent taste and considerable versatility of invention. His death in 1898 deprived the modern decorative movement of one of its ablest and sanest leaders, and hundreds of young artists and writers of a sympathetic and never-failing friend. G. R. D.

WHITE, Henry, an English wood engraver and pupil of Bewick. He had previously worked under James Lee. Settling in London he produced much good work, notably the illustrations for Hone's 'House that Jack Built,' 'The Matrimonial Ladder,' &c.

WHITE, John Blake, an American painter, born in South Carolina, in 1781. He studied for four years in London under Benjamin West, and returning to America, settled at Charleston, where he combined painting with the practice of law. His works, chiefly historical pictures, and portraits, are numerous in America. He was also well known as a writer of plays, essays, &c. He died in 1859.

WHITE, Robert, engraver and draughtsman, was born in London in 1645, and was a pupil of David Loggan, for whom he drew and engraved several architectural views. He was much employed in drawing portraits with black lead upon vellum, and in engraving plates from them. The heads of Sir Godfrey Kneller and his brother, in Sandraart's 'Lives of the Painters,' were engraved from drawings by White, whose portrait Sir Godfrey painted in return. In 1674 he engraved the heading to the first 'Oxford Almanack,' and the title-plate to the 'History of Oxford Antiquities.' Few artists have left more English portraits than Robert White. They are frequently disfigured, however, by large, tasteless borders. Most of his plates are executed with the graver; he scraped a few heads in mezzotint, but they are very inferior to his other prints. He made money in the course of his career, but was in poverty at his death, which occurred at Bloomsbury in 1704. Of his numerous portraits (Vertue gives a list of 275), the following are the best:

James I.; *after C. Janssens.*
George, Earl of Cumberland, habited for a tournament.
Charles I.; *after Van Dyck.*
Another of Charles I.; *after R. Van Voerst.*
Prince Rupert; *after Kneller.*
Charles II.; *after the same.* 1679.
Another of Charles II., in the robes of the Garter.
James II. under a canopy, with Archbishop Sancroft and Chancellor Jefferies.
James II. when Duke of York, in the Garter robes.
Maria Beatrix of Este, his consort; *after Kneller.* 1686.
Henry, Duke of Gloucester. | Lady Mary Joliffe.
Heneage, Earl of Nottingham. | Thomas, Duke of Leeds.
Sir Edward Ward, Chief Baron. 1702.
Chief Justice Treby of the Common Pleas. 1694.
Samuel Pepys; *after Kneller.*
George, Earl of Melvil; *after Sir John Medina.*
James, Earl of Perth; *after Kneller.*
Another portrait of the same; *after Riley.*
Bishop Burnet; *after Mrs. Beale.*
Sir Alexander Temple. | Lady Susanna Temple.
Lady Anne Clifford.
Thomas Flatman; *after Hayls.*
Sir John Fenwick; *after Wissing.*
The Seven Bishops; seven small ovals in one plate.
The Five Bishops who suffered Martyrdom; five ovals in one plate.
Duke of Norfolk, *mezzotint; after Kneller.*
John, Earl of Radnor, *ditto; ditto.*

WHITE, Thomas, engraver, was born in London about 1730. He was for some time employed by Ryland to assist in the backgrounds of his plates, and afterwards engraved the greater part of the architectural prints for Wolf and Gandon's continuation of the 'Vitruvius Britannicus.' His name is also affixed to a landscape after Brueghel, etched by T. Saunders, and finished by White and Ryland. He died in London about the year 1775.

WHITTOCK, Nathaniel, draughtsman and lithographer, worked at Oxford and London during the first half of the 19th century. He styled himself "Teacher of Drawing and Perspective, and Lithographist to the University of Oxford." Much of his best work is contained in the following books, which he wrote and illustrated:

The British Drawing Book. London, n.d.
The Oxford Drawing Book. London, 1825.
The Art of Drawing and Colouring from Nature, Flowers, Fruits and Shells. London, 1829.
A Topographical and Historical Description of Oxford. London, 1829.
The Microcosm of Oxford. Oxford, 1830.
The Decorative Painter's and Glazier's Guide. London, 1832.
The Miniature Painter's Manual. London, 1844.

WHOOD, Isaac, an English portrait painter, born in 1688. Though but a poor artist he obtained a good practice, and was much patronized by the then Duke of Bedford, for whom he made many copies. A suit in Chancery, which he had to defend in his later years, occasioned him much loss. He died in London, February 24, 1752. There is an edition of 'Hudibras' illustrated by him. Amongst his portraits are:

Cambridge.	*Trin. Hall.*	Several Portraits.
Lambeth Palace.		Archbishop Wake. 1736.
Woburn Abbey.		Duke of Marlborough. 1734.
,,	,,	Hon. John Spencer. 1737.
,,	,,	The third Duke of Bedford.

WHYMPER, Josiah Wood, was born at Ipswich in 1813. He was self-taught, and came to London in 1830, devoting himself to wood-engraving, in which he attained the highest excellence. His reputation as a teacher was equally high, C. Keene, Fred Walker, and J. W. North being among his pupils. His engravings after Birket Foster show him at his best. He also painted in water-colour, becoming a member of the Royal Institute of Painters in Water-Colour in 1857. He died at Haslemere in 1903. J. H. W. L.

WIBERT. See Vuibert.

WICAR, Jean Baptiste, (or Vicar,) was born at Lille in 1762. He was the son of a cabinet maker, to whom he was for a time apprentice, but entered the school of design in his native town in 1773. In 1780 he went to Paris with a provision from the Lille municipality, and studied painting under David and engraving under Le Bas and Bervic. He accompanied David to Rome, and in 1784 proceeded to Florence, where he made drawings of the entire Pitti collection, to be used for engraving. In one year he produced four hundred drawings from paintings and statues, three hundred from cameos, and one hundred and forty from busts and other portraits. Upon his return he set about the projected engravings, and brought out four volumes between 1789 and 1807. In 1793, returning to the French capital from a second sojourn in Rome, he became a member of the Conservatorium in Paris, and in 1796 was chosen by Bonaparte to inspect the art treasures of Italy, and to select those to be carried off to Paris. About 1800 he settled in Rome, and became well known as an enthusiastic collector of old-master drawings and sketches and of models in wax,

and also as a painter of portraits, producing among others those of the Duke and Duchess of Torlonia, or Murat, and of Pius VII. In 1805 he became a member of the Roman Academy of St. Luke, and a few years afterwards Director of that of Naples. He died at Rome in 1834, having bequeathed his collection of drawings and works of art to his birthplace, with a fund sufficient to send three pensioners annually to Rome. Pictures:

Joseph interpreting the Dreams. (*Lille.*)
The Concordat between Pius VII. and Napoleon.
The Raising of the Widow of Nain's son. (*Lille.*)
Portrait of Murat. (*Do.*)
„ himself. (*Do.*)
„ M. Lesage Lenault. (*Do.*)
Virgil reading the 'Æneid' before Augustus. (*Do.*)
The Resurrection. (*Archbishop of Ravenna.*)

WICHEREN, Jan Joekes Gabriel van, Flemish painter, born March 29, 1808, at Leeuwarden; became a pupil of W. B. van der Kooi; made his name as a painter of portraits. He died in 1878.

WICHERT, Felix, German painter; born at Tilsit, May 8, 1842; became a pupil of Steffeck and of Eschke at Berlin, where, after service in the army and travel abroad, he finally settled. He painted an equestrian portrait of the Emperor William I.; other works by him are 'Winterabend,' 'Elfenross,' 'Polenschänke,' &c. He obtained the Order of the Red Eagle. He died, March 16, 1902.

WICHMANN, Adolph, historical painter, was born at Celle, Hanover, in 1820, and in 1838 entered the Dresden Academy, where he worked in Bendemann's atelier till 1847. On quitting Dresden in 1847 he worked in Venice and Rome till 1851, and the next year returned to Bendemann. He settled in Dresden, where he died in 1866. His best known pictures are:

Christ the Comforter.
The Request granted. (*Munich, New Pinakothek.*)
The Virgin and St. Elizabeth watching the sleeping Child Jesus. (*Liège Gallery.*)
Rachel weeping for her Children.

WICHMANN, J., a German engraver, flourished about the year 1683. His name is affixed to a large plate of the Siege of Vienna. The portraits of the German and Turkish generals are introduced at the top, and those of the Emperor of Germany and the Sultan at the bottom.

WICHMANN, Otto Gottfried, genre painter, was born at Berlin in 1828, and was a pupil of Robert Fleury, in Paris. After a stay of two years in that city he went to Rome, where he died in 1858. His 'Paolo Veronese in Venice,' and 'Catherine de' Medici and the Poisoner,' are in the Berlin National Gallery.

WICKENBERG, Peter Gabriel, a Swedish landscape and marine painter, born in 1812. He settled in Paris in 1837, and exhibited at the Salon. He died of consumption in 1846. There are by him:

Amsterdam.	*Fodor Mus.*	Winter Scene.
Stockholm.	*Nat. Gall.*	Moonlight on the Dutch coast. 1841.
„	„	Winter Scene in Holland. 1840.
„	„	Eve mourning for Abel. 1835.
„	„	Landscape with Sheep.

WICKER, Johann Heinrich, an engraver, was born at Frankfort in 1723, and died in 1786. His works were chiefly ornamental borders, coats of arms, and vignettes for books; he also engraved a few portraits and painted flowers in water-colours.

WICKSTEAD, Philip, was a native of London, and a disciple of Zoffany. He distinguished himself chiefly by painting small whole-length portraits. He was at work about 1773 in Rome. There he became acquainted with Mr. William Beckford, whom he accompanied to Jamaica. He practised there some time as a painter, but afterwards became a planter, and failed. This disappointment caused him to take to drink, and hastened his death, which took place in 1790.

WICKSTEED, James, engraver, was born in 1719. He practised in London, working in the stipple manner, and died July 11, 1791.

WIDEMAN, Elias, was a native of Germany, and practised at Augsburg. He was chiefly employed by the booksellers, for whom he engraved a great number of portraits, frontispieces, and other plates, from his own designs. His most important work is a set of portraits of illustrious personages, published at Augsburg in 1648.

WIDGERY, William, landscape painter in oil and water-colour, was born at Uppercot, Northmolton, in 1822. He worked in early life as a mason, but studied painting in his leisure hours, and began by making clever copies of Landseer and Rosa Bonheur. Turning to nature, he developed his style entirely without instruction, and portrayed rural scenes and wild landscape with boldness and sympathy. He twice visited Italy and Switzerland, but soon returned to the scenery of his native county. He was particularly happy in his delineation of the coast scenery of Devon and Cornwall, but he will be chiefly remembered as pre-eminently the painter of Dartmoor. He worked with a remarkably free touch, and his pictures were well composed. He was a correct and spirited painter of animals, and introduced them with good effect. A prolific worker, he had painted and sold over three thousand pictures before 1883. M. H.

WIEGMANN, Rudolph, a well-known German architect, practised occasionally as a painter in water-colours. He was born at Adensen in Hanover in 1804, and died in 1865. As a painter he is known by the following architectural views, among others:

The Engelsburg. (*For the Duke of Cambridge.*) 1834.
The Via Sacra. 1834.
View of Rome from the Loggie of the Vatican. 1836.
The Interior of Bonn Cathedral. 1842.
Interior of San Marco at Venice.

His widow, Marie Wiegmann, *née* Hancke, was a successful portrait painter.

WIELING, Nicolas, an historical and portrait painter, is supposed to have been a native of the Hague, where his name occurs in the Guild books for 1661, but the year of his birth is unknown. He was much employed by Friedrich Wilhelm, the Elector of Brandenburg, who appointed him painter to the court in 1671. He died at Berlin in 1689. His manner is more Flemish than Dutch; and some of his pictures have a touch of Van Dyck. He had a son, Mathias, who was a scene painter.

WIERENGEN. See Wieringen.

WIERINGA, Gerard, born at Groningen, was the son and scholar of his father, Jan Wieringa (1709—1780), a painter of ornaments, and also studied under J. Andriessen. He worked for a time in the Düsseldorf Gallery, but in 1790 returned to his native place, where he gave lessons in drawing, and painted landscapes, chiefly sunsets and winter scenes, for one of which he obtained a

gold medal from the Leyden Academy. He died in 1817.

WIERINGEN, Cornelis Claesz, was born at Haarlem about 1570-80. He was brought up to a sea life, and excelled in painting sea-pieces and storms. He was also a good landscape painter, as appears by a series of fourteen plates after him by Claesz Jansz Visscher. He died in 1635. A picture by him of 'The Sea Fight at Gibraltar,' was painted in 1623 for Prince Maurice of Nassau, and his 'Arrival of Frederick, the Elector Palatine, and the Princess Elizabeth, at Flushing, in 1613,' is in the Haarlem Museum. He also etched several landscapes and sea-views. His son Nicolaas, also a marine painter, was registered in the Haarlem Guild in 1636.

WIERIX, the brothers Anthonie, Hieronymus, and Jan, engravers, who flourished at Antwerp from about 1562 to 1618, are generally said to have been natives of Amsterdam, but M. Louis Alvin, the chief authority on the subject, asserts that they were born at Antwerp. As a rule Hieronymus is considered the ablest of the three, but it is likely that many of Jan's prints are ascribed to him, and *vice versâ*, in consequence of the identity of their monograms. For an exhaustive account of their work, the student is referred to M. Alvin's 'Catalogue Raisonné de l'Œuvre des Trois Frères, Jean, Jérome, et Antoine Wierix'—Bruxelles, 1866. M. Alvin gives a list of two thousand prints by them. Only the most important are mentioned in the following articles.

WIERIX, Anthonie, (Wierx, or Wierinx,) designer and engraver, the youngest of the family of the Wierixes, was born at Antwerp or Amsterdam about 1555. His small plates are executed in the finished style of his brothers, but his larger prints exhibit more freedom and facility. He engraved subjects similar to theirs, and frequently worked in conjunction with them. His prints are usually signed with his name. The following are perhaps the best:

Pope Clement VIII.; *Ant. Wierix.* | Philip II.
Wilhelm, Elector Palatine. | Archduke Ernst.
Philippe Emanuel de Lorraine, Duc de Mercœur.
Margaret, Queen of Philip III. of Spain.
Cardinal Bellarmin.
Albert of Austria, Archbishop of Toledo and Governor of the Low Countries.
St. Sebastian. (*Ant. Wiercx fec. Hier. Wiercx inv.*)
St. Theresa. (*From his own design.*)
St. Dominick receiving the Rosary from the Virgin (*Do.*)
The Marriage of St. Catharine. (*Do.*)
The Entombment. (*Do.*)
St. Jerome praying, with Angels; dated 1584. (*Do.*)
Susannah and the Elders. (*Do.*)
Virgin and Child, in a landscape. (*Do.*)
Virgin and Child, in a Heart. (*Do.*)
The Repentant Magdalene. (*Do.*)
The Adoration of the Magi; *after M. de Vos.*
The Crucifixion; *very fine; after the same.*
The History of the Prophet Jonah; in four plates; *after the same.*
A Riposo; *after Cam. Procaccini.*
The Death of S. Francis; *after the same.*
Christ between SS. Peter and Paul; *after Sprangher.*
Death of the Virgin; *after Otto van Veen.*
A series of sixty-nine plates from the Life and Passion of Christ, with the Death and Assumption of the Virgin; in these he was assisted by his two brothers.

WIERIX, Hieronymus, (or Wierinx,) was born at Antwerp or Amsterdam in 1551. Died in 1619. He is supposed to have learned the art of engraving from his brother Jan, whose style he followed so exactly, that it is difficult to distinguish their works. His prints are more numerous than those of Jan Wierix, and chiefly consist of devout and allegorical subjects, saints, and fathers of the church, many of them from his own designs. They are sometimes marked with his initials thus, *HI. W.*, or *HI. W. F.*, or *J. Hieronimus W. Fe.*; sometimes with a monogram composed of an *H*, an *I*, and an *E*, joined together and followed by a *W*, thus, HEW. The following are his chief plates:

The Emperor Charles V.
Henri de Bourbon, King of Navarre.
Queen Elizabeth. | Philip II. of Spain.
William the Silent.
Sigismund III., King of Poland.
Ludwig, King of Hungary.
Isabella Clara Eugenia, Infanta of Spain.
Archduke Albert. | Ignatius Loyola.
Alessandro Farnese, Duke of Parma.
Sir Francis Drake.
Henriette d'Estragues, Marquise de Verneuil. 1600.
St. Cecilia. (*From his own design.*)
The Temptation of St. Anthony. (*Do.*)
St. Bruno, the founder of the Carthusians. (*Do.*)
S. Carlo Borromeo. (*Do.*)
The Holy Family beneath a Tree. (*Do.*)
The Virgin upon the Crescent. (*Do.*)
The Crucifixion. (*Do.*)
The Death of Lucretia. (*Do.*)
A Pietà; *after J. Mabuse.*
Christ blessing little Children; *after C. van den Broeck.*
The Genealogy of Christ; *after Bol.*
The Virgin with the Crown; *after J. van Eyck.*
The Death of the Virgin; *after Stradanus.*
Christ at Table, in the house of Simon the Pharisee; *after O. van Veen.*
The Entombment; *after the same.*
Christ crowned with Thorns; *after G. Mostaert.*
The Scourging of Christ; *after the same; very fine.*
The Baptism of Christ by St. John; *after H. Hondius.*
The Charge to Peter; *after M. de Vos.*
The Passion; *after the same.*
The Triumph of Truth; *after the same.*
The Vision of Daniel; *after Verhaegt.*
Jupiter and Danaë; *after the same.*
Christ expiring on the Cross; *after P. Aquila*, considered his master-piece.
The Doctors of the Church; *after Ph. Galle.*

WIERIX, Jan, (Wierx, or Wierinx,) draughtsman and engraver, was born at Antwerp or Amsterdam in 1549. It is not known by whom he was instructed, but he appears to have formed his style by an attentive study of the works of Albrecht Dürer, and has copied several of the prints of that master with a precision bordering on servility. The date of his death is unknown. M. Alvin says he is the truest artist of the three; that he has most originality and most style, although both Jerome and Anthonie excel him in silky softness and polish. His plates are executed with the graver, in a very neat, finished style, and his drawing is remarkably correct. He usually signed his work with the initials *I. W. F.*, sometimes he used *I. H. W. F.*, to which he occasionally added his age, and the date of the year in which the plate was engraved. The following are among his best works:

Rodolphus II., Emperor of Germany.
Philipp Willem, Prince of Orange.
Eleanore de Bourbon, Princess of Orange.
James I., King of England, and his Queen; scarce.
Philip II. of Spain.
Marie de' Medicis, Queen of France.
Henry IV., King of France.
The Marquise de Verneuil (*after F. Clouet*, probably a copy from Hieronymus' larger plate).

The Virgin enthroned.
The Resurrection; inscribed *Insanus Miles, etc.* (*From his own design.*)
Mary Magdalene seated at the Entrance of a Grotto; *J. Wier inv. et fec.* (*Do.*)
An allegory, the Redemption of Mankind. (*Do.*)
Orpheus charming the Beasts. (*Do.*)
The Four Elements; *Wierix.* 1601. (*Do.*)
The little Satyr; copied from *Albrecht Dürer*, when Wierix was only twelve years of age.
Adam receiving the forbidden fruit from Eve; also copied from *Dürer;* upon a tablet is inscribed *Albert Dürer inventor, Johanes Wierix fec. æt.* 16.
St. Jerome in meditation; copied from *Albrecht Dürer.*
Melancholy; signed Johan Wiricx Fecit an. 1602.
The Christian Virtues giving Oil to the Wise Virgins; *after Gilles Coignet.*
The Marriage of St. Catharine; *after D. Calvaert.*
Abraham's Sacrifice; *after M. de Vos.*
The Death of Moses; *after the same.*
Descent from the Cross; *after O. van Veen.*
The Last Judgment; copied from *Martin Rota's print after Michelangelo.*
Descent from the Cross; *after Bern. Passari.*

WIERTZ, Antoine Joseph, was born at Dinant, February 22nd, 1806, but at the age of fourteen came to Antwerp, and studied under Herreyns and Van Bree. In 1832 he gained the Roman pension, and spent some time in Italy, where he painted the portrait of Lætitia Bonaparte, and the best of his historical pictures, the 'Fight for the Body of Patroclus.' Wiertz was an artist whose technical powers were unequal to the rendering of his undoubtedly large and noble conceptions. He aspired to combine the qualities of Homer, Michelangelo, and Rubens, and, as might have been expected, the outcome was an extravagance, at first merely fantastic, but later gloomy, morbid, and devoid of all æsthetic instinct. Yet for a time the prestige he enjoyed was extraordinary. An atelier was built for him at Brussels at the government expense, where he carried on his experiments in the use of painting mediums. He succeeded in inventing a process he called "matt-painting," the merit of which was that it obviated the occurrence of reflections on a painted canvas. He accepted commissions only for portraits, refusing to make his imaginative creations a means of livelihood. In this, as in other points, there was some affinity between the Belgian master and the English poet-painter, William Blake. At Wiertz's death in Brussels, June 18th, 1865, the house in which he had lived in that city, built to imitate a ruined temple, was converted into a museum, in which a large number of his works are now preserved, and which is known as the Musée Wiertz. Among the most famous pictures of the collection are the 'Triumph of Christ' (1848), 'Napoleon in Hell,' 'The Suicide.' Towards the end of his career he made some essays in sculpture, which he had studied in his youth. F. S.

WIERZ. See Wierix.

WIESCHEBRINK, Franz, German painter, born in 1818 at Burgsteinfurt (Münster); studied at the Düsseldorf Academy, and afterwards, for two years, in Paris. He first painted religious and historical subjects, such as 'Tobias and the Angel,' but afterwards devoted himself to genre scenes, of which we have examples in 'Naschende Kinder,' 'Vaterfreuden,' &c. He died at Düsseldorf, December 10th, 1884.

WIESCHEBRINK, Heinrich, German painter, born October 25th, 1852, at Düsseldorf; son of Franz Wieschebrink; became a pupil of J. Röting at the Düsseldorf Academy; appointed professor at the Cassel Academy; painted genre pictures, such as 'Der Haus Onkel,' 'Ave Maria,' &c., all more or less undistinguished. He died at Cassel, September 29th, 1885.

WIESSNER, Konrad, painter and engraver, was born at Nuremberg, June 1st, 1796. He first practised as a topographical draughtsman, but in 1811 began to attend the Nuremberg Academy, and at the same time to study engraving under A. Gabler. He afterwards visited Munich, and travelled in the Bavarian Highlands, making studies from nature. On his return to Nuremberg, he took a prominent part in founding the Albrecht Dürer-Verein, of which he became director. Until 1826 he was busily engaged at Nuremberg in the production of engravings, lithographs, and drawings, but in that year he removed to Ratisbon, to superintend the painting in the porcelain factory. In 1827 he was again at Nuremberg, and thenceforth was much occupied as a teacher at various institutes, combining with such labours his work as a creative artist.

WIGAN Isaac, a Flemish painter of subjects known as 'Desserts' (tables set with fruit, cheese, oysters, etc.). He was probably a pupil of Jan van Es, was born in 1615, and died in 1662-3.

WIGMANA, Gerard, was born at Workum, in Friesland, in 1673. He went to Italy when young, and is said to have studied Raphael and Giulio Romano. On his return to Holland he took to painting subjects of a cabinet size, which he disfigured by exaggerated expression, and inattention to propriety of costume. He had the vanity to call himself 'the Raphael of Friesland.' Disappointed at the unfavourable reception his works met with in his own country, it is said by Descamps that he visited England, where he met with no better success. He returned to Holland, and settled at Amsterdam, where he died in 1741.

WIJCK, Jan, (called in England John Wyck or Wyke,) the son of Thomas Wijck, was born at Haarlem about the year 1640, and was instructed by his father, whom he accompanied to England. Jan Wijck distinguished himself as a painter of battles, sieges, huntings, and processions. He sometimes painted large pictures, such as the 'Battle of the Boyne,' and the 'Sieges of Naarden and Namur,' but they are inferior to his small pictures. In the equestrian portrait of the 'Duke of Schomberg,' by Kneller, the horse and the battle in the background were finely painted by Jan Wijck. He painted several views in Scotland, etched a plate called 'The Siege,' and also made designs for a book on hunting and hawking. He died at Mortlake in 1702.

WIJCK, Thomas, (Wyck, or Van Wyck,) was born at Beverwyck about 1616. He was a pupil of his father, and improved himself by a residence in Italy, particularly in the environs of Naples, where he executed many sketches which he subsequently worked up into drawings of coast views. He excelled in painting shipping and seaports, with small figures, very frequently odd characters, such as quacks, alchemists, and misers, in a style resembling that of Peter van Laar. He also painted fairs, public markets, and the interiors of chemists' laboratories. In 1660 he was appointed Dean of the Guild at Haarlem. He came to England about the time of the Restoration, and was much employed. He painted a View of London before the fire, and another of the north bank of the Thames, from Southwark, exhibiting the mansions

ANTOINE JOSEPH WIERTZ

[*Wiertz Gallery, Brussels*

THE MOTHER OF THE ARTIST

of the nobility in the Strand; of these there are prints. He also painted the 'Fire of London' more than once. He died at Haarlem in August 1677. We have twenty-one scarce etchings by Thomas Wijck of landscapes and figures; the best known of them is 'The Open Coffer.' His pictures are to be met with in numerous European galleries. The following may be mentioned:

Amsterdam.	*Rijks Museum.*	Rustic Interior.
„	„	An Alchemist.
Haarlem.	*Museum.*	Ruins of a Roman Temple.
Rotterdam.	*Museum.*	Woman with Children.

WIJCKERSLOOT, JOHN VAN, a Dutch painter of the 17th century, supposed, from the extreme rarity of his works, to have painted as an amateur. He may be identical with one Johannes Wijckersloot, a clergyman at Weesep, near Dordrecht, in 1651. His few known cabinet pictures are carefully executed in the manner of Teniers. In 1658 he was one of the officers of the College of Painters at Utrecht, and Dean in 1670. The Berlin Museum has a portrait of a young lady by him.

Utrecht.	*M. Th. van Everdingen.*	Portrait of a Priest. 1683 (*signed*). W. H. J. W.

WIJELANT. See VRELANDT.

WIJNANTS, JAN, one of the founders of the great Dutch school of landscape painting, was born at Haarlem, probably about 1615. Details concerning him are of the very scantiest, and no additional light has been thrown on his career by modern researches. Tradition asserts him to have been the master of Philips Wouwerman, and of Adriaen van de Velde. His earliest known pictures are dated 1641 and 1642. In the records of the Guild of St. Luke at Haarlem, one Jan Wijnants, probably the painter, is mentioned as a dealer in works of art, and the marriage registers of Haarlem show that in 1646 one Jan Wijnants, widower, married Luytgen van den Ende, a native of Goch, but there is no evidence by which we can identify the master with the contracting party. It seems, however, that Wijnants worked at Haarlem, and from 1665 onwards at Amsterdam. A picture by him in the Hermitage at St. Petersburg is dated so late as 1679. It is assumed that he died at Amsterdam. Wijnants is well represented in most of the leading European galleries, yet his works are not numerous, when we take into account his long career as a painter. Smith catalogues two hundred and fourteen. Their comparative scarcity, however, is explained by the extreme care and finish of their technique. In the rendering of natural phenomena, Wijnants was a master of the first rank, but he never succeeded well with human figures or animals, and was obliged to rely upon the aid of his contemporaries, Lingelbach, Adriaen van de Velde, Ph. Wouwerman, Helt-Stokade, and others, for the *étouffage* of his landscapes. It is probable that many works ascribed to him are by Jan Wouwerman. Pictures by him:

Amsterdam.	*R. Museum.*	Landscape, with hunters. (The figures by Adr. v. de Velde.)
„	„	The Farm.
„	„	Hilly Landscape. (*And five others.*)
Antwerp.	*Museum.*	Two Landscapes, with figures by Adr. v. de Velde.
Berlin.	*Museum.*	Landscape — a harvest field, with figures by Adr. v. de Velde.
Brussels.	*Museum.*	Four Landscapes.
Copenhagen.	*Gallery.*	Landscape, with a hunting-party painted by Philips Wouwerman.
Dresden.	*Gallery.*	Landscape, with a Woman driving an Ass.
„	„	Small Landscape, with shepherds and sheep.
Dulwich.	*Gallery.*	Two Landscapes, companion pictures.
Edinburgh.	*Nat. Gall.*	Landscape, with figures by Jan Lingelbach.
Glasgow.	*Gallery.*	Two Landscapes.
Hague.	*Museum.*	Borders of a Forest, with figures by Helt Stokade (?).
„	„	A Road on the *Dunes.*
London.	*Nat. Gallery.*	Landscape with figures.
„	„	Landscape, with man fishing, and female bathers.
„	„	Landscape with Sportsman.
„	„	Two other Landscapes.
Munich.	*Pinacothek.*	Eight Landscapes with figures.
Paris.	*Louvre.*	Three Landscapes, one dated 1668.
Petersburg.	*Hermitage.*	An Italian Landscape. 1679.
„	„	A Landscape with a hunting party. (*And seven others.*)
Vienna.	*Gallery.*	Two Landscapes.

WIJNEN, DOMINICUS VAN, (called ASCANIUS,) was born at Amsterdam in 1661, and studied in the school of the Hague painter Doudyns, after which he went through Germany to Rome, and spent several years there copying. His original paintings are of a jocose nature. He was unfit to deal with money, and became dependent on Bonaventura van Overbeck, for whom he painted comic scenes and the burlesque ceremonies elaborated by the Flemish painters in Rome. He died at Amsterdam at some date unknown.

WIJNGAERDE. See VAN DEN WIJNGAERDE.

WIJNTRACK, D., (or WIJNTRANCK,) a Dutch painter, lived at Drenthe in the 17th century, and was noted for his painting of water-fowl. He enriched the pictures of Wijnants, Ruysdael, and other painters with wild ducks and other aquatic birds. His own landscapes represent marshy grounds with pools backed by alders and willows, serving merely as backgrounds for their feathered population. The birds are full of life and activity, their plumage soft and flexible, and their colouring true. Pictures painted entirely by himself are rare. Nothing of his history is recorded. A landscape by Hobbema, dated 1667, in the National Gallery, contains ducks of Wijntrack's painting. There are two pictures by Wijntrack in the Hermitage, St. Petersburg; and one is ascribed to him in the Louvre.

WIJTMAN, MATHEUS, was born at Gorcum in 1650, and studied for some time under Hendrik Verschuringh. His first pursuit was landscape painting; but he afterwards became a scholar of Jan Bijlaert, and applied himself to painting conversations, and domestic subjects, in which he imitated the style of Caspar Netscher with success. He also painted flowers and fruit, and his pictures of that description possessed great merit. He enjoyed a considerable reputation at his death, in 1689. The Dresden Gallery has a picture by him of a young girl turning over the leaves of a music-book.

WILARS. See VILLARD,

WILBAUT, JACQUES, painter, born at Château Porcien in 1729, was the nephew and pupil of Nicolas Wilbaut. He painted portraits and historical subjects, and many pictures for churches and monasteries. Most of his works perished in

the French Revolution; but in the Museum of Rheims and the parish church of Rethel there are pictures by him. He died in his native town, June 18, 1816.

WILBAUT, Nicolas, painter, born at Château Porcien (Ardennes) in 1686, was a pupil of Jean Jouvenet. He worked much as a decorative painter for the religious houses of Champagne, Lorraine, and Picardy, and was employed for seven years by the Elector Frederick Augustus at Dresden, where he painted many portraits of distinguished persons. He also worked for a time at Leipsic. He died in his native town, May 4, 1763.

WILBERG, Christian Johannes, German painter and etcher; born at Havelberg, November 20, 1839; was a pupil of Pape, Weber and Gropius at Berlin, and he studied at Düsseldorf with Oswald Achenbach; travelled in Italy and Sicily, where he found an infinity of subjects for his talent. He was planning the completion of a large panorama of the Battle of Sedan, when he died suddenly in Paris, June 3, 1882.

WILBORN, Nicolas (incorrectly called Welbronner). The real name of this engraver is Nicolas Wilborn; it was Professor Christ who turned him into *Welbronner*. He is stated by Brulliot to have produced eighteen etchings marked with the letters *N. NW.* and fourteen more, one of which has his name in full, *Nicolas Wilborn*, and the date 1536. We may name:

Adam; a small upright plate; dated 1534.
Eve, with the Serpent.
A Portrait of Bernard Knipperdolling, the chief of the Anabaptists of Münster, dated 1536; copied from a print by *H. Aldegrever*.
Victory and Fame; copy from *the Master of the Caduceus*.
A Sacrifice to Priapus; copy with variations, *from the same*.
A Triton making love to a Siren; copy in reverse *from the same*.
A winged Horse.
A Frieze, with the Triumph of Paris and Helen; dated 1535.
Saturn in a Car drawn by a Frog and a Dragon, and other symbols.
Infants amusing themselves with warlike sports, on a frieze; dated 1533.

WILD, Charles, an English architectural painter in water-colours, born in London in 1781. He was articled to T. Malton, the writer on perspective, and in his early years worked as an architectural draughtsman. His drawings occasionally appeared at the Royal Academy between 1803 to 1820, and upon one occasion at the British Institution. But he chiefly exhibited at the Water-Colour Society, which he joined as an Associate in 1809. He seceded on the introduction of oil paintings, but was re-elected in 1820, and afterwards became Secretary and Treasurer of the Society. In 1807 he commenced the publication of a series of illustrations from the English cathedrals. In that year appeared drawings of Canterbury; in 1809, of York; in 1813, of Chester and Lichfield; in 1819, of Lincoln; and in 1823, of Worcester. During this period he also produced some of the drawings for Pyne's 'Royal Residences.' The close of the Napoleonic wars opened up fresh fields for his pencil, and from 1821 onwards he exhibited many drawings from France, Belgium, and Germany, publishing works, also, based upon them. In his latter years he gradually lost his sight, perhaps through straining his eyes while sketching the roof of Henry VII.'s chapel at Westminster, in a glare of light. He died in London August 4, 1835. Wild was thoroughly imbued with the spirit of Gothic architecture. His details are correctly drawn, and the pictorial adjuncts of his works are in good taste and keeping. There is a large collection of his drawings in the South Kensington Museum.

WILDE. See De Wilde.

WILDENS, Jan, was born at Antwerp in 1580, and was in 1591 a pupil of Pieter Verhulst, but was largely indebted for his progress to his own diligent studies from nature. In 1604 he was received a Master of the Guild of St. Luke. His talents attracted the attention of Rubens, who employed him to paint backgrounds, clouds, and trees in his pictures. He frequently did as much for Snyders, Diepenbeeck, and Johann von Bockhorst. He produced landscapes of his own also, several of which are in public buildings at Antwerp. Other pictures by him are, a 'Winter Landscape,' at Dresden; a 'Stag Hunt' and 'Heron Hawking' at Nuremberg; 'Skaters,' in the Venice Academy; a 'Landscape' in Lord Bute's Collection (an important example); and others at Augsburg and Madrid. He died at Antwerp in 1653. His portrait by Van Dyck was engraved by P. Pontius. Hollar, Hondius, Malham, and Nolpe have engraved after him. Zani and Brulliot say that he was an engraver as well as a painter, and the latter attributes to him several views of châteaux in Holland, which are marked, *J. W. fecit. Robbertus de baudous excudit Amstelodami*, 1616. His son, Jeremias, born in 1621, was also a painter. He died a few weeks after his father.

WILDER, Georg Christian, designer and engraver, was born at Nuremberg in 1797. He studied drawing under Zwinger, and engraved under Gabler, and in 1819 went to Vienna, where he spent more than twelve years, drawing and etching architectural objects in the neighbourhood. He afterwards travelled in Western Germany, sketching the buildings of Nuremberg and Ratisbon in the same manner. He died at the former city in 1855. His brother, Johann Christoph Jacob Wilder, (born 1783, died 1838,) was also a draughtsman and etcher. He has left a number of landseape plates from his own design or after Klein, F. Kobell, Schallhas, and others.

WILEBORTS. See Willeborts.

WILHELM, Heinrich, German genre painter, was born at Xanten. He worked much in Düsseldorf, where he died at an advanced age in 1902. He chiefly painted domestic subjects, and was esteemed for his rendering of children. Careful finish marked his work, much of which is in America.

WILHELM von KÖLN (or Meister Wilhelm). See Köln.

WILKES, Benjamin, painter and engraver, was born towards the close of the 17th century. Shortly after 1700 he engraved twelve plates for 'Bowles's New Collection of English Moths and Butterflies.' In 1749 he published 'The English Moths and Butterflies,' containing a hundred and twenty plates engraved and beautifully coloured by himself. In the preface to the latter work he speaks of "the painting of history pieces and portraits in oyl being the profession of the author of this work." M. H.

WILKIE, Sir David, was born at Cults, in Fifeshire, on November 18, 1785. His father, the

SIR DAVID WILKIE

[*Collection of T. Brocklebank, Esq.*

THE LETTER OF INTRODUCTION

1814

[*Collection of T. Brocklebank, Esq.*

THE LETTER OF INTRODUCTION AS DRAWN BY LANDELLS FOR 'PUNCH'S PENCILLINGS,' NO. VIII

[*Collection of T. Brocklebank, Esq.*

THE ORIGINAL DRAWING FOR THE LETTER OF INTRODUCTION

Rev. David Wilkie, was the minister of the parish, and his mother, Isabella Lister, the daughter of a farmer at Pitlessie. The Wilkie family came originally from Midlothian, where, at Ratho Byres, a small property had been in their possession for some four centuries. Isabella Lister was the minister's third wife, and David her third son. As soon as he could crawl he began to evince a bent towards art. He could draw after a fashion before he could read or even talk distinctly. At his first school, the village school of Pitlessie, he used to make portraits of his companions, for which they had to pay with marbles, pencils, &c. At the age of fourteen he was sent to Edinburgh, to the Trustees' Academy, into which at first he had some difficulty in winning admission. Before the end of his course, however, he won a prize of ten pounds for a sketch of 'Diana and Calisto.' In 1804 he returned to Cults, and began work upon his 'Pitlessie Fair,' for which he found plenty of material among the natives of the district. It is an extraordinary production for a lad of eighteen. In this same year Wilkie painted many portraits, the proceeds of which enabled him to make his way to London. He arrived in May, 1805, took lodgings at 8, Norton Street, Portland Road, and a few months afterwards he was at work in the schools of the Royal Academy. Before he left Scotland he had painted a small picture called 'The Village Recruit.' This and a few studies brought in the funds on which he lived during his first year in London. Stodart, the pianoforte-maker, who was married to a connection of the Wilkies, introduced the young painter to Lord Mansfield. At this time—it was in the last month of 1805—Wilkie had finished the sketch for 'Village Politicians,' which Lord Mansfield saw, and apparently said enough about it to give him, in his own opinion, a right to the refusal of the finished picture, and that at what was even then the absurd price of fifteen guineas. The picture went to the Academy of 1806, where it had an extraordinary success, and after some dispute, entered Lord Mansfield's collection at the price of thirty guineas. The success of 'Village Politicians' brought Wilkie commissions from Sir George Beaumont and Lord Mulgrave. For the former he painted 'The Blind Fiddler,' exhibited in 1807; for the latter the 'Rent Day.' Lord Mulgrave sent him a cheque for it for three times the agreed price, and advised him to be a little bolder in his demands for the future. The 'Rent Day' was exhibited in 1809. After Lord Mulgrave's death it was offered at Christie's, but bought in for 750 guineas, and afterwards sold for £2000. About this time (1807) the Duke of Gloucester gave Wilkie a commission, through Sir Francis Bourgeois, which resulted in the 'Card Players,' for which H.R.H., like Lord Mulgrave, paid treble the price asked. The picture was afterwards sold to Mr. Bredel by the Duchess for 500 guineas. 'Card Players' was exhibited in 1808; in 1809, 'A Sick Lady,' now in the collection of Lord Lansdowne, was at the Academy, and in the same year the painter was elected an Associate of that society. It was in 1810 that the painful incident, to him, of his abstention from exhibition in obedience to the advice of some of his colleagues took place, and that he withdrew his 'Man with the Girl's Cap'—one of the very finest, in quality, of all his works—in apprehension lest it might be eclipsed by the work of Edward Bird. By this, perhaps, he was mainly induced to have the separate show of his own works, which took place in the summer of 1811. In this same year he was elected a full Academician, in succession to Sir F. Bourgeois. His chief productions in the year between his promotion to the R.A.-ship and the peace of 1814, were 'The Village Festival,' 'Blindman's Buff,' and 'Duncan Gray.' In 1814 he and Haydon went together to Paris, a memorable journey, which is described to perfection in Haydon's wonderful diary. On his return Wilkie set to work on his 'Distraining for Rent,' which was bought by the Directors of the British Institution. In the autumn of the same year he made a tour in the Netherlands, in company with the engraver Raimbach, returning by the way of Calais, where, like Hogarth, he was arrested for sketching the famous gate. In 1817 he made a journey in Scotland, covering much the same ground as a modern tourist, and finishing with a visit to Abbotsford, where he painted Scott and his family in the guise of peasants. On his return to London he painted 'The Penny Wedding' for the Prince Regent, the 'Reading of a Will' for the King of Bavaria, and the 'Chelsea Pensioners and the Waterloo Gazette' for the Duke of Wellington. In 1822 he was back in Scotland, to be present at the famous visit of George IV., and again in 1824; and then, in 1825, came the failure of health which drove him to seek change of scene, and led to a complete change in his art. In 1812 Wilkie's father had died, and he had summoned his mother and sister Helen from Scotland to share his home, which was henceforth in Phillimore Place, Kensington. In 1824, on the day before his return from Scotland, his mother had died, and her death, no doubt, was one cause of his illness.

His foreign route lay through Paris, Milan, Genoa, Pisa, Florence, Rome, Naples, Bologna, Parma, Venice, Innspruck, Munich, Dresden, Toeplitz, Prague, and Vienna, and then by Trieste back to Italy and Rome. From Italy, he went to Switzerland and then to Spain, where the example of Velazquez, Murillo, and the crowd of unknown Spaniards of lesser mark revolutionized his style. From Spain he sent several pictures home to the Academy, and in 1828 he returned to England. From this time forward he painted openly, loosely, with little care for detail, and with less for local and individual truth. Even in his finest works there are hints of the mannerist, and in the weakly condition in which his last sixteen years were passed, he seems to have had no strength to shake off the fault. Two of the best pictures of this time are 'Napoleon and Pius VII.,' and 'The Queen's First Council,' but it is to the reflected glory of the early pictures that most of their æsthetic interest is due. On the death of Sir Thomas Lawrence, in 1830, Wilkie was appointed Painter in Ordinary to the King, and was brought forward for the Presidency of the Academy. For this, however, he only received two votes, those of Collins and Leslie. Between 1830 and 1840 Wilkie painted many pictures, among them the two above-named, and the 'First Earning,' in the National Gallery. In 1840 he began that pilgrimage to the East, from which he was never to return. Leaving London in August, with Mr. William Woodburn, he made his way, by the Rhine and Danube, to Constantinople, where he painted the Sultan's portrait, and where he was the guest of Sir Moses Montefiore. From Constantinople he made his way by Smyrna, Rhodes, and Beyrout to Jerusalem. From Jerusalem he turned to come home by way of Alex-

andria, Malta, and Gibraltar. After the steamer left Malta he was taken suddenly ill, and on the forenoon of June 1, 1841, he died. He was buried at sea the same evening, within sight of Gibraltar. Works:

Edinburgh.	*Nat. Gall.*	Knox dispensing the Sacrament at Calder House. (*Unfinished.*)
,,	,,	Sketch of Kilmartin Sacrament.
,,	,,	Sketch of a Confessional.
,,	,,	Portrait of Mrs. Hunter, Wilkie's sister.
,,	,,	Sketch of Blind Man's Buff. (*Pen and sepia.*)
London.	*Nat. Gall.*	The Blind Fiddler.
,,	,,	The Village Festival
,,	,,	The Parish Beadle.
,,	,,	The First Earning.
,,	,,	The Bagpiper.
,,	,,	Newsmongers.
,,	,,	John Knox preaching.
,,	,,	Sketch for 'Blind Man's Buff.'
,,	,,	A wooded landscape.
,,	,,	Portrait of T. Daniell, R.A.
,,	*S. Kensington.*	The Broken Jar.
,,	,,	Duncan Gray.
,,	*Nat. Port. Gall.*	Portrait of himself.
,,	*Royal Academy.*	Boys digging for Rats.
,,	*Stafford House.*	Breakfast.
,,	*Apsley House.*	Chelsea Pensioners reading the 'Waterloo Gazette.'
,,	*Earl of Normanton.*	Sketch for 'Reading of a Will.'
,,	*Marquis of Lansdowne.*	The Jew's Harp.
,,	,,	Grandmamma's Cap ('Old Man with a Girl's Cap').
,,	*Buckingham Pal.*	The Penny Wedding.
,,	,,	Blind Man's Buff.
Munich.	*New Pinakothek.*	The Reading of a Will.
Nottingham.	*Corporation Art Museum.*	Sketch for 'The Soldier's Grave.' (*Bequeathed by the late Mr. Richard Godson Millns.*)
Windsor Castle.		The Queen's First Council.

Pitlessie Fair. (*J. Boyd Kinnear, Esq.*)
The Card Players.
A School; unfinished.
An Old Soldier.
Alfred in the Neatherd's Cottage.
The Letter of Introduction. (*T. Brocklebank, Esq.*)
Discovery of the Body of Tippoo Sahib.
The Village Recruit.
The Bride at her Toilet.
Napoleon and Pius VII.
The China Menders.
The Cottage Toilet.
The Cottar's Saturday Night.
The Cut Finger.
Distraining for Rent.
Entry of George IV. into Holyrood.
Grace before Meat.
Josephine and the Fortune-teller.
Not at Home.
Columbus at La Rabida.
The Confessional.
The Guerilla Council of War.
The Guerilla taking leave of his Confessor.
The Maid of Saragossa.
Pifferari playing hymns to the Madonna.
Portraits of Queen Adelaide, George IV., William IV., Queen Victoria, Duke and Duchess of Buccleuch, Edward Irving, Sir William Knighton, Lord Kellie, Daniel O'Connell, Duke of York, Duke of Sussex; *and many others.*

Wilkie was an etcher of great ability, though but little practice. He has left fourteen plates, the best of which are 'Cellini and the Pope,' and 'The Lost Receipt' (dry point). W. A.

WILKIN, Charles, an English engraver, was born in 1750. He gained a prize at the Society of Arts in 1771, and practised in London, working chiefly in stipple, and on portraits. He died from the effects of an accident, May 28, 1814. Amongst his best plates are:

Master Henry Hoare; *after Reynolds.* 1789.
Lady Cockburn and Children; *after the same.* 1791.

WILKIN, Frank W., an English portrait painter and son of Charles Wilkin, the engraver, was born about the close of the 18th century. His early efforts were in miniature, but in his later period he worked in chalk, exhibiting at the Academy from 1820 to 1841. For a time he was ambitious to shine as an historical painter, and in 1820 exhibited at Spring Gardens a very large picture of 'The Battle of Hastings,' which he had painted on commission. But he did not receive any encouragement to persevere in this branch of art. He died in September, 1842.

WILKIN, Henry, portrait painter, and also a son of Charles Wilkin, the engraver, was born in 1801. He practised in London, and afterwards in Brighton, where he died in 1852. His works, consisting chiefly of portraits in pastel, appeared at the Academy from 1831 to 1847.

WILKINS, Robert, an English marine painter, was born shortly before 1750. The Society of Arts awarded him a prize in 1765, from which year up to 1778 he exhibited with the Free Society. His works also appeared at the Royal Academy from 1772 to 1788, and soon after the latter date he is believed to have died. He painted storms, moonlights, sea-fights, and ships on fire.

WILKINSON, the Rev. Joseph, an amateur draughtsman, published in 1810 a series of landscapes from Cumberland, Westmoreland, and Lancashire, with Ackermann. They are poor productions.

WILKINSON, ——, an engraver, working in London towards the end of the 18th century. His attention was chiefly given to portraits, but a good mezzotint after Northcote's 'Loss of the Halsewell East Indiaman,' is by him.

WILLAERTS, Abraham, the son of Adam Willaerts, was born at Utrecht. The date of his birth is usually given as 1613, but this cannot be correct if, as Kramm asserts, he was Dean of the Guild at Utrecht in 1624. For some time he was instructed by his father, but he afterwards studied under Jan Bijlaert. On leaving that master he went to Paris, where he entered the school of Simon Vouet, and became a reputable painter of portraits, historical subjects, and sea-pieces. Returning from France to Holland he visited Brussels, where he was taken into the service of Prince Maurice, in whose employment he passed several years. As a Dutch soldier he afterwards took part in the expedition to Angola, where he painted costumes and landscapes. He died at Utrecht in 1671. He painted the portrait of Jan Both, and was the intimate friend of Jakob van Campen, the architect. Pictures by him are at Munich and Brunswick. He had a brother, Cornelis Willaerts, a landscape painter, and a member of the Guild of St. Luke. A second brother, Isaac Willaerts, is mentioned in the Utrecht records as having painted in that city in 1659. In the museum there several pictures may be seen, by Schoorl, to which Isaac Willaerts added the figures. A river landscape by him is in the Rotterdam Museum.

WILLAERTS, Adam, (Willarts, Willers,)

SIR DAVID WILKIE

Hanfstangl photo [*Buckingham Palace*

THE PENNY WEDDING
1819

was born at Antwerp in 1577, and distinguished himself as a painter of river and canal pieces, coast views, fish-markets, processions, and so forth. His pictures are generally embellished with groups of small figures correctly drawn, and handled with spirit. He also painted villages and ships on fire. In the year 1600 he left Antwerp, and established himself at Utrecht, where he became a member of the Guild of St. Luke in 1611, and Dean in 1620. It has been said that he died after 1666, but Cornelis de Bie writes of him as already dead in 1662. Two sea-fights by him are in the States Chamber at Utrecht, and a 'View of Dordrecht from the Water-side' is in the museum of the latter city. Pictures by him are also to be found at Antwerp, Berlin, Frankfort, Dresden, Rotterdam, Copenhagen, Vienna, and Madrid.

WILLE, August von, German painter, born at Cassel in 1829; became a pupil of the Düsseldorf Academy; worked at Weimar and Düsseldorf. Many of his works were exhibited at his death in the Düsseldorf Kunsthalle. They were mainly landscapes and genre subjects. He died at Düsseldorf, March 31, 1887.

WILLE, Johann Georg, an eminent engraver, was born in the Bieberthal, near Königsberg, November 5, 1715. In his early youth he was placed under a gunmaker, with whom he learnt to engrave in silver and steel. In 1736 he went to Paris, where he engraved some plates after Rigaud. His earlier works were mostly portraits, but later he also applied himself to historical subjects. He worked in line, and particularly excelled in representing silk and satin draperies, and the general delicacy of his method was admirably adapted to do justice to the work of the most celebrated Dutch painters. In 1746 he visited Western Germany, but returned to Paris in the following year, and remained there for the rest of his prolonged life. In the Revolution he lost his property, and, about the same time, became blind. He died in Paris in 1808, in his ninety-third year. The dates on his prints range from 1738 to 1790. His talent was duly appreciated during his life, and accordingly he was a member of the Academies of Paris, Rouen, Augsburg, Vienna, Berlin, and Dresden. He was engraver to the King of France, to the Emperor of Germany, and to the King of Denmark; he was also a Knight of the Legion of Honour. Among his most distinguished pupils may be named Schulze, Schmutzer, J. G. Müller, Bervic, Dunker, Chevillet, the brothers Guttenberg, Halm, and Dennel. His memoirs, by himself, were edited by Georges Duplessis, with a preface by Edmond and Jules de Goncourt (Paris, 1857). The following are among his most famous prints:

Prince James Frances Edward Stuart.
Prince Charles James Edward Stuart.
Prince Henry Benedick Stuart, Cardinal York.
Prospero, Cardinal Colonna; *after Pompeo Batoni.*
Frederick II., King of Prussia; *after Pesne.*
Marshal Saxe; *after Rigaud.*
Waldemar de Loevendael, Marshal of France; *after La Tour.*
Louis Philipeaux, Count of St. Florentin; *after Tocqué.*
J. B. Massé; *after the same.*
Albert François Poisson, Marquis de Marigny; *after the same.*
C. E. Briseux, Architect.
Anastasia of Hesse-Homburg; *after Roslin.*
Marguerite Elisabeth de Largillière; *after N. de Largillière.*
Elisabeth de Gouy, wife of H. Rigaud; *after Rigaud.*
Joseph Parrocel, Painter; *after the same.*
Jean de Boullongne, Comptroller-general of Finance; *after the same.*
The Death of Cleopatra; *after Netscher.*
The Death of Mark Antony; *after Pompeo Batoni.*
Les Bons Amis; *after Ostade.*
La Menagère Hollandaise; *after G. Dou.*
La Liseuse; *after the same.*
L'Instruction Paternelle; *after Terborch.*
La Gazettière Hollandaise; *after the same.*
La Tricoteuse; *after Mieris.*
L'Observateur Distrait; *after the same.*
La Cuisinière Hollandaise; *after Metsu.*
Le Concert de Famille; *after Schalcken.*
Les Musiciens Ambulants; *after Dietrich.*
Les Offres Réciproques; *after the same.*
La Petite Ecolière; *after J. E. Schenau.*
Le Maréchal-des-Logis; *after P. A. Wille.*
La Maîtresse d'Ecole; *after the same.*
Les Soins Maternels; *after the same.*
Les Délices Maternelles; *after the same.*

WILLE, Pierre Alexandre, painter and etcher, the son of Johann Georg Wille, was born in Paris, July 19th, 1748. After receiving some instruction from his father, he was the scholar successively of Vien and Greuze. He distinguished himself as a painter of domestic and other subjects, and became a member of the Paris Academy. He was appointed court painter to Louis XVI., but, like his father, lost his property during the Revolution. He died in Paris after 1820, for in 1821 he petitioned the Duchesse d'Angoulême to assist him in the maintenance of his wife in the asylum of Charenton. His father (*q. v.*) engraved after him. He amused himself occasionally with the point, and etched a few prints, among them one called 'Le Petit Vauxhall,' from his own design. He also left some good drawings in Indian ink, including the portraits of his father and mother. There are pictures by him in the museums of Angers, Bordeaux, and Cambrai.

WILLEBORTS, Thomas, (or Wileboorts,) sometimes called Bosschaert, (or Bossaert,) was born at Bergen-op-Zoom in 1613. After studying for a time in his native city he was sent to Antwerp, where he became a disciple of Gerard Zeghers, under whom he worked four years, when he was advised by his preceptor to visit Italy. On his return to Antwerp, he was commissioned to paint several altar-pieces for the churches there, and in other cities of Flanders and Brabant. His style was modelled on that of Van Dyck. He was much employed by Prince Frederick Henry of Orange and his son William, for the former of whom he painted several important works, particularly a large allegory of 'War and Peace.' Two of his best pictures are a 'Marriage of St. Catharine,' in the church of the Carmelites, at Antwerp; and a 'Martyrdom of St. Basil,' at the Capuchins, in Brussels. In 1650 he was made Dean of the St. Luke's Guild at Antwerp, and died in that city in 1656. Some of his portraits were engraved by Paul Pontius, others by Theodorus van Kessel. His pictures are to be found in the museums at Brussels and other Belgian towns, while his 'Venus and Adonis' and 'Lion in Love' are at the Hague, and his 'Elijah in the Desert' in the Vienna Gallery.

WILLEMANS. See Willmann.

WILLEMENT, Thomas, a skilful artist in stained glass, born in 1786, and successively herald painter to George IV. and to Queen Victoria. He issued a considerable number of heraldic books, several of which he illustrated himself. He was a skilful painter upon stained glass, confining his

attention mainly, however, to armorial bearings. He was an antiquary of no mean repute, and contributed several articles to the publications of the Society of Antiquaries. Genealogy and topography also received considerable attention at his hands, and he made close investigations into the history of the land and buildings on his own estate near Faversham in Kent. He will be remembered for his exceedingly accurate heraldic drawings, and for the sketches which he made in annotating volumes in his own library. For some years prior to his death he retired from the active pursuit of his profession, and, a widower without family, died in his own house in 1871.

WILLEMIN, Nicolas Xavier, engraver, was born at Nancy-Euville (Meurthe) on the 5th August, 1763. He was a pupil of Taillasson and of Lagrenée, junior, and exhibited at the Salon in 1800 and 1824. He died in Paris, January 25th, 1839.

WILLEMS, Cornelis, an obscure painter, who flourished at Haarlem in the 16th century, and was the first master of Maerten v. Veen.

WILLEMS, Marcus, was born at Mechlin in 1527, and was a scholar of Michiel van Coxie. He painted a good picture of the 'Decollation of St. John' for the church of S. Rombouts in his native town. When Philip II. of Spain made his public entry into Mechlin, Willems was employed to paint a triumphal arch with the 'History of Dido,' though he was then only twenty-two years of age. He designed much for glass-painters and tapestry weavers, and worked for a short period in England. He died in 1561.

WILLERS, Ernst, a landscape painter, was born an Oldenburg in 1804. He studied at Dresden and Munich, and afterwards travelled in Italy and Greece, collecting subjects which he used in later works. He died in 1880.

WILLES, William, an Irish landscape and subject painter, was born at Cork about the beginning of the 19th century. He was a man of considerable culture, and occasionally exhibited at the Royal Academy and the British Institution, between 1820 and 1865. In the middle of his career he lived in London, but in the latter part of his life at Reading. Among his exhibited works may be named: 'A Serenade,' 'A River Scene,' 'A Midsummer Night's Dream,' 'The Mock Funeral,' and 'Excelsior.' Altogether he sent twenty-seven pictures to the two exhibitions above named. After 1865 his traces disappear.

WILLIAM of COLOGNE. See Köln.

WILLIAM of FLORENCE, a monk of Westminster Abbey, in the 13th century, who was employed by Henry III. in decorative painting at Windsor. He also worked at Guildford.

WILLIAMS, Arthur Gilbert. See under Williams, Edward.

WILLIAMS, A. Sheldon, animal painter and draughtsman, was born in the first half of the present century. He contributed drawings of sporting subjects to many of the leading illustrated papers. He died in March, 1880.

WILLIAMS, Edward, an engraver, who worked in London at the end of the 18th century, and to whom we owe several plates after Rowlandson, and one after H. Wigstead. He married the sister of James Ward, R.A.

WILLIAMS, Edward, landscape painter, and son of the last-named, was born in Lambeth in 1782. He studied under his uncle, James Ward, and was afterwards apprenticed to a carver and gilder. Trying his hand, however, at some moonlight landscapes, he was so successful that he took up painting again in earnest, and in 1814 and 1815 exhibited at the Royal Academy. Later in life he painted much of the scenery of the Thames. He died at Barnes on the 24th of June, 1855, leaving six sons, who all became artists, three of them changing their names (to Boddington [*q. v.*], Percy [*q. v.*], and Gilbert [still alive] respectively) to avoid confusion.

WILLIAMS, Henry John. See Boddington.

WILLIAMS, Hugh William, (called Grecian Williams,) was born of a good Welsh family in 1773. While still young he settled in Edinburgh, and Scotland became his adopted country. In 1808 he joined the short-lived New Society of Painters in Water-Colours. In 1811 and 1812 he published six large engravings of Highland views. After winning a name in Edinburgh, where he was personally very popular, he travelled several years in Greece, the Greek Islands, and Italy. On his return in 1818, he began to publish the results of his journeys, and to exhibit the sketches he had brought home. His 'Travels in Italy, Greece, and the Ionian Islands' appeared in 1820; his 'Views in Greece' came out in numbers between 1827 and 1829. He married a lady of position and fortune, and died soon after at Edinburgh, June 23rd, 1829. There is an account of his Gallery in 'Peter's Letters.' Works:

Castle Campbell, looking down the Devon. (*South Kensington.*)
Loch Tummel. (*Do.*)
Bothwell Castle. (*Do.*)
Temple of Minerva Sunias, on Cape Colonna. (*Scottish National Gallery.*)
Athens from the East. (*Do.*)
Plain of Marathon and distant View of Eubœa. (*Do.*)
Twenty-five drawings of Greek, Italian, and Scottish Scenery. (*Do.*)

Many of his early topographical drawings are engraved in the 'Scots Magazine.'

WILLIAMS, James Francis, a Scottish landscape painter, was born in Perthshire in 1785. His early manhood was spent in London, scene-painting. He went back to Edinburgh about 1810, and gradually relinquished working for the stage for teaching. After 1811 he exhibited with the Associated Artists at Edinburgh, and on the establishment of the Scottish Academy in 1826, he was elected one of the original members, becoming subsequently Treasurer. His works occasionally appeared in London at the Royal Academy, the British Institution, and the Society of British Artists. He died at Glasgow in 1846. By him:

Edinburgh. *Nat. Gall.* Scene on the Ayrshire Coast.

WILLIAMS, John, an English engraver, born about the middle of the 18th century. He studied in the schools of the Academy, and under Matthew Darby, the engraver. But he is chiefly known as an art-critic, writing under the name of 'Anthony Pasquin.' He emigrated to the United States, and died at Brooklyn in 1818. His chief publications were:

'Liberal Critique on the Exhibition for 1794.'
'Lives of English and Irish Artists.' 1794.
'An authentic History of the Professors of Painting. &c., in Ireland.'
'Memoirs of the Academicians, being an attempt to improve the taste of the Realm.'
'Critical Guides to the Academy for 1796 and 1797.'

WILLIAMS, John Michael, portrait painter,

said to have been a scholar of Jonathan Richardson, flourished in London about the middle of the 18th century. He painted a half-length portrait of Mr. Beard, the celebrated singer, from which there is a mezzotint print by McArdell. He exhibited with the Incorporated Society in 1761. He lived in Scotland Yard, and is supposed to have died in London about the year 1780.

WILLIAMS, Joseph Lionel, an English wood-engraver and water-colour painter, was born early in the 19th century. He contributed to the 'Art Journal' and to the 'Illustrated London News,' for the latter of which he superintended the engravings of the exhibition of 1851. For the Art Union he illustrated 'L'Allegro,' 'Il Penseroso,' 'Childe Harold,' and 'The Traveller.' He also worked much for Messrs. Blackie of Glasgow. His water-colour drawings, chiefly domestic in subject, appeared occasionally at the Royal Academy, the British Institution, and the Society of British Artists, between 1834 and 1874. He died on the 19th September, 1877.

WILLIAMS, Penry, painter, was born at Merthyr Tydvil in 1798. His father was a house-painter, and he himself was sent as a boy to London, to study in the Royal Academy, at the charges of Sir John Guest, Mr. Crawshay, and some other Welsh magnates who were interested by his talent. He first exhibited at the Royal Academy in 1824. In 1827 he went to Italy, and settling in Rome, continued to contribute constantly to English exhibitions, his works being chiefly Italian landscapes and character subjects, painted in the manner of the Italian school of fifty years ago. His 'Italian Girl with a Tambourine,' and 'Italian Peasants,' had for a time a place in the National Gallery. They have now been relegated, the first to the Nottingham, the second to the Leicester Museum. For nearly sixty years he was a familiar figure in Rome, where he was very popular. He died in 1885.

WILLIAMS, Roger or Robert, mezzotint engraver, was a native of Wales, and flourished about 1700-15. He is stated to have studied under Theodorus Freres. He has left a number of portraits, among them the following:

Charles I.; *after Van Dyck.*
Edward, Lord Littleton, Lord Keeper; *after the same.*
Charles II.; two plates; *after Lely* and *Kneller.*
James II., when Duke of York; *after Cooper.*
Mary Beatrix, his Queen; *after Wissing.*
William III., when Prince of Orange; *after the same.*
Mary, Princess of Orange; *after the same.*
Henry Somerset, Duke of Beaufort; *after the same.*
William Russell, Duke of Bedford; *after the same.*
George, Prince of Denmark; *after the same.*
Anne, Princess of Denmark; *after the same.*
Lord Cutts, when Mr. Cutts; *after the same.*
George Fitzroy, Duke of Northumberland; *after the same.*
Charles Lennox, Duke of Richmond; *after the same.*
James Fitzroy, Duke of Monmouth; *after the same.*
James Butler, Duke of Ormond; *after the same.*
Charles Somerset, Marquis of Worcester; *after the same.*
Ann Scott, Duchess of Monmouth; *after the same.*
Catharine Sedley, Countess of Dorchester; inscribed *Mrs. Sedley; after the same.*
The Countess of Derby.
Sir Charles Cotton; *after Riley.*
Theophilus, Earl of Huntingdon; *after Kneller.*
Barbara Villiers, Duchess of Cleveland; *after the same.*
Sir George Rooke; *after Dahl.*
Sir John Houblon, Alderman of London; *after Closterman.*
John Campbell, Duke of Argyll; *after the same.*
Sir Richard Blackmore, M.D. and Poet; *after the same.*
Sir Edmund King, M.D.; *after Lely.*

WILLIAMS, Samuel, wood engraver, was born at Colchester in 1788. After serving an apprenticeship to a house-painter, he turned his hand to wood-cutting, and soon gained employment on natural history books. He also designed and engraved the illustrations for an edition of 'Robinson Crusoe,' published in 1822. Good examples of his power are to be seen in Hone's 'Every-day Book' (1825). Between 1831 and 1845 he was an occasional exhibitor at the Royal Academy. He died on the 19th September, 1853.

WILLIAMS, Solomon, an Irish portrait painter, born in Dublin about the middle of the 18th century. He was a pupil of the Dublin Academy, but spent several years in Italy. While there he made many good copies of Titian's pictures, and was elected a member of the Bologna Academy. On his return he practised in Dublin, with the exception of a few years spent in London, where his works occasionally appeared at the Royal Academy and the British Institution. On the establishment of the Royal Hibernian Academy he was elected one of the original members. He died August 2, 1824. There are by him:

Dublin. *Royal Dublin Society.* } Portrait of General Vallancy.
" " " Mr. Pleasant.

WILLIAMS, Thomas. This man was the brother of the before-mentioned Samuel Williams, and was his pupil. He was a very skilful wood engraver, born about 1800, and is believed to have died about 1840. In skill he was almost his brother's equal, but he had no power whatever of origination, and was solely a copyist. He illustrated Northcott's 'Fables' in 1828, and Martin's 'Bible Illustrations.' He never married, and was more or less in poor health.

WILLIAMS, T. H., an English landscape painter in water-colours, who worked at Plymouth and Exeter in the early part of the 19th century. His pictures were occasionally exhibited at the Royal Academy and the British Institution, between 1801 and 1830. He also practised as a draughtsman, and drew and etched plates for the following publications:

'Picturesque Excursions in Devonshire and Cornwall. 1804.
'The Environs of Exeter.' 1815.
'A Tour in the Isle of Wight.'
'A Walk on the Coast of Dorsetshire.' 1828.

WILLIAMS, William, an English subject, landscape, and portrait painter, who practised in London and Norwich in the latter half of the 18th century. The Society of Arts awarded him a premium in 1758, and he exhibited occasionally at the Royal Academy between 1770 and 1792. His 'Marriage' and 'Gallantry' were engraved by Jukes, and several of his Shakespearian subjects by Valentine Green.

WILLIAMSON, Daniel, landscape painter and teacher, the elder son of John Williamson, was born at Liverpool in 1783. He was a member of the Liverpool Academy from its formation in 1810 to the end of his life, and he contributed liberally to its exhibitions. He had a good practice as a teacher, but his paintings did not rise above mediocrity. He died January 16, 1843. E. R. D.

WILLIAMSON, Daniel Alexander, painter of landscape in oil and water-colour, was born at Islington, Liverpool, September 24, 1822 or 1823. He was the son of Daniel Williamson. D. A. Williamson was at first employed as draughtsman

to a local cabinet-maker; from this uncongenial beginning he turned to portrait painting, of which he exhibited examples at the Liverpool Academy from 1848 to 1851. Afterwards he abandoned portraiture for landscape. Either in Liverpool or in London, to which he removed about 1852, he became an ardent follower of pre-Raphaelite methods of representation. Some of his performances at this time show astonishing power in minute imitation of landscape detail; they are, however, more surprising than pleasing. Eventually Williamson adopted a broad Cox-like technique, in which he produced some admirable work. Subsequently he underwent a further change, and his later drawings are elusive impressions of scenery as seen with the eyes of a visionary, intent only on the envelopment and the spirit of his theme. Some of them are remarkably impressive and suggestive. Ill-health, which was probably no more than the result of a keenly-sensitive temperament, led Williamson to leave London about 1861, and to become almost a recluse. He seldom exhibited, and was content in his home on the fell-side beyond Broughton-in-Furness to paint as his spirit moved him for a few discerning patrons. The art-world generally never saw or heard of him, but it is far from unlikely that his pictures will perpetuate his name as a man of unusual power and originality. He died on February 12, 1903, and was buried in Broughton-in-Furness churchyard. His wife, the companion of the last thirty-five years of his life, survived him; they had no children. He was a man of large reading and culture, a good musician, and an excellent tenor singer. Prominent collectors of his art are Mr. James Smith of Blundellsands and Mr. Andrew Bain of Glasgow. E. R. D.

WILLIAMSON, John. This artist was born at Ripon in 1751, and worked for a time at Birmingham as a decorator in some japanning works. He was married in 1781, and had two sons and four daughters. In or before 1783 he settled at Liverpool and became a successful portrait painter. Williamson was a "visitor" (*i. e.* a teaching member) of the Society for Promoting Painting and Design in Liverpool, founded in 1783. At its first exhibition, in 1784, he showed three portraits, a landscape, and two single-figure subjects. To the second (and last) exhibition, in 1787, he sent five portraits. He was brought into special notice by an admirable portrait he painted of a local celebrity, Nathan Litherland, the inventor of the patent lever watch. He was then employed to paint the portrait of William Roscoe, who formed the celebrated collection of early Italian, Flemish and German paintings now deposited in the Walker Art Gallery, Liverpool. He also painted Sir William Beechey and various members of the Royal Academy, and his portraits, although somewhat monotonous and a trifle too definite in outline, were satisfactory likenesses, and pleasing works of art. Williamson was an original member of the Liverpool Academy on its foundation in 1810, but ceased to be a member after 1811. He showed nothing that year, but afterwards sent regularly until 1814, after which there was no further exhibition in his lifetime. In 1810, in addition to portraits, he showed a landscape, and in 1811 an 'Arcadian Shepherdess.' He died at Liverpool, May 27, 1818. E. R. D.

WILLIAMSON, Peter, an engraver who flourished about the time of the Restoration. He lived in London, and was apparently a publisher also. We have by him some portraits, among them King Charles II., Queen Catherine of Braganza, and Mildmay, Earl of Westmoreland. He also engraved some small illustrations of Charles II.'s escape after Worcester, dated 1667. He was employed for a time by David Loggan.

WILLIAMSON, Samuel, the younger son of John Williamson, born at Liverpool in 1792, was a landscape artist of considerable importance, whose style was considerably influenced by a study of Berchem. He was an Associate of the Liverpool Academy on its formation in 1810, and a full member in the following year. He contributed three landscapes to the first exhibition in 1810, and seven in the following year. In 1812 he was not a member and did not exhibit, but he showed landscapes in the two following years, after which there were no exhibitions till 1822. From the revival in that year Williamson was a member until 1831, and he exhibited intermittently till 1839. He is represented in the Liverpool Permanent Collection by two landscapes and one marine subject, and his art is to be found in many local private collections. He also exhibited at Manchester, Birmingham, and Leeds, and twice at the Royal Academy, on the second occasion sending in an anonymous contribution. Williamson was a man of considerable knowledge, had travelled on the Continent, knew more than one language, and was a voracious reader, so that his society was in great demand. He was a courteous man, of particularly sweet disposition, and generally esteemed by his fellow-townsmen. He died June 7, 1840, and was buried at Liverpool in the cemetery at St. James's Mount, where, in 1842, a monumental obelisk was erected by a number of his admirers. A lithograph of this was executed by W. Collingwood. Williamson was married, and his wife (Eleanor) survived until 1885. E. R. D.

WILLICH, Caesar, German painter, born in 1825 at Frankenthal in the Rheinpfalz; after study at the Berlin Academy under Schlesinger, he worked as Schorn's pupil at Munich in 1846. He also studied in Belgium, and spent three years with Couture in Paris. Then he was for some time in Rome before settling at Munich. He painted a portrait of Richard Wagner, and among other works by him we may mention: 'Hexengericht,' 'Schlafende Nymphe,' 'Bacchante,' 'Aus Italien,' &c. He died at Munich, July 16, 1886.

WILLINGEN. See Van der Willingen.

WILLIOT, Louis Auguste Adolphe, painter, was born at St. Quentin in 1829, and was a pupil of Cogniet. He exhibited landscapes, chiefly of Fontainebleau and its neighbourhood, at the Salon between 1856 and 1865, in which latter year he died from injuries received through the falling in of a ceiling.

WILLIS, Browne, an English draughtsman, was born at Blandford in 1682. He enjoyed some repute as an artist, and was a member of the St. Martin's Lane Academy. But he is chiefly remembered as an antiquary. He published many antiquarian works, several with his own illustrations, notably:

Surveys of the Cathedrals of Llandaff (1719), St. Asaph (1720), Bangor, and St. Davids; 'A Survey of the Cathedrals' (1727-30).

He also made drawings of coins and medals with great accuracy, and his note-book full of such drawings is in the possession of the editor of this book. He died in 1760.

WILLIS, Edmund Aylburton, American landscape painter; born at Bristol, England, October 12, 1808. Well known at Brooklyn, U.S.A., where he lived and worked. He died there, February 3, 1899.

WILLIS, Henry Brittan, painter, was born at Bristol, and was a pupil of his father, a landscape painter of little note, practising in that town. After a visit to America in 1842, the younger Willis settled in London, where he became well known as a painter of English scenery and of cattle, both in oils and water-colours. He occasionally contributed to the Royal Academy exhibitions, but the greater number of his works appeared at the shows of the Society of Painters in Water-Colours, of which body he became an Associate in 1862, and member in 1863. His 'Group of Highland Cattle in Glen Nevis,' exhibited at the Centennial Exhibition of 1876, belongs to the Duchess of Argyll. He died in 1884.

WILLISON, George, a Scotch portrait painter, born in the first half of the 18th century. After studying at Rome, he practised in London, exhibiting at the Society of Artists and the Royal Academy from 1767 to 1777. He then went to India, where he acquired a fortune, though not in the practice of his art. Settling in Edinburgh, he died there in 1797. There is a portrait of the Nabob of Arcot, by him, at Hampton Court.

WILLMANN, Eduard, a German engraver, born in 1820, was a pupil of Frommel. He engraved views of Paris, Heidelberg, and Baden, after his own drawings; 'Spring-time,' after Knaus; the 'Four Seasons,' after Julius Marak; 'Ancient Athens,' after Hoffmann; the Buildings of the Vienna Exhibition, after Feldscharek. He was Professor of the Art School at Carlsruhe, where he died in 1877.

WILLMANN, Michael, whose name is usually written Michiel Willemans, was born at Königsberg in 1630. When young he went to Amsterdam, to become the scholar of Jacob Backer, but afterwards entered the school of Rembrandt, under whom he studied several years (1650—1654 ?). On his return to Germany, he was much patronized by the Elector of Brandenburg, for whom he painted several large pictures, notably one of 'Vulcan forging the Arms of Mars.' He was also employed at several other courts in Germany, especially Prague and Breslau. After returning to Königsberg he entered a Cistercian monastery near Leibus in Silesia, where he died in 1706. He etched a few plates in the style of Rembrandt, among them a 'St. Joseph.' There is a portrait by Willmann in the Dresden Gallery.

WILLMORE, Arthur, engraver, born at Birmingham, June 6th, 1814, was a younger brother of J. T. Willmore, and served his apprenticeship in art under his brother. He first exhibited at the Academy in 1858. He was a frequent contributor to the 'Art Journal,' and engraved designs by Bartlett, Brockedon, Birket Foster, Doré, W. Collins, and others, for the illustration of books. Towards the close of his life he was afflicted with lung-disease, which caused the stooping over his plates to become increasingly irksome and painful to him. He died November 3rd, 1888. Among his plates we may mention:

Agrippina landing the Ashes of Germanicus; *after Turner.*
Ancient Rome; *after the same.*
Royal Volunteer Review, Edinburgh; *after Sam. Bough.*
On the Thames; *after David Cox.*
The Lord of the Glen; *after Mc Whirter.*
Mount Edgcumbe; *after Copley Fielding.*
The 'Revenge; *after Sir Oswald Brierly.*
Dutch Fishing Boats; *after E. W. Cooke.*
Summer-Time; *after Rubens.*
Farm at Laeken; *after the same.*
Young Shrimpers; *after Collins.*
Fisher-Boys, Coast of Norfolk; *after the same.*

WILLMORE, James Tibbitts, was born at Erdington, Staffordshire, on the 15th September, 1800. He was apprenticed to William Radclyffe, an engraver at Birmingham. On the expiration of his time he came to London, and was employed for three years in the studio of Charles Heath. After that his independent career began. In 1843, the first year he exhibited with the Royal Academy, he was elected an associate engraver. He worked after John Chalon, Leitch, Stanfield, Landseer, and Turner, being especially successful with the latter. Several plates in the 'Rivers of France' were by him. In his last years ill health made it impossible for him to pursue his art. He died on the 12th March, 1863. The following is a list of his better plates:

Kilgarran Castle; *after Turner.*
Penmaen Mawr; *after the same.*
Ulleswater; *after the same.*
Windermere; *after the same.*
Mercury and Argus; *after the same.*
Ancient Italy; *after the same.*
Oberwesel; *after the same.*
The Fighting Téméraire; *after the same.*
The Golden Bough; *after the same.*
Venice, Bellini's picture carried to the Redentore; *after the same.*
Crossing the Bridge; *after Sir E. Landseer.*
Byron's Dream; *after Sir C. Eastlake.*
Wind against Tide; *after Stanfield.*
Harvest in the Highlands; *after Sir A. W. Callcott.*

WILLS, the Rev. James, painted about the middle of the last century. In 1760 he exhibited a 'Liberality and Modesty' with the Society of Artists, and in 1761 a 'St. Peter returning from Prison.' He also presented a large picture of 'Suffer little children to come unto Me,' to the Foundling Hospital, but failing to meet with success in art, he took orders, and became first curate, and afterwards vicar, of Canons, Middlesex. He was for a time chaplain to the Chartered Society of Artists. In 1754 he published a translation of Du Fresnoy's 'Art of Painting.' He died in 1777.

WILLS, William Gorman, painter, was born in County Kilkenny, Ireland, in 1828. He entered Trinity College, Dublin, and later studied art at the Royal Hibernian Academy. For some years he occupied a studio in London, and acquired some reputation as a portrait painter, particularly in pastel, amongst his sitters being Princess Louise (Duchess of Argyll) and Princess Victoria. In 1872 he exhibited at the Royal Academy a portrait of the Marchioness of Bute, and in 1874 'Ophelia and Laertes.' Several of his portraits appeared at the Grosvenor Gallery. He was, however, best known as a dramatist, several of his plays having been performed by Sir Henry Irving and Mr. and Mrs. Kendal. He died on Dec. 13, 1891. M. H.

WILMOT, Olive. See Serres.

WILS, Jan, (or Wilts,) a Dutch landscape painter, was born at Haarlem about 1600. Berchem married his daughter, and he has the credit of having improved that master in his style of landscape painting, whilst the latter frequently embellished Wils' landscapes with cattle and figures. These joint productions are now attributed entirely to Berchem; they may, however, be distinguished by a peculiar green in the vegetation, and less of

freedom in the handling than the real works of that master. Wils also imitated Jan Both with considerable success. He died at Haarlem in 1669 (?). There is a 'Rocky Landscape,' by Wils, with figures by Wouwerman (?), in the National Gallery.

WILSON, ANDREW, a Scottish landscape painter, was born at Edinburgh in 1780. He received some early instruction from Alexander Nasmyth, and in 1796 came to London and studied for a short time in the schools of the Royal Academy. He then went to Italy, and spent a considerable time at Rome and Naples, where he laid the foundation of an intimate knowledge of the works and style of the great masters. After a short stay in London in 1803, he returned to Italy, and settled at Genoa, where he was made a member of the Ligurian Academy. In this capacity he was one of the modern artists whose works were inspected by Napoleon. It is said that an envious brother Academician sought to prejudice Bonaparte, who was admiring Wilson's picture, by telling him that the author was an Englishman, and provoked the dignified rebuke: "Le talent n'a pas de pays." At Genoa he was chiefly occupied in purchasing pictures of the old masters, of which he obtained no less than fifty-four. Returning in 1806, he practised in water-colours for some time, and taught drawing at Sandhurst Military College. In 1818 he removed to Edinburgh as master of the Trustees' School, where he trained several good artists. During this period his works regularly appeared at the Scottish exhibitions. But he preferred Italy, and returned thither with his wife and family in 1826. There he spent the next twenty years, painting works inspired by Italian scenery, and aiding many collectors in their purchases of pictures. Those acquired by the Scottish Royal Institution were mostly selected by him, and in this manner he formed the nucleus of the Scottish National Gallery. He died at Edinburgh whilst on a visit there in 1848. There is much refinement in his style, and his success in aërial effects obtained for him in Italy the title of the Scottish Claude. Works:

Edinburgh.	*S. Nat. Gall.*	Tivoli.	Oil.
„	„	Hadrian's Villa.	Oil.
„	„	Burntisland.	Oil.
London.	*S. Kensington.*	Oxford. 1807.	Water-colours.
„	„	Harlech Castle. 1807.	Water-colours.
„	„	Sandhills, St. Andrews. 1820.	Water-colours.
„	„	Leith Roads. 1822.	Water-colours.

WILSON, BENJAMIN, portrait painter, was born at Leeds in 1721. He came to London when young, and there worked as a clerk, but practised art in his leisure. Dr. Berdmore, master of the Charterhouse, took him under his protection, but it does not appear that he was regularly educated in art. Hudson, however, gave him some assistance, that painter, with Hogarth, Lambert, and others, having become acquainted with him. He endeavoured to introduce more relief and chiaroscuro into his pictures than had before been common, and his heads have more warmth and nature than those of the generality of his contemporaries. Zoffany occasionally painted draperies for him. From 1748 to 1750 he worked in Ireland, but in the latter year he settled in London, in Great Queen Street, where he is said to have made £1500 a year by the painting of portraits. About the year 1773 he was appointed master painter to the Board of Ordnance, which post he retained till a few years before his death. He succeeded Hogarth as serjeant painter in 1761, and painted the King and Queen in 1776. He died at his house in Great Russell Street, in 1788. General Sir Robert Wilson was one of his sons. He was known as an electrician and chemist, was elected an F.R.S. in 1756, and published a book entitled 'Experiments and Observations on Electricity.' In addition to his numerous portraits he painted a 'Belshazzar's Feast.' There are several mezzotints after him; two represent Garrick in the characters of Hamlet and King Lear. Wilson left a few good etchings, among them the following:

An old Man's Head, with hat, feather, and ruff; in imitation of *Rembrandt*.
A small Landscape. (*Do.*)
His own Portrait.
'The Repeal,' a caricature published upon the repeal of the American Stamp Act. It contains portraits of the leading ministerialists.

WILSON, CHARLES HEATH, a clever painter in water-colour, and the author of a considerable number of book illustrations, several of which he etched himself. He was the son of Andrew Wilson, the landscape painter, and was born in London in 1810. He was a pupil of his father, and travelled with him for some time in Italy, practising on his return at Edinburgh as a teacher in the School of Art, and eventually as an architect. In 1843 he became Director of the Edinburgh School of Art, and in 1848 Head Master of the Glasgow School of Design. While at Glasgow he had to superintend the filling of the windows in the cathedral with coloured glass, and many of the designs were executed by him for reproduction on glass. In 1869 his means permitted him to relinquish his professional work and to migrate with his family to Italy, where he settled down at Florence, and commenced to write a book on Michelangelo, which had been his purpose for many years. This work was published in 1876, and created some sensation, especially in Italy, where its scholarly workmanship was rewarded by a high mark of distinction. Wilson died at Florence in 1882, leaving behind him a family in which almost every member more or less inherited artistic capability.

WILSON, GEORGE, was born in 1848, at Tochineal, a farm near Cullen, a fishing town on the Banffshire coast. His family were well known in the north-east of Scotland. He was educated at the Gymnasium, Old Aberdeen, under Dr. Anderson, afterwards going to the University of Edinburgh. From childhood he was devoted to drawing, and after leaving Edinburgh he came to London to take up the profession of an artist. He studied at Heatherley's studio in Newman Street for some time. Later on he entered the Royal Academy Schools, but did not long remain there, eventually joining the Slade School, then under Mr. (now Sir Edward) Poynter. After leaving the Slade School he set up a studio in London, but lived a nomad life, visiting Italy and Algeria, as well as working in Scotland and the south of England. He was of a very modest and retiring disposition, and it was solely on that account that he never obtained the recognition he so well deserved, though his work was eagerly sought after by his friends. Although Wilson has no claim to greatness, he was a delightful painter, with a great charm of colour as well as feeling and imagination in all his work. Unfortunately his health failed him for some years

Mansell photo]

LAKE AVERNO

before his death, and his sufferings rendered steady work an impossibility; yet his temperament did not allow him to despair, and it is that feeling of hope that runs through all his work which gives it an additional charm.

His principal works include 'Asia,' remarkable for its charming primitive distance and the wonderful foreshortening of the face; 'Summer and the Winds,' a small work in *tempera* delightful both in conception and colour; 'Evening Shades,' 'Alastor,' a spring song, and 'Arcadia,' as well as many beautiful water-colour sketches and chalk drawings. Wilson died at Castle Park, Huntly, Aberdeenshire, April 1, 1890. A few of his pictures were seen at the Dudley Gallery, the Institute, and the New Water-Colour Society. The power and beauty of his draughtsmanship are perhaps best seen in his preliminary studies. Two of his chalk drawings from the nude are in the Art Library at the Victoria and Albert Museum. In 1893 an exhibition of his work was arranged in Aberdeen by the Aberdeen Artists' Society at their ordinary exhibition, and in October and November 1903 a more complete exhibition was held by Mr. John Baillie at his Gallery, 1 Prince's Terrace, London, W., when a hundred pictures and studies were shown. J. B.

WILSON, JAMES, an English mezzotint engraver, was born about 1735. He worked in London, and died after 1786. The following plates are by him:

Master Skinner; *after F. Cotes.* 1770; and another, dated 1786.
Lady Broughton; *after Reynolds.* 1771.
Nelly O'Brien; *after the same.*
Mrs. Abington; *after the same.*
Elizabeth, Lady Arran; *after the same.*
John Wilkes; *after Pine.* 1764.
Miss Nailer as Hebe; *after the same.*
The Fair Nun; *after Morland.*

WILSON, JOHN W., an English landscape painter, was born in 1812. His father was "Jock" Wilson, the marine painter, in whose vigorous style he painted many pictures. His best work is, however, to be found in his farm-yard and cattle pictures. He died at Folkestone, January 30, 1875.

WILSON, JOHN, (called "JOCK WILSON,") a Scottish landscape and marine painter, was born near Ayr on the 13th of August, 1774. He was apprenticed to a well-known decorator in Edinburgh named Norie, and afterwards received some teaching in landscape from Alexander Nasmyth. He settled for a time in Montrose, where he painted landscapes and taught drawing, but about 1798 he moved to London, where he was employed to paint scenery for two or three theatres. In 1807-1809 he exhibited at the Royal Academy. He won a premium from the British Institution for a 'Battle of Trafalgar,' which was afterwards bought by Lord Northwick. Wilson was one of the founders of the Society of British Artists, and one of its most constant supporters. But although domiciled in the south, he never relaxed his connection with his northern brothers of the brush, who had elected him an honorary member of the Scottish Academy. His fine memory and rare conversational powers made him the centre of a delighted circle wherever he went. His last years were spent at Folkestone, where he died on the 29th of April, 1855. Works:

Coast Scene. (*Scottish National Gallery.*)
A Ferry Boat. (*Do.*)
Coast Scene. (*South Kensington.*)
Landscape with Cattle. (*Glasgow Gallery.*)

WILSON, RICHARD, a distinguished landscape painter, was born at Pinegas, in Montgomeryshire, August 1, 1714. He was the son of a beneficed clergyman, who was collated to the living of Mold, in Flintshire, soon after his son's birth. At an early period of his life, young Wilson discovered a marked disposition for drawing, and was in 1729 sent to London, where he was placed under the tuition of Thomas Wright, an obscure portrait painter. To this branch of art Wilson at first devoted himself, and acquired a considerable reputation. After having practised some years in London, he went to Italy, where he continued to paint portraits, until a landscape, painted in his leisure moments, was accidentally seen by Zuccarelli, and caused that artist to strongly recommend him to abandon portraiture for landscape. The French painter, Vernet, was at that time, too, in Rome, and happening to visit Wilson's painting room, was so struck with a landscape of his, that he offered in exchange for it one of his own best pictures; the proposal was accepted and the picture delivered to Vernet, who placed it in his exhibition-room, and recommended the painter to the attention of the *cognoscenti*. Wilson's progress in landscape must have been rapid, as he had pupils in that line while still in Rome, and Mengs painted his portrait, receiving a landscape in return. During his stay in Italy he travelled to Naples with Lord Dartmouth, for whom he painted some fine landscapes. He came back to England in 1755. He was introduced by Thomas Sandby to the Duke of Cumberland, for whom he painted his 'Niobe,' which was in the first exhibition of the Society of Artists, in 1760. Wilson, however, did not at once attain success, partly from the inability of the public to recognize his merits, partly from the jealousy of some among his contemporaries, and partly also from his own unconciliatory disposition. He lost the favour of the Court by an unfortunate outburst of temper. Having painted a view of Sion House for the king, he submitted it to Lord Bute, who objected to the price demanded (sixty guineas). Thereupon the painter angrily retorted that if the king could not pay it all at once he would take it in instalments. Although he was chosen a foundation member at the institution of the Royal Academy in 1768, he had still long to struggle with poverty. But after the death of Hayman in 1776, he became librarian to that institution, and retained the post until his decayed health obliged him to retire. The death of his brother about this time placed him in possession of a small estate at Llanberis, North Wales, where he died in May, 1782. It is probable that had Wilson met with warmer encouragement his art would have been even finer than it is. In colour, composition, and aërial truth, few landscape painters have equalled and none excelled him. It is only in a certain emptiness, or lack of material, that they fall below the level of Claude. Works:

Dublin.	*Nat. Gallery.*	Landscape.
Edinburgh.	„	An Italian Landscape.
„	„	River scene, with figures.
Glasgow.	*Gallery.*	Sketch for a landscape.
„	„	View near Tivoli.
„	„	Lake of Como.
„	„	Scene on an English river.
„	„	The Convent, twilight.
„	„	Landscape, with figures.

London.	*Nat. Gallery.*	Ruins of Mæcenas' Villa, Tivoli.
„	„	Destruction of Niobe's Children.
„	„	Landscape, with figures.
„	„	Lake scene, with ruin and figures.
„	„	Ancient Roman Ruin.
„	„	View in Italy, sometimes called Hadrian's Villa.
„	„	Lake Avernus, with the Bay of Naples.
„	„	On the River Wye.
„	„	Rocky river scene.
„	*South Kensington.*	Landscape, with river and ruins.
„	„	Landscape, evening.
„	„	Italian Landscape, with figures (Venus, Adonis, and Cupids) by Cipriani. *Signed R. W.*
„	„	Landscape, with a bay and ruined buildings.
„	„	Italian river scene.

In 1774 Wilson painted a picture of Niagara, after a drawing. Some of his best pictures have been very finely engraved by Woollett (*q. v.*). His chief pupils were Joseph Farington, R.A., and William Hodges, R.A.

WILSON, W——, an English engraver in mezzotint, who flourished in the reign of Queen Anne. He has left some portraits, among them that of the Countess of Newburgh, after Dahl.

WILSON, WILLIAM, engraved several landscapes, after Claude Lorrain, Poussin, and other masters. They are in line, and neatly engraved.

WILSON, WILLIAM CHARLES, engraver, was born about 1750. He worked in mezzotint, and was employed by Boydell on the 'Shakespeare Gallery.' His plates were after Smirke, Westall, West, and Pillement.

WILT. See VAN DER WILT.

WILTON, JOSEPH, an English engraver, flourished about the year 1670. He engraved plates of various subjects in a style resembling that of Romeyn de Hooghe.

WILTS. See WILS.

WIMPERIS, EDMUND MONSON, was the eldest son of Edmund Richard Wimperis, and was born at Chester on the 6th of February, 1835. Originally intended to follow in his father's footsteps, he was specially trained for a commercial life, and, after leaving school, he entered the counting-house of Walker, Parker and Co., at their lead works in Chester. But having no aptitude for counting-house routine, and his natural tastes lying very obviously in the direction of art, his father wisely allowed young Wimperis to follow his individual bent, so at the age of sixteen he removed to London, and was apprenticed to Mason-Jackson, the wood engraver, for seven years, a business at that time in the full swing of its popularity. His first efforts in original work appeared a little later, when he made some drawings on the block which were not wholly successful. Returning to his original craft, he joined one W. J. Palmer in partnership, and for five years they carried on their business with varied success. At that time the art of wood engraving was in the very zenith of its popularity, and Linton, Dalziel, Jackson, and Landells were illustrating the literature of the time with a brilliancy and power that had no previous parallel and has now completely died away. At the end of his partnership with Mr. Palmer, Wimperis made another attempt at pencilling on the block, and for this venture Cundall, the publisher, purchased all his experimental work, and used it in a volume of Elizabethan poets. S. C. Hall, also, employed him on a 'Guide-Book to South Wales'; and he did sketching and wood-drawing for the 'Illustrated London News,' and book illustrations for several other publications, including Walter Thornbury's 'Two Centuries of Song' (1867), and Milton's 'Ode on the Morning of Christ's Nativity' (1868).

In work of this character Wimperis found employment for upwards of ten years; but having made some attempts in water-colour, and being subsequently elected a member of the Society of British Artists, he finally gave up drawing on the wood block, and fell into the rank of professional landscape painters. Persevering doggedly in his water-colour work, and having made some mark in that medium, he secured election as an Associate of the Institute of Painters in Water-Colours in 1873, and was advanced to full membership in the following year. When he joined the Society their Gallery in Pall Mall was so cramped and inconvenient that a number of the younger men determined to make strenuous efforts for better quarters, and in this movement Wimperis was one of the leading spirits. After meeting with and overcoming many difficulties, a company was ultimately formed, and the new buildings nearly opposite Burlington House were erected, in which the Society is now so sumptuously housed. Then a movement was set on foot for the union of the two Water-Colour Societies, and in this, also, Wimperis was one of the active promoters. But the conservative spirit of the older members was in the ascendant, and the projected union was suffered to fall through. In the year 1888 Wimperis was elected Treasurer of the Society, and on the death of H. G. Hine in 1895 he succeeded to its Vice-Presidentship, to which office he was subsequently re-elected.

In no wise an innovator, but rather a very sturdy and whole-hearted adherent of the old English Water-Colour School—drawing his subjects from our home scenery alone, and going to nature and only to nature for his inspiration—Wimperis kept up the tradition of those leaders of art with whom he was in sympathy—Cox and De Wint in his water-colours, and Constable and Müller in his oil work—although this keen sympathy with the art of greater men in no wise dominated his individual practice, the personal note being always there, as it must be in the art of all individual painters who are in touch with nature. His art is, then, essentially national, and it is an art that has imbibed and strenuously carried on the best traditions of his school. Somewhat limited in range, he saw broadly, and recorded firmly, and with a large full brush, the sober colour, the windy skies and sweeping shadows of open country, in his native England; and these are the qualities and the limitations of much of the landscape painting of our present time, in the simpler medium of water-colour.

Wimperis died suddenly of apoplexy, on Christmas Day 1900; and his remaining drawings were subsequently sold at Christie's, and fetched good prices. According to Mr. Algernon Graves' 'Dictionary of Exhibiting Artists,' Wimperis showed about three hundred works in all, including forty-nine in Suffolk Street, more than a hundred and seventy at the Institute, and at least sixty in other Exhibitions. H. W.

WINCK, CHRISTOPH, painter and etcher, origin-

ally a shoemaker, was born at Eichstadt in 1738, and studied art under his brother, CHRISOSTOMUS WINCK. Christoph painted scenes for the court theatre at Vienna, and was occupied on altar-pieces and other pictures for a number of Bavarian churches. In 1769 he became court painter to the Elector of Bavaria, and in the following year assisted in founding the school of design at Munich which developed afterwards into the Academy. He died in 1797.

WINDHAM, JOSEPH, an amateur draughtsman, was born at Twickenham on the 21st of August, 1739. He was educated at Eton and Christ's College, Cambridge, where he became an excellent scholar. He travelled and made many drawings in France, Italy, Istria, and Switzerland, and worked long at measuring the ruins of ancient Rome. Many of his plans and sections are engraved in Cameron's book of the Roman Baths. He himself wrote most of the letter-press in the second volume of the Dilettanti Society's 'Ionian Antiquities.' He died on the 21st of September, 1810.

WINDLER (or WINDTER). See WINTER.

WINGANDORP, F., was a native of Germany, and flourished about the year 1672. He engraved several frontispieces and other plates for books.

WINGE, MARTEN ESKIL, Swedish painter, born at Stockholm, September 21, 1825; studied at the Stockholm Academy after employment in the post-office; he subsequently completed his art education at Düsseldorf, and in Paris, where Couture was his master. He visited Rome and Munich before returning to Stockholm, where he became Professor at the Academy, and was appointed Court painter in 1864. He is also known as a book illustrator, and he supplied plates to Œhlenschläger's 'Nordische Götter.' His works include 'Loke and Sigyn' (in the Stockholm Museum), 'Ingeborg,' 'Der Friedensgruss,' and one or two altar-pieces. He died at Stockholm, April 23, 1896.

WINGFIELD, JAMES DIGMAN, an English landscape, historical, and subject painter, was born in the early part of the 19th century. He practised in London, and his pictures appeared in large numbers at the Royal Academy, the British Institution, and the Society of British Artists, between 1832 and 1872. He died in the latter year, and the works remaining in his studio were sold at Christie's in July 1873.

WINGFIELD, LEWIS S., the youngest son of Viscount Powerscourt by Lady Frances, eldest daughter of the Earl of Roden, born in 1842, and educated at Eton and in Germany. This particularly charming man was all his life in delicate health, and although a person of some considerable genius, was so versatile and so capricious, that he was never able to execute anything of first-rate importance. As an artist he had very considerable capability and a highly-developed sense of colour. He exhibited half-a-dozen pictures at the Royal Academy between 1869 and 1876; he will be remembered especially for his skill and knowledge of costume. He was responsible for the costumes on the occasion of the performance of 'Romeo and Juliet' for Mary Anderson, and 'Antony and Cleopatra' for Mrs. Langtry, and seldom, if ever, have more beautiful costumes been seen on the stage than those he designed. In 1884 he gave a series of lectures on English costume, illustrating them by his own hand. He was a clever actor, and on several occasions played at the Haymarket. He acted as a war correspondent through the Franco-German War, and on that occasion specially studied surgery, and qualified himself as a surgeon, in order to be able to assist the wounded. In 1884 he took somewhat the same sort of position with regard to the English army in the Soudan. He travelled in India and in China, he practised as a novelist, issuing about twenty volumes, he wrote several articles for English journals on little-known phases of life, spending part of his time in a madhouse, a prison, a workhouse, and on the sands as a negro minstrel, in order to understand these phases of life. He wrote dramas and songs, he played various instruments of music, he collected curiosities, and he painted panoramas—his life, in fact, being a series of changes and vicissitudes. He quickly wearied of everything that he took in hand, and never bestowed sufficient pains upon any work to give it the superlative excellence which his ability would have permitted him to supply. He was a very popular man in society, but to the last boyish in all his ways, full of sentiment and romance, and overflowing with enthusiasm for his latest diversion. His health towards the latter part of his life almost entirely broke down, and a journey to Australia did him but little good. He married in 1868 the daughter of Lord Castletown, and he died in 1891. At the Royal Academy in London he exhibited 'Doomed' in 1870, 'Puzzled' in 1874, and 'By the Waters of Babylon' in 1875; but afterwards showed constantly at the Royal Hibernian Academy, of which he became a member. His character was one of singular attraction, and his affection for his friends was very remarkable. Few people had the strength of mind sufficient to scold him, and yet all who knew him intimately regretted that he was so capricious and unstable. He was intensely beloved by the few people who had his confidence, and their admiration for his genius was very marked. G. C. W.

WINGHE, (WINGHEN,) JEREMIAS VAN, painter, was born at Frankfort in 1587. He was the son and pupil of Joost Winghe, and also studied under Frans Badens at Antwerp. He eventually went to Rome, where he practised successfully, painting historical and genre pictures, and returning to his native city in the later years of his life, he there became well known as a portrait painter. Some of his pictures are in the Gallery at Düsseldorf. The subjects and the marks resemble those of his father, and probably have caused some confusion in the accounts of both. He died in 1648.

WINGHE, JODOCUS, JOOST, or JOAS, (WINGHEN, or WINGEN,) historical painter, was born at Brussels in 1544. He went young to Italy, and after four years' study in Rome (where he resided with a cardinal), returned to Brussels, and was appointed principal painter to the Prince of Parma. In 1584 he settled in Frankfort, where he painted an allegory of the Netherlands, as a naked woman chained to a rock, with Time flying to deliver her. 'The Last Supper' (Church of S. Géry, Brussels), 'Samson being shorn of his Locks,' 'Andromeda,' and 'Apelles painting Campaspe' (Vienna Gallery), were also among his subjects. The portrait of a female member of the Von Stalburg family is in the Staedel Institute at Frankfort. He also designed forty-nine subjects for engravers and tapestry weavers. He died at Frankfort in 1603.

WINKEL, THERESE AUS DEM, born at Weissenfels about 1784, was the daughter of a Saxon officer,

and distinguished herself as a painter as well as by her playing on the harp and her powers of elocution. She confined herself chiefly to copies.

WINKLER, Georg Friedrich, painter, was born at Dresden in 1772. He was the son of a well-known theatrical machinist, and was brought up as a scene-painter. After some study in Vienna, he was appointed court scene-painter at Dresden in 1800, and in 1815 to a like post at Berlin. He published a book on his art, and died in 1837.

WINNE, Liévin de, born in Ghent in 1832, studied under Félix de Vigne, and became one of the best Belgian portrait painters of his time. He also painted religious pictures, but with less success. He died in 1880. His portrait of King Leopold I. of Belgium is in the Brussels Museum.

WINSTANLEY, Hamlet, engraver, born in 1700, at Warrington, was the nephew of Henry Winstanley, and was designed for a painter. With that intention he was placed under the tuition of Sir Godfrey Kneller, and produced some portraits, including those of the Bishop of Chester and of himself with his wife. On leaving his master he went to Italy, where he resided some years, and after his return to England applied himself entirely to engraving. He etched a set of twenty-five plates from pictures in the collection of the Earl of Derby, by Titian, Tintoretto, Paolo Veronese, Bassano, Guido, Castiglione, Spagnoletto, C. Maratti, Rubens, Van Dyck, Rembrandt, and others; these were published as 'The Knowsley Gallery.' He also engraved a set of prints from the paintings by Sir James Thornhill, in the cupola of St. Paul's. He died in 1761, probably at Warrington. His own portrait, engraved in vol. iii. of Walpole, is at Knowsley.

WINSTANLEY, Henry, who is noticed here as an etcher, was the architect who projected and built the first Eddystone lighthouse, and perished with it when it was destroyed by a storm in 1703. In 1694 he was clerk of the works at Audley End, of which, in 1688, he etched a series of views. These he dedicated to James II., adding an inscription in honour of Sir Christopher Wren. They are now very scarce, but are generally included in the five-volume edition of Kip's Views, in which is also found a very large plate of the Eddystone lighthouse. The inscription beneath runs, "This Draught was made and engraven by Henry Winstanley of Littlebury, Gent. and is sold at his Water-works; where also is to be seen at any time y^e^ modle of y^e^ said Building and principal Rooms, for sixpence a peice."

WINSTON, Charles, an amateur of stained glass, was born at Farningham, Kent, in 1814. At his death, which occurred on the 3rd of October, 1864, he left to the nation a large collection of copies in water-colour from painted windows.

WINT. See De Wint.

WINTER, Abraham Hendrik, a Dutch painter, the pupil of P. C. Wonder, was born at Utrecht in 1800, and died at Amsterdam May 28, 1861. In the Rijks Museum at Amsterdam there is a 'Sheepfold' by him.

WINTER. See De Winter.

WINTER, Johann Georg, was born at Groeningen in the Netherlands in 1707, his father being an officer of the Bavarian army in garrison there. He studied under Müller and Engelhard, at Munich, and painted portraits both there and at Augsburg. In 1744 he became court painter to the Emperor Charles VII., and afterwards painted some frescoes for the Elector of Cologne at his summer palace in the neighbourhood of Bonn. He died there in 1770.

WINTER, Johann Wilhelm, (Windler, or Windter,) an engraver, was born at Nuremberg about 1696, and died in 1765. He engraved the portraits of Sophie Elizabeth, Countess of Reuss-Plauen, after Müller; of J. W. von Imhoff, after Decker; and a few others.

WINTER, Joseph Georg, (or Wintter,) a draughtsman and engraver of animals, was born at Munich between 1720 and 1730. He was the son and pupil of Johann Georg Winter, and his first works were cartoons for the Munich tapestry factory. He subsequently abandoned painting and devoted himself to engraving, etching, and designing in Indian ink, taking for his models Ridinger and Hollar. His favourite subjects were hunting pieces. He died in 1789. He published a number of plates from his own designs and after Melchior Roos, Teniers, Peter van Laar, Berchem, Wouwerman and other masters.

WINTER, Rafael, (or Wintter,) painter, etcher, and lithographer, son of Joseph Georg Winter, was born at Munich in 1784. His father dying while he was but a child, his step-father, Mettenleiter, trained him in art. He painted and etched animals. He visited Italy, and started a lithographic establishment in Rome, and afterwards became Director of the Royal Lithographic Institute of Bavaria. He died in 1852.

WINTERFELDT, Friedrich Wilhelm von, German painter, born at Dinslaken, August 23, 1830. From 1850 to 1853 he was an officer in a Prussian cavalry regiment, but after study with H. Gude and travel in the Teutoburger Wald and the Bavarian Alps he became a professional artist, painting graceful and sentimental landscapes, such as 'Chiemsee,' 'Mondaufgang bei Constanz,' &c. He died at Düsseldorf, June 16, 1893.

WINTERGERST, Joseph, was born at Wallerstein in 1783, and became teacher of drawing in the canton school at Aarau, and afterwards professor at Ellvangen. He painted Biblical scenes and subjects of romantic genre. Both in teaching and practice he strove to counteract the influence of the French school, and to inculcate the principles of the great Italian masters. He was appointed Director of the Gallery at Düsseldorf, and died there in 1867.

WINTERHALTER, Franz Xaver, painter and lithographer, was born at Menzenschwand, near St. Blasien, in the Black Forest, April 20, 1806. After studying engraving for a time at Freiburg, he went in 1823 to Munich, where he received some instruction from Stieler in portrait painting, working meantime in Piloty's lithographic institute to support himself during his novitiate. In 1828 he moved to Carlsruhe, and a successful portrait of the Grand Duke Leopold put him on the road to fortune. He was appointed painter to the court, and was now enabled to make journeys to France and Italy for his further improvement. In 1834 he settled in Paris, making, however, constant journeys to foreign capitals as his position as a fashionable portrait painter became assured. He painted many European royalties and distinguished persons, and his meretricious and mediocre art soon achieved a vogue greatly above his merits. He has been compared with Lawrence, to whom, both in career and *œuvre*, he affords a parallel

Neurdein photo] [*Versailles Gallery*

QUEEN MARIE AMÉLIE

on a lower plane. Winterhalter's merits are to be looked for in his composition and organization, and in his power to suggest the superficial elegance of an aristocratic sitter. Among his numerous portraits the most famous were those of Louis Philippe, Queen Amélie, and all the members of the Orleans family; Napoleon III., the Empress Eugénie, and the Prince Imperial (exhibited at the Salon of 1864); the Empress Eugénie and her Court, the Grand Duchess Helen of Russia, King Leopold, Queen Victoria and her family, Prince Metternich, the Emperor Francis Joseph, etc. He also painted a few genre pictures and landscapes, chiefly Italian, and executed some engravings and lithographs. A few days before his death he made a will, in which he directed that twelve pictures he had never shown should remain in a box in which he had secured them until fifty years after his death, when they were to be submitted to the verdict of a generation free from personal bias for or against him. His wishes were, however, disregarded, and the case was found to contain, besides several landscapes and flower-pieces, two battle-scenes from the Austro-German war of 1866, a portrait of Pauline Viardot Garcia, one of Queen Caroline of England, painted from a miniature in the Brunswick Museum, and a portrait of Prince Clement Metternich in his garden at Johannisberg, with this inscription: "I painted this portrait in 1858. I was so pleased with it that I resolved to keep it." Two of the landscapes were scenes from the Isle of Wight. He died at Frankfort, July 8, 1873. His full-length of the Prince Consort is in the National Portrait Gallery.

WINTERHALTER, JOHANN, was born at Vöhrenbach in the Black Forest in 1743, and worked for a time at Olmütz with his uncle, Joseph Winterhalter, a sculptor. He afterwards studied under Stern at Brünn, and under Maulpertsch. He worked in fresco, oil, and miniature, but his chief works were altar-pieces and other pictures for churches. He also excelled in architectural studies. He died at Znaim, in Moravia, in 1807.

WINTOUR, JOHN CRAWFORD, landscape painter, born in 1825, was an Associate of the Royal Scottish Academy. He died at Edinburgh, July 29, 1882.

WIRTZ, JOHANN, (or WIRZ,) designer and engraver, was born at Zurich in 1640. He lost one eye when quite young, but took with avidity to drawing, and became a scholar of Konrad Meyer. Portrait painting was his profession, but he is remembered rather for the etchings produced in his leisure hours, especially for a set of forty-two original plates for a book written by himself, entitled 'Johannis Wirzii Romæ Animale Exemplium,' &c., published in 1677. They are etched in a neat style, resembling that of J. W. Baur. He also etched Michelangelo's 'Last Judgment,' and two plates after Holbein, one a woman with a naked child holding an arrow, the other a woman with two children. He died at Zurich in 1710.

WISLICENUS, HERMANN, German painter, born at Eisenach, September 20, 1825; became a pupil of the Dresden Academy, where he studied under Bendemann and Schnorr; subsequently he went for purposes of study to Rome, and then became a Professor, first at Weimar and afterwards at Düsseldorf. His chief work was that of decorating the walls of the Goslar Kaisersaal with dull and uninspired compositions. He also decorated the Treppenhaus of the Weimar Museum and the Schlosskapelle, and examples of his work are in the Berlin, Dresden, and Leipzig Galleries. He died at Goslar, September 28, 1885.

WISNIEWSKI, OSCAR, German historical and genre painter, born at Berlin, December 3, 1819; largely self-taught, although he studied at the Berlin Academy, and also in Italy and Paris. Among his works we may mention: 'Edelknabe und Mädchen' (in the Berlin National Gallery), 'Heimkehr,' 'Napoleon und König Wilhelm nach der Schlacht bei Sedan.' He also worked in lithography and drew on the wood. He was a member of the Berlin Academy. He died at Berlin, August 10, 1891.

WISSING, WILLEM, was born in 1656 at Amsterdam, but was a pupil of Willem Doudyns at the Hague. He afterwards visited Paris and England. He was for some time assistant to Sir Peter Lely, after whose death he became a favourite with English patrons. He painted all the Royal Family, and particularly the Duke of Monmouth, whose portrait he often repeated. Although he soon found a formidable rival in Sir Godfrey Kneller, he still was extensively employed, and after the death of Charles II. was appointed principal painter to his successor, by whom he was sent into Holland to take the portraits of William and Mary. He did not long survive his return to England, but died in 1687 at Burleigh, the seat of the Earl of Exeter, whose portrait he had been painting. John Smith scraped a mezzotint after Wissing's portrait of himself. It is inscribed *Gulielmus Wissingus inter pictores sui sæculi celeberrimus, nulli secundus, artis suæ non exiguum decus et ornamentum, immodicis brevis est ætas.* Works:

Hampton Court.	Mrs. Knott.
"	Duchess of Somerset (?).
"	Queen Mary II.
"	Mrs. Lawson.
London. *Nat. Port. Gall.*	Lord Cutts.
" "	Duke of Monmouth.
" "	Prince George of Denmark.
" "	Mary of Modena.
" "	Queen Mary II.

WISZANIE. See WITZANI.

WIT (or WITTE). See DE WIT (or DE WITTE).

WITDOECK, JEAN, (WITDOUCK, or WITHOUC,) a Flemish engraver, was born at Antwerp in 1604. He worked under the immediate eye of Rubens, after whom he engraved several plates. He also translated the works of Cornelis Schut, and other masters. The time of his death is unknown. The following are his best plates:

Melchizedeck presenting Bread and Wine to Abraham; *after Rubens.* 1638.
The Nativity. Retouched and improved by Bolswert. (*Do.*)
The Adoration of the Magi. (*Do.*)
The Elevation of the Cross, in three sheets (*Do.*) 1638.
Christ with the two Disciples at Emmaus. (*Do.*) 1638.
The Assumption of the Virgin. (*Do.*) 1639.
The Holy Family, with St. John. (*Do.*)
Holy Family, with St. Elisabeth and St. John. (*Do.*)
St. Ildefonso. (*Do.*)
St. Cecilia. Retouched and improved by Bolswert. (*Do.*)

WITHERINGTON, WILLIAM FREDERICK, landscape and figure painter, was born in London on the 26th of May, 1785. Brought up to business by his father, he at first attempted to combine it with the work of a student at the Royal Academy. At last, however, he abandoned "the city" for art, and in 1811 exhibited both at the Academy and

the British Institution. His earlier works were landscapes with figures, but as time went on the figures encroached upon the landscape, until his subjects became almost purely genre. Weak health led him to desert London for the country, and thence, in 1835, he sent to the Academy a 'Hop Garden,' which now well represents him at South Kensington. The pictures by Witherington, which used to hang with the rest of the Vernon group in Trafalgar Square, have been banished to the provinces. He died April 10, 1865. Works:

London.	*S. Kensington.*	The Hop Garden.
Nottingham.	*Museum.*	The Cover Side (landscape by Lee).
Oldham.	*Gallery.*	The Hop Garland.
Warrington.	*Gallery.*	The Stepping Stones.

WITHOOS, FRANS, was the youngest son and scholar of Mathias Withoos, and painted plants and insects in water-colours, in the style of his brother Pieter, to whom, however, he was very inferior. He visited Batavia, where the governor employed him. He died at Hoorn in 1705.

WITHOOS, JOHANNES, eldest son of Mathias Withoos, was born at Amersfort in 1648, and was taught by his father until he was able to undertake a journey to Italy on the produce of his talents. During a residence of several years at Rome, he painted the most picturesque views in that vicinity, in water-colours. Though he met with encouragement at Rome, he returned to Holland, where his works were not less popular. He was afterwards invited to the court of the Duke of Saxe-Lauenburg, in whose service he remained until his death in 1695.

WITHOOS, MATHIAS, (or MATTHÄUS,) was born at Amersfort in 1627, or 1629, and was for six years a scholar of the architect Jacob van Kampen. On leaving that master he travelled to Italy in company with Otto Marcellis, and instead of pursuing the line of art in which he had been trained, adopted that of his companion, and distinguished himself as a painter of curious plants, reptiles, and insects. During a residence of two years in Rome, he was much employed by the Cardinal de' Medici. On his return to Holland, in 1650, his works soon won popularity. The approach of the French in 1672 induced him to retire into North Holland. He settled at Hoorn, and there he died in 1703. His daughter, ALIDA, worked in her father's manner.

WITHOOS, PIETER, the second son of Mathias Withoos, was born in 1654, and received his first instruction in art from his father. He excelled in painting flowers, plants, and insects, in water-colours, on vellum. He died at Amsterdam in 1693.

WITKAMP, ERNEST SIGISMUND, Dutch historical and genre painter, born at Amsterdam, March 13, 1854, and became a pupil of the Academy there; he was also appointed Curator of the Fodor Museum at Amsterdam. A picture by him entitled 'In den Feldern' is in the Rijks Museum. He died at Amsterdam in 1897.

WITTE. See DE WITTE.

WITTEL, KASPAR VAN, (usually called VANVITELLI, or VANVITEL, also DEGLI OCCHIALI, and PICTOORS,) was born at Utrecht in 1674. He was a pupil of Mathias Withoos, but went when young to Italy, (where he Italianized his name,) and then painted landscapes and architectural subjects. In Naples he obtained the patronage of the Spanish Regent, but after the revolution there he departed to Rome. He has painted views in the latter city, as well as in other cities and seaports of Italy, with a precision approaching to those of Venice by Canaletto. He died at Rome in 1736.

WITTIG, BARTOLOME, was born at Oels, in Silesia, about 1610. He excelled in painting festivals, concerts, and night pieces, and died at Nuremberg in 1684.

WITTKAMP, JEAN BERNARD, Belgian historical painter, born September 29, 1820, at Riesenbeck, Westphalia; began to study drawing at the age of ten when at Delft, working afterwards with Schmidt at Rotterdam, and De Keijser at the Antwerp Academy. He also visited France, Italy, Switzerland, and Germany, with a view to complete his art training. His 'Gefangenwärter' is in the Ghent Museum. He obtained medals at Brussels, Bruges, London, and the Hague, being appointed honorary member of the Amsterdam and Philadelphia Academies. He died at Amsterdam in June 1885.

WITTMER, JOHANN MICHAEL, German painter, born October 15, 1802, at Murnau, Bavaria. He was at first a goldsmith by trade, but became a pupil of Langer's at the Munich Academy. In 1826 he painted an altar-piece for a church at Isseldorf, and helped to complete the frescoes in the Glyptothek and the Odeon at Munich. In 1828 he went to Rome. For Prince Max of Bavaria he copied Bazzi's 'Alexander's Marriage,' and travelled with his patron through Sicily, Greece, Turkey, and the East. His 'Anbetung der Hirten' is in the Munich Pinakothek. He died at Rome, May 9, 1880.

WITZ, CONRAD, of Rottweil, probably one of the painters who were invited to come to Basel to adorn the churches and other buildings in honour of the Council, to which prelates from all parts of Europe flocked in 1433. Master Conrad was made free of the Basel Guild on June 21, 1434, on which day he paid the entrance fee of £2 1*s*. On January 10, 1435, he acquired the freedom of the city. On March 23, 1443, he bought for 350 florins a large house, known as "The Plough," in the Freie Strasse, in which street Nicolas Ruesch, under whom he is thought to have worked, also resided. Witz married Ursula, daughter of James van Wangen, surnamed Treyger, and Elsin von Tietwilr, sister of N. Ruesch's first wife. She bore him five children, who were all minors when he died, before August 5, 1447; three of them and their mother died before October 1454, when the eldest daughter entered the convent of St. Mary Magdalene, where she was professed in 1456; her guardians handed the convent, as her dowry, the sum of 400 florins, which is stated in the deed to have been entirely made up from what her father had earned in the exercise of his craft. In 1444 Witz completed a large triptych for Francis de Mies, Bishop of Geneva, which until the Calvinist outbreak adorned the chapel of the Macchabees, founded in the cathedral by his uncle and predecessor, Cardinal John de Brogny. Of this altar-piece, the upper and lower right shutters, which are painted on both sides, have alone escaped destruction. One of the episodes in St. Peter's life, which represents him sinking in the water and stretching out his arms to our Lord (John xxi, 1–8), is very remarkable, as the scene is represented as taking place on the left shore of the Lake of Geneva; the view of the lake and opposite shore have been taken from a spot between Geneva and the village of Pregny. This panel bears the inscription: "Hoc

opus pinxit magister Conradus Sapientis de Basilea m°cccc°xliiij°."

With Lucas Moser and Hans Multscher, Conrad Witz is one of the most important representatives of that group of painters of Swabia and the Upper Rhine who were the pioneers of realistic tendencies in the art of South Germany, and exercised a powerful influence on the development of painting in the first half of the fifteenth century. He is an artist of great originality and remarkable endowments, and the fame of his workshop raised Basel to the position of one of the most important centres of art in Europe at that date. His principal known works are the following:

Basel.	*Museum.*	Three soldiers bringing the water of Bethlehem to David.
„	„	Abraham and Melchisedech.
„	„	Esther's petition granted by Ahasuerus.
„	„	Antipater shows Cæsar his wounds and appeases his wrath.
„	„	St. Christopher.
„	„	St. Bartholomew.
„	„	The Synagogue: female figure, with broken banner.
„	„	The Visitation.
Geneva.	*Gallery.*	Adoration of the Magi; on exterior, St. Peter sinking in the water.
„	„	Cardinal John de Brogny kneeling before our Lord on His mother's lap; on exterior, St. Peter led out of prison; signed and dated 1444. (*Originally these panels formed one wing of the altar-piece in the chapel of Notre Dame des Macchabées, which was founded by Jean de Brogny, Bishop of Geneva; he died in* 1426, *and the duty of providing an altar-piece for the chapel devolved on his nephew, François de Mies.*)
Naples.	*Museum.*	Our Lady and Child, St. Katherine and St. Barbara; on left, a man holding out a fruit (the scene laid in the nave of Basel Cathedral).
Strassburg.	*Gallery.*	St. Mary Magdalene and St. Katherine seated in the transept of a church (a street view, with figures, seen through the open south door). (*Possibly painted for the convent of St. Mary Magdalene at Basel, where a daughter of Conrad Witz later took the veil.*)

A drawing of the 'Madonna and Child' attributed by some critics to this master is in the Berlin Museum. W. H. J. W. & C. J. Ff.

WITZANI, JOHANN FRIEDRICH, (or WISZANIE,) painter and etcher, was born at Dresden in 1770, and was a pupil of Zingg. He first painted miniatures and then landscapes. For a while he was employed at the Meissen porcelain manufactory, and afterwards devoted himself to painting views and transparencies, and the production of aquatints and coloured etchings. He published a book of instruction in landscape painting. He died in 1835.

WITZANI, KARL AUGUSTUS, landscape painter and etcher, elder brother of Johann Friedrich Witzani, was born at Dresden in 1769. He was a pupil of Canale, but interrupted his artistic course by spending ten years in the artillery. He etched 'The Annunciation to the Shepherds' after Wouwerman, a view of a town after Van der Neer, and a landscape with cattle, after Karel Dujardin. He shot himself in 1816.

WIVELL, ABRAHAM, portrait painter, was born in Marylebone on the 9th July, 1786. After some education at the hands of his mother, he learnt shoemaking at the Marylebone School of Industry, but was apprenticed at thirteen to a wig-maker. This business he followed himself when his time was up, but beside the wigs in his window he used to expose for sale some miniatures in water-colour of his own doing. At the trial of the Cato Street conspirators he made sketches of their heads, which had a great success, and led him on to further ventures in the same field. He obtained a few commissions for theatrical portraits, and drew and published portraits of the chief persons engaged on the trial of Queen Caroline. The money he made by these productions he lost in publishing 'An Enquiry into the History of the Shakespeare Portraits,' and was only relieved from distress by an opportune legacy. He next took to inventing fire-escapes, and was appointed superintendent of their plant by the new Society for the Protection of Life from Fire. After a time he resigned this post and migrated to Birmingham, where, in 1847, he was employed to make portraits of railway magnates for the 'Railway Record.' He twice exhibited portraits in oil at the Academy, in 1822 and 1830, but his real gift was for a good likeness in black lead pencil. He died at Birmingham on the 29th of March, 1849.

WOCHER, MARQUARD, designer and etcher, was born at Seckingen, Baden, in 1758. He was first instructed by his father, and became a successful imitator of Aberli. He etched Swiss costumes after Lory; Swiss views after the same artist, after Aschmann, and from his own drawings; and painted a panorama of Thun and its neighbourhood. He died at Basle in 1825. His father, TIBERIUS WOCHER, (born at Mimmenhausen, 1728, died at Reutli, 1799,) was a portrait painter and etcher.

WOEIRIOT, PIERRE, (WOERIOT, VOEIRIOT, &c.,) who in 1562 assumed by permission the name of DE BOUZEY, was an engraver and sculptor, and was born at Bouzey, near Rheims, in 1531 or 1532. He was for a time sculptor to the Duke of Lorraine, but subsequently studied in Italy, and in 1555 settled in Lyons as an engraver, producing many historical plates and portraits, as well as a large number of patterns for goldsmiths. In 1561 he took to wood-engraving, and succeeded in that too. He usually marked his copper-plates with a monogram composed of the letters *P. D. B.* His woodcuts are very numerous, and executed with great delicacy. They are marked with the cross of Lorraine ✠. Dumesnil gives minute descriptions of 401 plates and woodcuts by him. The following plates are among his best:

The Sacrifice of Abraham.
Moses saved from the Nile.
Phalaris put into the Brazen Bull.
A Woman with two Children in her arms, throwing herself on a funeral pile.
Two small Landscapes, with a great number of figures.
The Battle betwixt Constantine and Maxentius; *after Raphael.*
The Resurrection; *after Giorgio Ghisi.*

WOENSAM VON WORMS, ANTON, painter and draughtsman on wood, son of a painter, Jasper von

Worms, with whom he removed to Cologne in the first decade of the 16th century; here Anton married and settled, dying there in 1541. It is remarkable that though the greater part of his life was spent at Cologne, his art shows no connection with that of the painters of the Lower Rhine or of the Netherlands, whose influence was paramount at Cologne in the first half of the 16th century. Anton Woensam appears to have learned his art in South Germany, and to have been more especially influenced by the work of Dürer, and he always remained true to the traditions of his youth. His paintings are comparatively rare, but as a designer of woodcuts he was extraordinarily prolific. His biographers enumerate 323 books for which he furnished the illustrations, besides many series of woodcuts and a great number of single sheets comprising religious, mythological and allegorical subjects, portraits, armorial bearings, alphabets, &c., executed between 1528 and 1538. One of his most important works of this class was the great panorama of Cologne in nine sheets, published by Peter Quendel in 1531. He usually signs his works with the monogram *A. W.* and occasionally *T. W.*, which is explained by the fact that in the Rhenish dialect he is often spoken of as "Thonisz." He has been confused with a Saxon wood engraver who made use of the first-named monogram, and worked for the publications of George Rhau of Wittenberg. Brulliot ascribes to Anton von Worms two copper-plates bearing this monogram: a naked man seated in a cavern, and a 'St. Andrew'; but it should be observed that in the Wittenberg sheets the cross stroke of the *A* is omitted, while in the woodcuts of Anton von Worms this is never the case, and it is unlikely from every point of view that this Wittenberg engraver is identical with Anton Woensam.

Among the principal paintings of Anton von Worms are the following:

Berlin.	*Gallery.*	The Last Judgment.
„	(*Depot.*)	A Bishop and St. John the Baptist, with donors.
Bonn.		Wings of an altar-piece, with saints.
Cologne.	*Gallery.*	The Betrayal, 1529, with the donor, an ecclesiastic.
„	„	The Crucifixion, with Saints, and the donor Petrus Blomevenna, Prior of the Carthusian Monastery at Cologne, and numerous members of his family. (*Signed with the monogram of the painter, and dated* 1535.)
„	„	Left wing of a triptych. (*Formerly Clavé-Bouhaben Coll.*)
„	*St. Severin.*	Madonna and Child, with SS. Severin and Bartholomew and the donor, who died in 1530.
Darmstadt.	*Gallery.*	Madonna and Child.
Frankfort-on-the-Maine.	*Städel Institute.*	SS. Anthony, Barbara, and Catherine. (*An admirable example; formerly in the Carthusian Monastery at Cologne.*)
Freising.	*Archbishop's Collection.*	Crucifixion, with Constantine and St. Helena. 1520. (*Central panel of an altar-piece.*)
Godesberg.		Adoration of the Magi, with Donors.
Munich.	*Gallery.*	Four Saints, wings of the altar-piece at Freising. 1520.
Worms.	*Heyl Coll.*	The Kindred of the Blessed Virgin. (*Central panel and right wing of a triptych; the left is in the Cologne Museum. Formerly Clavé-Bouhaben Coll. One of his best works.*)

Other paintings once in private collections at Cologne have now been dispersed, and are no longer traceable. Among his numerous woodcuts executed between 1528–1538 may be mentioned the following:

Paradise, for the Cologne Bible of 1529.
The Twelve Apostles. 1529.
The Apocalypse. 1525.
The series for the Rosarium Mysticum (1531), fifty-six sheets.

Numerous illustrations for the works of the Carthusian Dionysius, among them the Madonna and Child with St. Barbara and Dionysius, of 1530, and a full-length figure of this writer. An exhaustive list of the works of Anton von Worms is given by Dr. Firmenich Richartz, one of the best connoisseurs of the School of Cologne and of the painters who worked in that city, in his edition of Merlo, 1893–1895. C. J. Ff.

WOENSAM VON WORMS, JASPAR, the father of the preceding, whom he survived. He appears at Cologne in 1510, and held public offices there between 1513 and 1546. He died there between 1546 and 1549, Bruyn having been chosen in that year to succeed him in the office of Councillor. He was greatly esteemed as a painter by his contemporaries, but none of his works have been preserved. C. J. Ff.

WOENSEL, PETRONELLA, painter, was born at the Hague in 1785. She was a pupil of Van Os, and became a successful painter of flowers, fruits, and insects. She died in 1839.

WOERNDLE, VON ADELSFRIED EDMUND, German painter, born in 1827 at Vienna; became a pupil of the Vienna Academy, under Ender and Steinfeld; he was also influenced by Führich. In 1855 he visited Palestine, and after study in Italy he settled at Innsbruck; painted Tyrolese landscapes and a series of pictures illustrative of the Parzival Legend. He died in 1887.

WOGAN, THOMAS, an Irish miniature painter, was born about 1740. He studied at Dublin, and practised both there and in London, exhibiting at the Royal Academy in 1776-78. He died in Dublin in 1780.

WOHLGEMUTH. See WOLGEMUT.

WOLF, CASPAR, was born at Muri, in Aargau, in 1735, and studied first under Lenzer at Constance, afterwards at Augsburg, Munich, and Passau, and lastly under De Loutherbourg in Paris. On returning home he was employed by the connoisseur Wagner to assist in bringing out 'The Beauties of Switzerland' in coloured plates; but the work was never completed. Altogether Wolf contributed about one hundred and fifty engravings. His principal works were landscapes, chiefly wild mountain scenery. He died at Mannheim in 1798.

WOLF, HANS, was born about 1480, and flourished about 1508-38 at Bamberg, where, in 1518, he became court painter to the prince bishop. He was friendly with Albrecht Dürer, who drew his portrait in his sketch-book.

WOLF, JOHANN ANDREAS, was born at Munich in 1652. He was the pupil of his father, JONAS WOLF, an obscure painter, and of the sculptor Ableitner. For a time he followed the manner of Schönfeld and Karl Loth, but afterwards improved

his style by the study of some drawings by Raphael. He painted many pictures for Bavarian churches, and was appointed court painter at Munich and Freising. Among his works are a 'St. Andrew' in the Freising Cathedral, an 'Ascension of Christ' at Kremsmünster, his own portrait in the Old Pinakothek at Munich, and other examples at Augsburg, Schleissheim, &c. He died at Munich in 1716.

WOLF, JOSEPH. This wonderful animal painter was born at Möerz near Coblenz in Rhenish Prussia, and was the son of Anton Wolf, the Head Man of the district. From his very earliest days he was passionately fond of birds, and cut out representations of them in paper with a pair of scissors. He worked for a while on his father's farm, but employed most of his time in watching the birds and in endeavouring to sketch them, while he frequently set off for days' excursions into the forest, in order to study wild life, and on more than one occasion walked into Neuwied to see Prince Maximilian's collection of South American birds. It was quite clear that he would never become a farmer, and his father at last consented to bind him apprentice for three years to the brothers Becker at Coblenz, who were lithographers, and where he had at last a chance of employing his pencil. For this firm he produced advertisements, labels, and designs, crowded with examples of bird-life. After three years he returned to his father's farm, and spent a year at home, making, meantime, bird-studies in water-colours. A little later on he found employment as a lithographer at Darmstadt, and there obtained an introduction to the great naturalist, Dr. Kaup, for whom he made many sketches, and whom he assisted in setting many of his bird specimens. A little later on he was employed as a lithographer in connection with an important book on falconry about to be issued at Leyden, but he became ill in Holland, and had to return to Darmstadt, where he continued his studies of zoology. Finding, however, that he needed practical instruction in drawing, he made up his mind to join the Antwerp Academy, and took his place among the younger pupils in the life school, and worked exceedingly hard. He painted several pictures of birds at Antwerp, and then, having saved up sufficient money for the journey, and being provided with introductions from Dr. Kaup, he came over to London in 1848, where he was welcomed at the British Museum, and at once installed in the insect-room, to begin lithographic work for Gray's 'Genera of Birds.' He spent all his spare time at the Zoological Gardens, sketching, and in process of time became exceedingly popular in London, being introduced to the Duke of Westminster and the Duke of Argyll, both lovers of birds, and becoming friendly with Rossetti, Wolner, and Landseer. In 1849 he assisted Gould in the preparation of his great work on the birds of Great Britain, and with Gould he went to Norway and other countries in the north. For the Zoological Society he prepared a large number of illustrations, both in the Proceedings, and in a work known as the 'Ibis.' Other books which he illustrated are:—'Zoological Diagrams' (1859); 'Life and Habits of Wild Creatures,' 'Game Birds and Wild Fowl,' 'The Poet's Woods,' 'Ornithological Rambles in Sussex,' 'Autumns on the Spey,' 'The Claims, History, and Practice of Falconry,' by Salvin (1859); 'Wild Animals and Birds, their Haunts and Habits,' 'Sporting Scenes among the Kaffirs' (1858); 'Tropical South Africa,' 'Falconry in the Valley of the Indus,' 'Livingstone's Missionary Travels' (1857); 'Æsop's Fables' (1858); 'The Book of Job' (1857); 'The Italian Valleys' (1858); Thompson's 'Seasons' (1859); Wordsworth's Poems (1859); Wood's 'Natural History' (1859); 'Gatherings of a Naturalist in Australia' (1860); 'Hunting in the Himalaya' (1860); Atkinson's 'Travels' (1860); Montgomery's Poems (1860); Tennent's 'History of Ceylon' (1861); 'The Romance of Natural History' (1861); Eliza Cook's Poems (1861); 'English Sacred Poetry' (1861); 'British Birds in their Haunts' (1862); 'African Hunting' (1863); 'The Birds of Norfolk' (1866); Tennent's 'Wild Elephant,' Tristram's 'Natural History of the Bible' (1867); the Duke of Argyll's 'Reign of Law' (1867); Elliot's 'Monograph on the Pheasants' (1872); the same author's work on the 'Birds of Paradise' (1873); Dresser's 'Birds of Europe' (1879); Dr. Wilson's 'Wild Animals' (1882); as well as his own long series of zoological sketches, Elliot's 'Monograph on the Cats,' and Gould's great work on the 'Birds of Europe and Asia.'

There is, in fact, hardly a book on natural history issued during Wolf's life to which he did not make some contribution, and he has been pronounced to be without exception the best all-round animal painter that ever lived. His collection of sketches numbered many thousands, and his industry was indefatigable, every spare moment being occupied in sketching. He possessed an exceedingly accurate eye, and was able in a moment to detect the position of a bird with perfect skill and accuracy, while so thoroughly had he practised draughtsmanship, and so intimately did he understand his subject, that his drawings are not only extremely beautiful, but are marvels of most perfect accuracy. After he settled down in London, he did not again visit his native country, but spent most of his time close to Regent's Park, living successively in the Fulham Road, in the Fitzroy Road, and at Primrose Hill, and he died in his studio in the latter place in 1899. He never married, and spent a great deal of his time alone. He was a man of particularly kindly disposition, full of intense affection for his subject, accurate to the highest extent. In his drawings of birds, the feather tracts are always correctly drawn, and every detail from bill to claw is absolute in its truth, the result of most painstaking study and observation. In his book illustrations there was no straining after effect, no endeavour to create a situation or to suggest a story, but broad clear treatment, living reproduction, and a simplicity of style that was most attractive. G. C. W.

WOLF, LUISE, was born at Leipsic in 1798, and studied successively under Langer, Cornelius, Overbeck, and Schnorr. She painted religious pictures in imitation of mediæval art, also miniature portraits in water-colour. A series of the former were reproduced in forty plates engraved by Barfus, Walde, and Petzsch, and published at Göttingen with text by Dr. Schöberlein, under the title of 'Hauscapelle.' She died at Bogenhausen, near Munich, in 1859.

WOLF, ULRICH LUDWIG, designer and engraver, was born at Berlin in 1772. He was destined for a sculptor, but became a painter, and the pupil of Meil and Carstens. He received so many commissions for illustrative designs, however, that he

soon abandoned painting. He illustrated Shakespeare, Schiller, and Ossian; whilst his portrait of Frederick II. upon his favourite horse, Condé, was pronounced the most truthful of that monarch's likenesses. He also etched, engraved, and lithographed a number of plates. He was a member of the Academy of Berlin, where he died in 1832.

WOLFAERTS, Artus, (or Wolffordt,) historical painter, was born at Antwerp in 1581, and was made free of the Guild of St. Luke in 1616-17. His subjects were often taken from the Bible or from mythology, and had landscapes and architectural compositions for their backgrounds. He also painted peasant gatherings in the style of Teniers. His reputation was great during life, and Van Dyck painted his portrait. He died in 1641.

WOLFAERTS, Jan B——, the son of Artus (?), was born at Antwerp in 1625. After travelling for a time in Italy, he seems to have settled in Holland. He was received into the Guild at Haarlem in 1647. His works were chiefly landscapes in the manner of Cuyp, sometimes with animals. He died in 1687.

WOLFENSBERGER, Johann Jakob, was born at Rumlikon, in the canton of Zurich, in 1797, and commenced his artistic career by colouring prints for the establishment of H. Füssli. He then went on foot to Naples, where he worked at first under Huber, and afterwards on his own account. Under commission from the Duke of Berwick, he went to Sicily in 1821 to paint views in that island. He then worked for a while in Rome, visited Athens in 1832, Constantinople and Asia Minor in 1834. After his return from the East in 1838, he exhibited in Zurich some two hundred of his water-colour pictures. He visited Vienna, Paris, and London, where some of his works became popular in engravings. His latest productions were views in Switzerland. He died at Zurich in 1850. His favourite model was Salvator Rosa.

WOLFF, Benjamin, a German painter settled in Holland, was born at Dessau in 1758. He studied for a time in Italy, and in 1814 was appointed Keeper of the Amsterdam Museum, where there is a copy of Titian's 'Portrait of Francis I.' by him. He died at Amsterdam, October 15, 1825.

WOLFGANG, Andreas Matthäus, an engraver, son of Georg Andreas Wolfgang, was born at Augsburg in 1662, or perhaps 1660, and learned drawing and engraving from his father. He accompanied his brother Johann Georg to England, and on his return voyage was taken by pirates and carried to Algiers. Ransomed by his father, he then settled at Augsburg, where he died in 1736. He engraved many portraits of distinguished persons, of which the best, perhaps, are those of the Margrave of Anspach, of Prince Eugene, and of the Emperor Charles VI. He also engraved some battle-pieces and genre subjects.

WOLFGANG, Georg Andreas, engraver and goldsmith, was born at Chemnitz, Saxony, in 1631. He at first engraved sword-blades and other weapons, but afterwards learnt to work on copper from Mattheus Küssel. He engraved historical subjects and portraits after Schönfeldt, Werner, Zierl, and others, in line. He also scraped some mezzotints. He died at Augsburg in 1716. Among others, we have the following prints by him:

LINE ENGRAVINGS.

Georg Friedrich, Margrave of Brandenburg; *after C. Zierl.*
Peter Müller, Jurisconsult.
A Sacrifice to Diana; *after J. H. Schönfeldt.*
Saul consulting the Shade of Samuel; *after J. Werner.*
A set of ten subjects from the Old and New Testament; *after Umbach.*

MEZZOTINTS.

Johannes Koch, a medallion.
A young Warrior in armour, with flowing hair.
An old Man seated at a table, an old Woman behind his chair.
A young Man with long curled hair, and an old Man with a beard.
Susannah at the Bath; *after Holbein.*

A younger Georg Andreas Wolfgang was the son of Johann Georg Wolfgang, and was born at Augsburg in 1703. He was a portrait painter, and worked for some time in England, but afterwards became court painter at Gotha.

WOLFGANG, Gustav Andreas, painter and engraver, was the son of Andreas Matthäus Wolfgang, and was born at Augsburg in 1692. He was taught engraving by his uncle, Johann Georg, and executed several portrait plates in the same neat style. He died at his birthplace in 1775.

WOLFGANG, Johann Georg, an engraver, the younger son of Georg Andreas Wolfgang, was born at Augsburg in 1664, and was his father's pupil. He was carried to Algiers with his brother, Andreas Matthäus, and after his return was invited, in 1704, to the court of Berlin, and appointed engraver to the first king of Prussia. He died in 1748. He has left a considerable number of portraits, executed much more neatly than those of his father and brother. He also engraved a set of prints for a folio volume entitled 'Notitia Universitatis Francofurtanæ,' published in 1707. His best plate is a 'Crucifix,' after Le Brun. The following are among his portraits:

Friedrich Wilhelm, Elector of Brandenburg; from the equestrian statue by *Jacobi.*
August Wilhelm, Duke of Brunswick and Lunenburg; *after Franck.*
Johann Melchior Dinglinger; *after A. Pesne.*

WÖLFL, Adalbert, German painter, born May 9, 1827, at Frankenstein, Silesia; after a course of theology at the Breslau University he became a pupil of E. Resch, though he was to a great extent self-taught; he travelled in Italy, Austria, and the Tyrol before settling at Breslau, where he painted views of local churches. He died November 7, 1896.

WOLFVOET, Victor, (who has been confounded by some writers with the pupil of Rembrandt, Jan Victoors, or Fictoors,) was the son of a painter of the same name. He was born at Antwerp in 1612. He was the scholar first of his father, and afterwards of Rubens, whose style he studied with much success. In 1644 he entered the Artists' Guild. A 'Visitation' by him, in the church of St. Jacques at Antwerp, is in imitation of the same subject on the wing of Rubens's 'Descent from the Cross' in the Cathedral of Antwerp. In the Dresden Gallery there is a 'Head of Medusa,' signed "Victor Wolfwoet." He died in his native city in 1652.

WOLGEMUT, Michael, of Nüremberg, the son of a painter named Valentin; born at Nüremberg in 1434, died there in 1519. He was, according to Dr. Henry Thode (one of the greatest living authorities on the School of Nüremberg), a pupil and assistant of Hans Pleydenwurff, whose widow he married in 1473, and in whose house he established his own workshop. His name appears

Hanfstängl photo] [*Munich Gallery*

THE CRUCIFIXION

among the citizens of Nüremberg between the years 1473 and 1495, and by 1479 he must have been regarded as the most prominent artist of the city, as in that year he was selected to execute the altar-piece for the church at Zwickau. From that time up to 1508, the date of the last work of which we have documentary proof, he undertook a great number of important commissions, though the execution of the work was often entrusted to pupils and assistants. The merits of Wolgemut as an independent artist have indeed been greatly overrated, and he cannot be placed in the same category with the three great masters of this School in the fifteenth century—Meister Berthold (who is now known to have belonged to the Landauer family), Pfenning, and Hans Pleydenwurff. As a follower of his master, and at times of Schülein of Ulm, of Schongauer, and others, his works often have a superficial attractiveness of composition and grouping enhanced by the charm of the colouring and of the landscape backgrounds, but they are devoid of originality, and are inferior to Pleydenwurff in quality and power of expression. Nevertheless, after the death of his master in 1472, Wolgemut was looked upon as the most important artist at Nüremberg; Dürer was his pupil between 1486 and 1490, and for over forty years his workshop was one of the busiest in the city, being frequented by the best painters, carvers, and wood engravers of the day. Modern criticism has proved conclusively that some of the principal works formerly ascribed to Wolgemut and known to have been commissioned from him, were either entirely or in great part the work of his pupils. Thus the Peringsdorffer altar-piece, one of the greatest achievements of the Nüremberg School in the second half of the fifteenth century, and long regarded as a masterpiece by Wolgemut, is by his stepson Wilhelm Pleydenwurff and his assistants; the important series of paintings in an upper room of the Rathhaus at Goslar, for the successful completion of which Wolgemut in 1501 received the honorary citizenship of Goslar, is by a pupil by whom other paintings at Erfurt and Brunswick are known; and the altar-pieces of Schwabach, Zwickau, Hersbrück and of other places, are largely the work of pupils. It is not known with certainty whether Wolgemut was himself a carver in wood, but the art was continually practised in his workshop, and in nearly all the great altar-pieces produced there the central composition was in carved wood; in the case of the Schwabach altar-piece Veit Stosz is known to have been one of Wolgemut's colleagues, and he may have collaborated with him in the production of paintings, as it is now known that he also practised this art, having executed an altar-piece with paintings for the parish church of Munnerstadt in Lower Franconia about the year 1500. In company with Wilhelm Pleydenwurff, Wolgemut furnished the wood-cuts for two books which were published at Nüremberg between 1491 and 1494, but the theory that he was also an engraver, and that the examples signed *W.*, which were once held to be the original designs made use of by Dürer for his engravings, were by Wolgemut, has now been definitely abandoned, Dr. Lehrs having proved that the cipher referred to Wenzel von Olmütz, and that the engravings were actually copied from Dürer. The following are Wolgemut's principal paintings:

Crailsheim.	*Parish Ch.*	Scenes from the Passion (*wings of an altar-piece. The central composition is of carved wood*). Predella, half-lengths of Saints (*one of Wolgemut's most important works, probably earlier than the Zwickau altar-piece, showing the influence of Schülein*).
Hersbruck.	*Parish Ch.*	Wings of an altar-piece (*Wolgemut and a pupil, probably of the close of the fifteenth century*).
Munich.	*Gallery (Hof altar-piece).*	Scenes from the Passion, Crucifixion, Descent from the Cross, and Resurrection (*the latter panel is dated* 1465. *Painted for the Church of the Holy Trinity at Hof. Shows the influence of Pleydenwurff in composition and types, and a connection with the manner of Schülein as exemplified in his altar-piece at Tiefenbronn*).
Nüremberg.	*Chapel of the Holy Cross (Haller altar-piece).*	Altar-piece (*by Wolgemut and a pupil. Probably executed between* 1480 *and* 1485; *reveals a study of the engravings of Schongauer*).
,,	*Church of St. Lorenz.*	Lament over the Dead Body of Christ (*early; brilliant in colour, and closely connected with the Haller altar-piece*).
,,	,,	Wings of an altar-piece, with St. Catharine and the Finding of the True Cross (*of the same period as the preceding*).
,,	,,	SS. Wolfgang, Erhard, and a third Bishop; in the predella, the donor with his children (? 1464).
,,	,,	Mass of St. Gregory (1473).
,,	,,	Christ with SS. Philip and James (1488).
,,	,,	Christ on the Cross, with the Madonna, St. John, and an ecclesiastical donor.
,,	,,	The Madonna and the Apostles watching the Ascension.
,,	*Burg.*	Triptych; carved centre, with painted wings; SS. Wenceslaus, Martin, Barbara, and Elisabeth (*period of Haller altar-piece*).
,,	*Germanisches Museum.*	Death of the Virgin (1487).
,,	,,	Two Bishops.
,,	,,	St. Anne with the Madonna and Infant Saviour (*late*).
Schwabach.	*Parish Ch.*	Predella of altar-piece: St. Anne with the Madonna and Child, St. Elisabeth and a cripple, and scenes from the Passion (*the large panels of the altar-piece are works of the School. Finished* 1508).
Zwickau.	*Church of Our Lady.*	Wings of an altar-piece: Nativity, Adoration of the Magi, Kindred of the Blessed Virgin, Scenes from the Passion (*the principal parts by Wolgemut, who here shows himself a close but inferior imitator of his master Pleydenwurff*).

Numerous portraits have been ascribed to Wolgemut in different Galleries, such as the double portrait in the Amalien Stift at Dessau (1475), the celebrated 'Ursula Tucher' at Cassel (1478), the portrait of Canon Schonborn in the Germanisches Museum at Nüremberg, and others, but Dr. Thode considers that none are by his own hand. Dr. Scheibler ascribes to Wolgemut the portrait of a

lady in the English National Gallery once attributed to Sigmund Holbein.

WOODCUTS.

Illustrations for the 'Schatzbehalter' published by Anton Koberger, and (in conjunction with W. Pleydenwurff) for Hartmann Schedel's 'Nüremberg Chronicle,' published 1493–1494.

St. Sebald, a woodcut in the first illustrated edition of the 'Ode to St. Sebald,' by Celtis (Hofbibliothek, Vienna), and other woodcuts ascribed to him elsewhere (see 'Campbell Dodgson: Catalogue of German and Flemish Woodcuts,' and 'Burlington Magazine,' March 1904; and Dr. v. Loga in 'Jahrbuch d. K. Preussischen Kunstsammlungen,' xvi. p. 236).

Dr. Thode also attributes to Wolgemut the designs for some of the windows in the Churches of SS. James (1497), John (1498), and Lorenz at Nüremberg. A drawing in the British Museum of 1490—the first sketch for the Almighty in glory of the 'Nüremberg Chronicle'—is ascribed to Wolgemut; and other drawings at Basle, Berlin, Erlangen, London, Paris, Pesth, Vienna, &c., are also given to him by different critics. C. D.

WOLLASTON, J., was born in London about the year 1672, and painted portraits, which had the reputation of being good likenesses. Besides painting, he performed on the violin and flute, and played at the concerts of Thomas Britton, the Musical Small-Coal Man, whose portrait he twice painted; one of these portraits was purchased by Sir Hans Sloane, and is now in the National Portrait Gallery, transferred from the British Museum. Wollaston died in the Charterhouse at an advanced age.

WOLLASTON, John, an English portrait painter of the 18th century, who painted a portrait of Whitefield preaching, which is now in the National Portrait Gallery. It was engraved by John Faber. Emigrating to America, he painted several portraits at Philadelphia in 1758. He afterwards had a good practice in Virginia, where he painted Washington's mother.

WOLSTENHOLME, D. } Two English
WOLSTENHOLME, D. Junr. } animal painters of the 19th century. The father practised at Cheshunt, and afterwards at Turnford, exhibiting at the Royal Academy, the British Institution, and the Society of British Artists from 1803 to 1859. The son was born about 1800, and practised in London, exhibiting at the Royal Academy between 1819 and 1849.

WOLTERS, Henrietta, miniature painter, was born at Amsterdam in 1692. She was the daughter and pupil of Theodorus van Pee. She afterwards studied miniature under Jacques Christophe le Blond, and soon surpassed her preceptor in delicacy of handling and beauty of colour. The portraits of Van Dyck were her favourite models. Her talent soon attracted attention, and she was employed by the principal families of Amsterdam. In 1719 she married the painter Herman Wolters (born at Zwolle in 1682, died 1755 or 56), who assisted her in some of her works, especially in the draperies. Peter the Great invited her to St. Petersburg, but attachment to her own country led her to refuse his offer. An invitation from Frederick William, King of Prussia, met with the same answer, and she died at Amsterdam in 1741.

WOLTZE, Berthold, German genre and portrait painter, born at Havelberg, August 24, 1829; became a pupil of the Berlin Academy, and in 1854 won the prize enabling him to complete his art studies in Italy and France. He finally settled at Weimar, where he became a Professor. Some of his portraits in pastel found great favour. He died at Weimar, November 29, 1896.

WOLUWE, Jan van, painter and illuminator, was one of the earliest artists of the Flemish school, and flourished in Brabant towards the close of the 14th century. He held the post of painter to the ducal court, and ancient records show that between 1378 and 1386 he executed a large number of works for the Duchess Jeanne de Brabant, among them a diptych for her oratory in Brussels, but none of these have survived.

WONDER, Pieter Cristoffel, was born at Utrecht in 1777. He studied at the Düsseldorf Academy in 1802-4. He visited England, and worked in London from 1823 to 1831. His works were portraits, family pictures, and conversation pieces; he was also a designer and etcher. He was a member of the Amsterdam Academy, and died in that city, July 12, 1852. The Rijks Museum has a picture by him, and his 'Herring Seller' is in the Rotterdam Museum.

WONSIEDLER, Alexander Josef, German painter, born December 18, 1791, at Graz; became a pupil of Caucig at the Vienna Academy; painted historical subjects, and wrote on art. He died at Graz, September 20, 1858.

WOOD, John, an English engraver, flourished in London about the year 1745, and is believed to have received his instruction under Chatelain. He engraved several plates for the set of landscapes published by Boydell in 1747. His death occurred about 1780. Among other prints by him we have the following:

Two Landscapes; *after Gaspard Poussin.*
Two Italian Landscapes; *after Claude Lorrain.*
A Fire-light; *after Rembrandt.*
Lake Nemi; *after Richard Wilson.*
A View of London from Greenwich; *after Tillemans.*

WOOD, John, painter, was born in London on the 29th June, 1801. He was the son of a drawing master, showed an early inclination for art himself, and went successively to Sass's Academy and the schools of the Royal Academy. At the Academy, in 1825, he won the gold medal; in 1834, the commission for an altar-piece for St. James's, Bermondsey; and, in 1836, a prize at Manchester for his 'Elizabeth in the Tower,' and a premium of £1000, in open competition, for a 'Baptism of Christ.' But his later work did not fulfil the expectations thus excited, and he died obscure on the 19th April, 1870.

WOOD, John George, an English water-colour painter and draughtsman, was born in the latter part of the 18th century. He practised in London, and exhibited landscapes, chiefly Welsh, at the Royal Academy from 1793 to 1811. He died in 1838 He published the following illustrated works:

'Plans for Labourers' Cottages.' 1792.
'Six Views of Llangollen.' 1793.
'Elements of Perspective.' 1799.
'Lectures on Perspective.' 1804.
'The Principal Rivers of Wales.' 1813.
'The Principles . . of sketching . . from Nature.' 1814.

WOOD, Lewis John, painter, made his first appearance at the Royal Academy in 1831 with 'A Scene in Perthshire,' and for many years exhibited regularly at Burlington House oil paintings of English landscape in Surrey and elsewhere. In 1836 he travelled on the Continent, and from this date

seems to have found his best inspiration in the towns and villages of Belgium, Normandy, and Brittany. He became an Associate of the New Water-Colour Society in 1867, and a full member in 1870. He exhibited at the Society for the last time in 1887, and resigned his membership in 1888. Wood was a rapid and prolific worker, and interpreted architectural subjects with much sympathy and skill. He exhibited in all forty paintings at the Royal Academy, fifty-two at the British Institution, one hundred and one at Suffolk Street, and two hundred and five at the New Water-Colour Society. He died at an advanced age in 1901.

M. B.

WOOD, Matthew, copyist, &c., held an appointment in the Post Office. He exhibited at the Royal Academy between 1841 and 1855, and committed suicide in 1855.

WOOD, Thomas, was born in London, April 24, 1800. He was educated at the Royal Academy, and afterwards painted landscape in water-colour. Between 1828 and 1853 he exhibited eighteen drawings with the Academy, many being of a very great merit. In 1835 he was appointed drawing-master to Harrow School, a post which he was compelled to resign in 1871, from loss of sight. He died at Conisborough Vicarage, Yorkshire, in 1878, and was buried in York.

WOOD, William, miniature painter. He is believed to have been born at Ipswich in 1768, and to have spent most of his life in Suffolk. He practised with success in London, and exhibited at the Academy from 1788 to 1807. He took a prominent part in founding the Society of Associated Artists in Water-Colours, in 1808, and became their president. In 1808 he published an essay on National and Sepulchral Monuments. He died in London in 1809.

WOODCOCK, Robert, marine painter, was born in or about 1691, of a gentle family. He had a place under the Government, but quitted it to devote himself to art, and confined himself to sea-pieces. He studied the technical part of his subject with so much attention, that he could model a full-rigged ship with the utmost exactness. In 1723 he began to paint in oil, and in two years is said to have copied above forty pictures of W. Van de Velde. He was also an amateur musician of some skill, and published a few compositions of his own. He died of the gout, in 1728.

WOODFIELD, Charles, painter of topographical landscapes, was born about 1650. He was a pupil of Isaac Fuller, and in his rare fits of industry painted buildings, antiquities, and views. He died in 1724.

WOODFORDE, Samuel, an English subject and landscape painter, was born at Castle Cary in 1764. Early showing a talent for art, he was enabled by the help of Sir R. C. Hoare to enter the schools of the Royal Academy at the age of eighteen. Three years later, the same patron sent him to Italy, where he studied until 1791. Returning to England, he worked for Boydell's Shakespeare Gallery, and painted fancy subjects and portraits. His 'Forest scene from Titus Andronicus,' painted for Boydell, was engraved by Anker Smith. But though very laborious, success came to him slowly. In 1800 he was elected an Associate of the Academy, where he had exhibited for several years, and in 1807 a full member. In 1815 he married, and soon after set out for Italy. His career was cut short by a fever, and he died at Ferrara in 1817. There are by him:

London.	*R. Academy.*	Dorinda wounded by Sylvia.
„	*S. Kensington.*	Pan teaching Apollo. 1790. (*Water-colours.*)

WOODHOUSE, John Thomas, an English amateur painter of portraits and subjects, was born in 1780. He was educated at Caius College, Cambridge, where he graduated M.D., though he never practised medicine. His reputation as an artist was acquired by his portraits of his friends and contemporaries, and he exhibited a few subject pictures at the Royal Academy. He died at Cambridge in 1845. There are portraits by him of the Rev. Chauncy Hare Townshend and his sister, and of Henry Hare Townshend, at South Kensington.

WOODING, P——, an English line engraver, practised towards the close of the 18th century, and was the master of William Bromley.

WOODINGTON, William Frederick, painter and sculptor, was born at Sutton Coldfield, Warwickshire, on February 10, 1806. In 1815 he came to London to study engraving, and in 1818 was articled to Robert William Sievier. Both master and pupil abandoned engraving in favour of sculpture, and from 1825 to 1882 Woodington was a constant exhibitor of sculpture at the Royal Academy, his work consisting chiefly of fancy figures and reliefs of sacred and poetical subjects. The panels of the Nelson Monument in Trafalgar Square, the two bas-reliefs in the south chapel of St. Paul's Cathedral, and the six statues on the new Exchange buildings at Liverpool are examples of his power as a sculptor. As a painter he showed no mean ability, the subjects he chose being of the same type as his exhibits of sculpture. In 1853 'The Angels directing the Shepherds to Bethlehem' was hung at the Royal Academy, followed in 1854 by 'Job and his Friends,' in 1855 by an illustration to Dante, and in 1856 by a picture of Judith and her maid. For some years Woodington was Curator of the Academy School of Sculpture, and was elected an Associate in 1876. He died at Brixton on December 24, 1893, and was buried in Norwood Cemetery.

M. H.

WOODMAN, Richard, an English engraver, was born about the middle of the 18th century. He worked in London, in stipple, up to about 1810. Amongst his best plates are:

The Choice of Penelope; *after J. Riley.*
Children at Play; *after N. Poussin.*

WOODMAN, Richard, engraver and draughtsman, was born in London in 1784, and was the son of the above. When about fifteen he entered the studio of R. M. Meadows, a stipple engraver, where besides learning to engrave he received a few lessons in colouring from a fellow-pupil. After leaving Meadows he was employed for a time in colouring the engraved fac-similes of Westall's drawings. In 1808 he accepted an offer from Wedgwood to superintend the engravers' department at Etruria, but did not remain there long. On returning to London he was employed on large sporting plates, and engraved several subjects in line for Knight's 'Pictorial Gallery.' Towards the end of his life he relinquished the graver for water-colour and miniature painting. He died December 15, 1859. His best plate is 'The Judgment of Paris,' after Rubens.

WOODWARD, George M., an English caricaturist, born in the second half of the 18th century. His earliest works appeared in 1792. In 1797 Rowlandson engraved his 'Cupid's Magic Lan-

thorn.' He caricatured Mrs. Billington in a design called 'The Musical Mania for 1802.' He led an irregular life, and died in a state of destitution in an inn in Bow Street, London, in 1809. Besides his separate plates, he published the following illustrated works:

'Eccentric Excursions in England.' 1798.
'Le Brun travestied.' 1800.
'The Caricature Magazine.' 1807.
'Comic Works in Prose and Poetry.' 1808.

WOODWARD, THOMAS, animal painter, was born at Pershore, Worcestershire, in 1801. He was a pupil of Abraham Cooper, R.A. At the age of fifteen he began to exhibit at the British Institution, while from 1822 to the year of his death he was seldom absent from the Academy. He died at Worcester in 1852. Works:

Turks with their Chargers. 1823.
The Chariot Race. 1829.
Horse pursued by Wolves. 1831.
Detachment of Cromwellian Cavalry surprised in a Pass. 1841. A Tempting Present.
Welsh Shepherdess and her Dogs. 1845.
Mazeppa. 1851. Battle of Worcester.

WOOLF, MICHAEL ANGELO, British painter, born in London in 1837; went to New York when a child; became an actor, but finally devoted himself to graphic art; contributed sketches to various American periodicals, and finally made his name as a genre painter; worked at Bridgport (U.S.A.); painted 'The Little Housekeeper,' 'How it Happened.' Died in America, March 4th, 1899.

WOOLLETT, WILLIAM, an eminent English engraver, was born at Maidstone, August 15, 1735. His father, by descent a Dutchman, was a flax dresser, but a lottery ticket in which he had a share having drawn a prize of £5000, he on the strength of it took a public-house called the 'Turk's Head.' Here young Woollett is said to have determined his future career by scratching a clever Turk's Head on a pewter pot. His father sent him to London, binding him apprentice to an obscure engraver, John Tinney of Fleet Street, but he owed his fine style to nothing but his native genius. By an intelligent union of the point and the burin, he carried landscape engraving to a perfection unknown before his time, and still unsurpassed. His foregrounds are as deep and vigorous as his distances are tender and delicate. In his exquisite prints from Richard Wilson, he has impressed on the copper the very mind and feeling of that classic painter. The talent of Woollett was not, however, confined to landscape; he engraved historical subjects and portraits with equal success. Of his historical plates, the two best, perhaps, are those after West's 'Death of Wolfe,' and 'Battle off Cape La Hogue.' He belonged to the St. Martin's Lane Academy, and in 1766 was received into the Incorporated Society of Artists, to which he subsequently became secretary. On November 27, 1775, he was appointed engraver to the king. Woollett lived for many years at 11 Green Street, Leicester Square, and later in Charlotte Street, Rathbone Place. It is said that he was in the habit of firing a cannon from the roof of his house when he had finished an important plate. His character as a man was exemplary. Naturally modest and amiable, he never censured the works of others, or omitted to point out their merit. He died in London, May 23, 1785, from the effects of an injury received some years before while playing at Dutch Pins. He was buried in Old St. Pancras Churchyard, a plain tombstone marking his resting-place. On this stone some anonymous versifier wrote the following in pencil:

"Here Woollett rests, expecting to be saved;
He graved well, but is not well engraved."

The distich may have had some part in bringing about a subscription for a fit memorial. This was executed by Thomas Banks, R.A., and was placed in the west cloister of Westminster Abbey. The following is a list of Woollett's more important plates:

George III.; *after Allan Ramsay.*
Peter Paul Rubens; *after Van Dyck.*
The Merry Villagers; *after Thomas Jones.*
Æneas and Dido; *after Jones and Mortimer.*
A Landscape, with Buildings; *after John Smith;* the 'Second Premium' print.
Another Landscape; *after George Smith;* the 'First Premium' print.
The Hay-makers; *after the same.*
The Apple-gatherers; *after the same.*
The Rural Cot; *after the same.*
The Spanish Pointer; *after Stubbs.*
A View of Snowdon; *after Wilson.*
Celadon and Amelia; *after the same.*
Ceyx and Alcyone; *after the same.*
Cicero at his Villa; *after the same.*
Solitude; *after the same:* by *Woollett and Ellis.*
Niobe; *after the same.*
Phaëton; *after the same.*
Apollo and the Seasons; *after Wilson and Mortimer.*
Meleager and Atalanta; *after the same.*
The 'Jocund Peasants' and 'Merry Cottagers'; *after C. Dusart;* a pair.
The Fishery; *after Wright.*
The Boar-hunt; *after Pillement.*
Diana and Actæon; *after Fil. Lauri.*
A pair, Morning and Evening; *after Swanevelt.*
Landscape with a Windmill; *after Solomon Ruysdael.*
A Landscape, with figures and a Waterfall; *after Ann. Carracci.*
Macbeth and the Witches; *after Zuccarelli.*
The Enchanted Castle; *after Claude:* by *Woollett* and *Vivares.*
The Temple of Apollo; *after the same.*
Roman Edifices in ruins; *after the same.*
Jacob and Laban, or, 'Le Grand Pont'; *after the same.*
The Death of General Wolfe; *after West.*
The Battle of La Hogue; *after the same.*
Charles II. landing at Dover; *after the same* (only the etching is by Woollett; the plate was finished by William Sharp).
The Storm; *after Joseph Vernet.*

For a complete list of Woollett's plates and further details of his career, see the 'Catalogue Raisonné of the engraved works of William Woollett' (London, 1885), by Louis Fagan, of the British Museum.

WOOLNER, THOMAS. Although the best-known work of this artist was in sculpture, yet the few paintings that he executed, and the exquisite drawings he produced, render it desirable that he should have mention in this volume. He was born in Suffolk in 1825, educated at Ipswich, and from his earliest days was fond of modelling. His connection with the pre-Raphaelite Brotherhood, of which he was one of the original members, and his close friendship with Rossetti, Stephens, Holman Hunt, Madox Brown, and W. Bell Scott, will always give a certain attraction to his work, and, while his sculpture does not fall within the scope of this work, his drawing of 'Guinevere,' 'Godiva,' 'Pygmalion,' and 'The Flute Player' mark him as a man of peculiar charm in draughtsmanship, possessing an exquisite quality of refinement, not always clearly apparent in his work in sculpture. Personally, he was an impetuous and over-energetic

character, insufficiently attentive to the ordinary conventionalities of speech, and too much inclined to speak without premeditation as to offences which excited his derision. He was not, therefore, a popular man, but his truthfulness and originality were highly appreciated by those who knew him. He married in 1864, and died in 1892, leaving behind him two sons and four daughters.

WOOLNOTH, THOMAS, an English engraver, was born in 1785. He engraved many theatrical portraits after Wageman. He died after 1836. Amongst his plates are:

The Infant Saviour; *after Correggio.*
Portrait of Gevartius; *after Van Dyck.*
Ecce Homo; *after Guido* (?).

WOOTTON, JOHN, an eminent English painter of landscapes and animals, was born towards the end of the 17th century. He was a scholar of Jan Wijck, and became a distinguished artist in the branch which he principally pursued. He excelled in sporting subjects, and in painting dogs and horses. He was much employed at Newmarket in painting the portraits of racers. Seven pictures of Fox-hunting by him were engraved by Canot. He painted a portrait of William, Duke of Cumberland, with the routed army of the Pretender in the background, which Baron engraved. He painted excellent landscapes in the styles of Claude Lorrain and Gaspard Poussin. He designed some of the illustrations in the first edition of Gay's 'Fables,' published in 1727. In his latter years his sight failed, and he died in London in 1765. His works are numerous in English country houses.

WORLIDGE, THOMAS, an English portrait painter and etcher, was born in 1700. He first practised at Bath, drawing miniature portraits on vellum, in pencil or Indian ink. He afterwards painted, in King Street, Covent Garden, portraits in pastel and oil, including those of Mary Squires, Elizabeth Canning, and Kitty Fisher. Meeting, however, with little success, he abandoned painting and devoted himself to etching. He etched 'The Theatre at Oxford as it appeared on the Installation of the Earl of Westmoreland,' in 1761; a work containing a multitude of heads and figures, mostly portraits, including one of the artist himself. Worlidge adopted a style modelled on that of Rembrandt. His prints are very numerous, but chiefly consist of Rembrandtesque heads, and portraits. In 1768, two years after his death, a series of one hundred and eighty-two engravings of antique gems by him was published. A complete set of first states on satin is now a valuable rarity. He has also left an etching of 'Marcus Tullius Cicero,' after the marble at Oxford. He spent part of his later years at Bath, but died at Hammersmith September 23, 1766, having exhibited portraits with the Free Society in that same year.

WORMS, ANTON VON. See WOENSAM.

WORNUM, RALPH NICHOLSON, was born at Thornton, near Durham, in 1812. Originally intended for the bar, he chose art as his profession when he was twenty-two, and studied for five years in Munich, Dresden, Rome, and Paris. He settled in London in 1840, competed at the first Westminster Hall Competition, (where he was honourably mentioned,) and in 1846 first printed that excellent catalogue of the National Gallery which has served as the model for so many later compilations of the same kind. In 1856 he was appointed keeper of the Institution to which he had already done so great a service. After his catalogue, his best known works with the pen are 'Epochs of Painting,' and a 'Life of Holbein.' He died in London on the 15th of December, 1877.

WOROBIEFF, MAXIME NIKIFORÓWITSCH, a Russian painter, was born in 1787, and was a pupil of Semen F. Schtschedrin and Alexejeff, but improved himself by travels in the East and Italy. In 1825 he was appointed professor of perspective to the St. Petersburg Academy, and founded therein a school of landscape painting, distinguished by its daring colour. He died in 1855. Among his works the following may be noted:

Quay of the Neva on a Summer's Night.
View of Moscow in 1818. (*Hermitage.*)
View of Constantinople.
The Subterranean Chapel at Bethlehem. (*Hermitage.*)
Interior of the Church of Golgotha. (*Hermitage.*) 1824.
Gateway of the Church of the Redeemer at Jerusalem.
View from the Sabine Mountains.

WORSDALE, JAMES, an English portrait painter, was the scholar and reputed natural son of Sir Godfrey Kneller, who dismissed him for marrying his wife's niece without his consent. He never arrived at great excellence in art, but, being gifted with humour and with a happy disposition, he made friends, and was appointed, by their influence, master painter to the Board of Ordnance. He painted a full-length portrait of George II., and presented it to the Yarmouth Corporation. He published several poetical pieces, songs, &c., besides some dramatic productions. He died in London in 1767, leaving instructions that his tombstone should be thus inscribed:

"Eager to get, but not to keep, the pelf,
A friend to all mankind except himself."

His son, also a painter, succeeded him at the Board of Ordnance, and died in 1779.

WORSEY, THOMAS, an English flower painter, born in 1829. In his early years he worked at Birmingham as a painter on papier-maché. Aspiring to a higher art, he devoted himself to flower painting about 1850, and obtained a good practice, exhibiting at some of the London exhibitions. His death occurred at Birmingham in 1875, shortly before which he had been elected a member of the Royal Birmingham Society of Artists.

WORST, JAN, a Dutch draughtsman and painter, was born in 1625. In company with his friend Jan Lingelbach, he passed some time in Italy, making drawings of the scenery in bistre and black chalk. Some of these he afterwards used for pictures. He died in Holland in 1680.

WORTHINGTON, WILLIAM HENRY, an English line engraver, was born about 1795. Specimens of his work will be found in 'British Museum Marbles,' and in Pickering's 'History of England.' He also engraved after Stothard. He was still active as late as 1833.

WORTMAN, CHRISTIAN ALBRECHT, was, according to Huber, a native of Pomerania, and flourished about the year 1730. He was instructed in engraving by Wolfgang, and at the age of twenty-five was invited to the court of Hesse-Cassel, where he was appointed engraver to the Landgrave. In 1727 he went to St. Petersburg, where he engraved the portraits of several princes and people about the court. Among others, we may name the following plates by him:

Anna, Empress of Russia; *after L. Caravaque.*
Alexis, son of Peter I.; *after Lundden.*
Ernst Ludwig, Landgrave of Hesse-Darmstadt.

WOUTERS, FRANS, was born in Lierre, Brabant, October 12, 1614. After receiving some instruction in art, he was sent to Antwerp, to the school of Rubens, where he applied himself to landscape painting. His subjects were generally taken from the Forest of Soignies, near Brussels, which he filled with an historical and fabulous population. There are altar-pieces by him in the Belgian churches, notably a 'Christ giving the Keys to St. Peter,' in St. Peter's at Louvain; and a 'Visitation,' in the church of the Augustines, Antwerp; but he is less successful in large pictures than in small. He was employed as court painter by the Emperor Ferdinand II., but coming to England in 1637, and the Emperor dying in the same year, he was appointed chief painter to the Prince of Wales, afterwards Charles II. On the breaking out of the civil war he returned to Belgium, and was in 1648 appointed director of the Antwerp Academy, where, in 1659, he was killed by the accidental discharge of a gun. Four landscapes and some other subjects were etched by Frans Wouters. Additional works:

Copenhagen.	*Gallery.*	Venus and Adonis.
Frankfort.	*Staedel Inst.*	A Conflagration by Moonlight (with the forged signature of A. Van der Neer).
Vienna.	*Gallery.*	The Huntress Diana. 1630.

WOUTERS, GOMAR, historical and landscape painter, was a native of Flanders, but practised chiefly at Rome. He flourished towards the end of the 17th century. There are some large prints by him, representing views in and near Rome, with figures. Their style resembles that of Callot, and they are inscribed *G. Wouters, Cavalier, del. et sculp.*

WOUTERS, JAKOB, called also VOSMEER and VOSMAER, was born at Delft in 1584. He was an excellent painter of landscapes, which he quitted, however, for fruit and flower painting. He went to Italy, but returned to Delft, where he married, became Dean of the Guild of St. Luke in 1633, and died in 1641. One DANIEL VOSMAER, perhaps his son, painted landscapes, views, &c., and flourished at Delft in 1654. He more than once painted the disastrous explosion of that year. An example in the Delft Town-hall is signed *Daniel Vosmaer.*

WOUTERSZ, JOHANNES, an obscure Dutch painter, born at Oudewater. His name occurs as a citizen of Amsterdam in the civic records of 1542. In the Rijks Museum at Amsterdam there is a picture by him, representing the office of a Jurisconsult. The half-obliterated inscription reads: johan: i: WOVT: an: 15. .

WOUTIERS, (or WOUTERS,) MICHELINA, or MAGDALENA, a native of Mons or Berghen, and a portrait painter of the Flemish school, flourished in the first half of the 17th century. No details concerning her are known, but in the Vienna Gallery are two half-length figures of saints (a 'S. Joachim' and a 'S. Joseph'), which were long erroneously ascribed to Frans Wouters. They were restored to their rightful author by Herr v. Engerth in the new Catalogue. Michelina's portrait of the Spanish General, Andres Cantelmo, was engraved by Pontius in 1643.

WOUWERMAN, JAN, was born at Haarlem in 1629. He was the third son of Paul Joosten, and the younger brother and pupil of Philips Wouwerman. He was admitted into the Guild of St. Luke in 1655. He painted so much in the style of Wijnants that his pictures are often ascribed to that master. He died at Haarlem in 1666. The Rotterdam Museum has a sandy landscape by him. It is signed J. W.

WOUWERMAN, PAUL, was the son of Pieter Wouwerman, and was born at Haarlem in 1657. He was educated in art at Antwerp, where he afterwards became a Carthusian monk, and where he lived until he was nearly a hundred years old. He was inscribed on the registers of St. Luke in 1669-70. He died about 1755. There has been some dispute as to whether he were the son of Pieter or Philips Wouwerman, but the evidence favours the statement made above.

WOUWERMAN, PHILIP was born at Haarlem, where he was baptized on May 24, 1614. His father, PAUL JOOSTEN WOUWERMAN, was a native of Alkmaar and a mediocre painter. He married three times, and had three sons by the third wife, all of whom became painters. Philip was the pupil of his father and of Jan Wijnants. At the age of nineteen he eloped with a young woman of the old religion to Hamburg, where he married her. At Hamburg he stayed for a time, working in the studio of Everard Decker, but in 1640 we find him back in Haarlem, and received into the Guild of St. Luke. In 1643 he buried one of his children. In 1642 a pupil of his was inscribed on the Guild books; in 1645 he was *Vinder* of the corporation; in 1655 we again hear of a pupil of his being received by the Guild; and then, on May 19, 1668, we find the record of his own funeral, which cost thirty-seven florins. His wife survived him less than two years, being buried on January 22, 1670. Her funeral cost twenty-one florins. These sums, considerable for the time, seem to negative the idea that the last years of Wouwerman were passed in poverty. It is said that a priest, one Cornelis Cats, helped him out of his early difficulties, and set him on the road to comparative ease, by the loan of a considerable sum early in his married life, and that the painter never ceased to show his gratitude. In his short life of forty-nine years, Wouwerman did a prodigious amount of work. Even if we deny his authorship of one half the pictures ascribed to him in the better European collections, we leave him with at least 500, or about one for every three weeks during his productive years. His popular reputation depends chiefly on his horses, but in his finest works he shows himself a consummate master of composition, of aërial perspective, and of artistic anatomy. As a natural colourist, too, and as a technical painter he has had few equals. Among his pupils were his brother Pieter, Koort Witholt, Nicolaas Ficke, Jacob Warnars, and Anthonie de Haen. The following list is confined to his better and more accessible pictures:

Amsterdam.	*R. Museum.*	The Victorious Peasants.
"	"	The White Horse.
"	"	The Drinking Place.
"	"	The Camp. (*And nine more.*)
Berlin.	*Museum.*	The Riding School.
"	"	A Hunting Meet.
"	"	Horses before a Smithy. (*And three more.*)
Brussels.	*Museum.*	Episode of the Chase.
Dresden.	*Gallery.*	Armed Peasants fighting with Cavalry (known as 'Le Pillage des Reiters').
"	"	A Burning Windmill.
"	"	The Stable of an Inn, with Cavaliers about to mount and start.

Hanfstangl photo] [*Buckingham Palace*

HALT OF A HUNTING PARTY

Dresden.	*Gallery.*	'La Cascade': a Waterfall and a Waggon with five Horses.
"	"	The Farrier's Shop: 'La grotte du Maréchal.'
"	"	Camp near a River. (*And about sixty others.*)
Glasgow.	*Gallery.*	The Market Cart.
"	"	Landscape, with Horsemen.
"	"	Halt of Travellers.
"	"	Hawking.
"	"	Horse-shoeing.
London.	*Buckingham Palace.*	The Hay Wain.
"	"	The Sutler's Booth (*very fine*).
"	"	A Hunting Party.
"	"	A Cavalry Skirmish.
"	"	A Fair in the Outskirts of a Town (*very fine*).
"	"	The Hawking Party.
"	"	The Camp Farrier.
"	"	Travellers robbed by Brigands.
"	*Dulwich Gall.*	Halt of Sportsmen.
"	"	Selling Fish at Scheveningen.
"	"	Halt of Travellers.
"	"	Three Cavaliers at a Wayside Inn.
"	"	Two Horsemen near a Fountain, and a Servant-maid.
"	"	Peasants in the Fields.
"	"	A Courtyard with a Farrier.
"	"	Halt of a Hunting Party.
"	"	The Return from Hawking.
"	*Nat. Gallery.*	Interior of a Stable (*very fine*).
"	"	On the Sea-shore (*do.*).
"	"	Halt of Officers (known as 'La Belle Laitière'; *very fine*).
"	"	Gathering Faggots.
"	"	Landscape with four-horse Chariot.
"	"	A Battle (*very fine*).
"	"	The Stag Hunt.
Munich.	*Gallery.*	The Stag Hunt.
"	"	Interior of a Stable. (*And fourteen others.*)
Paris.	*Louvre.*	The 'Bœuf Gras' in Holland.
"	"	Departure of a Hawking Party.
"	"	The Stag Hunt.
"	"	The Riding School.
"	"	Interior of a Stable.
"	"	Cavalry Combat.
Petersburg.	*Hermitage.*	Riding School in the open air.
"	"	Travelling Merchants.
"	"	Halt of Travellers.
"	"	Travellers on the Sea-shore.
"	"	Soldiers and Peasants fighting, burning mills in the distance.
"	"	Departure for the Chase.
"	"	The Stag Hunt (one of the chief pictures of the master).
"	"	Another Stag Hunt.
"	"	Landscape, with Woman crossing a Ford. (*And forty more.*)
Vienna.	*Gallery.*	An Attack of Robbers.
"	"	Riding School and Watering Place for Horses.
"	"	Robbers attacking Travellers.
"	"	Halt of Huntsmen.
"	"	Landscape.

W. A.

WOUWERMAN, Pieter, was the son of Paul Joosten, and the younger brother of Philip Wouwerman. He was received into the Guild of St. Luke at Haarlem in 1646. He married in 1654, and had children. He must have visited France, for in some of his pictures, views in Paris are introduced. It is possible also that he lived for a time in Antwerp, where his son Paul was apprenticed. Pieter Wouwerman died about 1683. His pictures are often ascribed to his brother Philip.

Amsterdam.	*R. Museum.*	Assault on Koevorden. 1672.
"	"	A Hunting Party.
Berlin.	*Museum.*	The Siege of a Town.
Glasgow.	*Gallery.*	A Halt, after Rain.
London.	*Dulwich Gall.*	A Sandbank and Travellers.
"	"	Seashore, with Figures.
Paris.	*Louvre.*	View of the Gate and Tower of Nesle, Paris.

WREN, Sir Christopher, was born at East Knoyle, Wilts, on October 20, 1632; died in London, February 25, 1723. He demands a place in these pages by his doings as an engraver. At one time it was thought by some critics that Wren was the actual inventor of mezzotint. That he worked at it, and worked well, is pretty certain, but the time of his doing so was probably no earlier than 1662-1665. Delaborde supposes him to have become acquainted with the secret then possessed by Prince Rupert, through Evelyn. The plates ascribed to Sir Christopher are only two in number; both are heads of negroes. Of one Delaborde gives a capital facsimile, by Girard. The other is a smaller plate. Impressions of both are in the British Museum.

WRENK, Franz, engraver, was born at Strahain, in Carinthia, in 1766. He learnt his art from J. Jacobé of Vienna, and was employed as professor at the Engineers' Academy in that city. Many of his best plates were portraits after Füger; he also executed a 'Magdalen' after Gentileschi, and a landscape after Vernet. He died at Vienna in 1830.

WRIGHT, Andrew, sergeant painter to Henry VIII., practised at Southwark early in that king's reign, but never enjoyed much repute.

WRIGHT, Inigo, was an English mezzotint engraver, who flourished about the year 1770, and engraved after Morland, Frans Hals, and others. We have among others the following prints by him:

The Family of Van Goyen; *after J. van Goyen.*
St. John preaching in the Wilderness; *after F. Lauri.*

WRIGHT, John, a miniature painter, who practised early in the present century, exhibited regularly at the Royal Academy between 1795 and 1819. About 1820 he put an end to his own life.

WRIGHT, John Massey, was born at Pentonville in 1773. At the age of sixteen he was introduced to Stothard, who encouraged him in his artistic attempts. He made the acquaintance, too, of several eminent scene painters, and was engaged towards the end of the century to help in the scene-loft at His Majesty's Theatre. In 1808 he began to exhibit at the Royal Academy, but about 1820 he devoted himself to water-colours, was elected a member of the Old Society, and regularly contributed to their shows. He designed a great many book illustrations. He died on May 13, 1866, in his ninety-third year. Three of his water-colour drawings are at South Kensington.

WRIGHT, John William, an English subject painter in water-colours, born in London in 1802. He was the son of John Wright the miniature painter, and early received instruction from T. Phillips, R.A. Joining the Water-Colour Society as an Associate in 1831, he regularly exhibited there, becoming a full member in 1842, and Secretary in 1845. His works also appeared at the Royal Academy from 1825 to 1846. He occasionally painted miniature portraits, and worked as a book-illustrator. Specimens of his work in the latter branch of art will be found in Heath's 'Book of Beauty,' and in 'The Female Characters of Shakespeare.' He died in London, January 14, 1848, leaving his family in straitened circumstances. Two of his water-colour drawings are at South Kensington.

WRIGHT, JOSEPH, distinguished by the sobriquet 'Wright of Derby,' was born at that town in 1734. He came in 1751 to London, where he became a scholar first of Thomas Hudson, and afterwards of Mortimer. On leaving the latter he returned to Derby, where he established himself as a portrait painter. In 1765 he sent two candle-light and fire pieces to the Exhibition of the Incorporated Society, and the following year exhibited three more of the same class, one of them the well-known 'Orrery,' now in the Derby Museum. In 1773 he visited Rome and other parts of Italy, and returned to England in 1775. He then first settled at Bath, but returned to Derby in 1777. In the following year he exhibited fire and moonlight subjects at the Royal Academy, and in 1781 he was elected an A.R.A. In 1784 he was chosen an Academician, but did not accept the honour, perhaps from annoyance at Garvey's having received it before him, but more probably from fear of the duties and responsibilities which his membership might entail. In 1785 he made an exhibition of twenty-four of his own works, at the great room in Spring Gardens, of which the principal picture represented the destruction of the floating batteries before Gibraltar. He died at Derby in 1797. Several of Wright's pictures have been engraved; some are in mezzotint, among them 'The Blacksmith's Forge,' 'The Air-Pump,' and 'The Gladiator'; others in line, among them 'The Dead Soldier,' engraved by Heath, and a scene from 'A Winter's Tale,' by Middiman, in which the painter and engraver may be said to rival Wilson and Woollett. Other subject pictures by him are, 'The Destruction of the Floating Batteries at Gibraltar,' 'Edwin at the Tomb of his Ancestor,' 'Belshazzar's Feast,' 'Hero and Leander,' and 'The Lady in Milton's "Comus."' His 'Eruption of Vesuvius,' and 'Ulleswater,' are both excellent in their way. Other works:

London. *National Gall.* An experiment with the air-pump.
„ *Nat. Port. Gall.* Portrait of Sir Richard Arkwright.
„ „ Portrait of Erasmus Darwin.
„ „ „ himself.

WRIGHT, JOSEPH, the only son of Mrs. Patience Wright, wax modeller, born in America in 1756. He accompanied his mother to London in 1772, entered the studio of Benjamin West, and worked for a while with Hoppner, eventually becoming a portrait painter. His first exhibited portrait was shown at the Royal Academy in 1780, and represented his mother. Two years afterwards he returned to America, where he not only practised portrait painting for many years, but also took up with his mother's old profession of wax modelling. He was the die-sinker at the Mint of Philadelphia, and prepared the drawings for many coins and medals. He executed several portraits of Washington, and painted the portraits of other notable men in America. He died in 1793.

WRIGHT, JOSEPH MICHAEL, a Scottish portrait painter, born in the first half of the 17th century. He was taught by Jamesone, and at an early age migrated to England, where he soon obtained a good practice. Some years were then spent by him in Italy, and in 1648 he was elected a member of the Florence Academy. On his return to England, he painted many sitters of eminence during the Restoration period, and appears to have held the next place to Lely, to whom Wright's portraits have been frequently ascribed. On its refusal by Lely, a commission to paint the Judges for the Corporation of London was given to Wright. He was attached to Lord Castlemaine's embassy to Rome in 1686, and published an account of the negotiations with the Pope. On his return, he found his reputation eclipsed by that of Kneller. Wright is the 'one Wright' whom Pepys so unfavourably compares with Lely; Evelyn speaks more respectfully of him. He died in London about 1700. Wright was known by various pseudonyms. At Rome he called himself 'Michael Ritus' (*q. v.*), and is so registered at the Roman Academy. He occasionally described himself as 'Scotus' or 'Anglus,' and on the back of one portrait as 'Jos. mick Wrilps Londonensis Pictor Caroli Regis.' There are by him:

Hampton Court. John Lacy, the actor. 1675.
London. *Nat. Por. Gall.* Thomas Hobbes.
„ *Garrick Club.* John Lacy.
„ *Lincoln's Inn.* Sir Matthew Hale.
Full-length of Prince Rupert, in armour.

His nephew, of the same name, was also a portrait painter. He studied in Rome and practised in Ireland.

WRIGHT, RICHARD, marine painter, sometimes called 'Wright of the Isle of Man,' was born at Liverpool, in 1735. Without any advantage of education, he acquired some skill as a painter by his own genius and industry. In 1764 the Society of Arts offered a premium for the best marine picture, when Wright obtained the prize. In 1764 he gained a premium of fifty guineas for a sea-piece from which Woollett engraved his plate, 'The Fishery.' He was a member of the Incorporated Society of Artists, and exhibited with them from 1765 to 1770. He died about the year 1775. A French copy was made of Woollett's engraving of 'The Fishery,' and the name of Vernet affixed as the painter, but this must have been done without Vernet's knowledge. At Hampton Court there is a picture by Wright of 'The Royal Yacht bringing Queen Charlotte to England in a Storm.' His wife and daughter were also painters.

WRIGHT, THOMAS, engraver and portrait painter, was born at Birmingham, on March 2, 1792. Before he was fourteen he was apprenticed to Meyer, the engraver. At the end of his time he joined a fellow-pupil, William Thomas Fry, whose plates he took up at the etching stage and finished, Fry's name alone being placed upon them. After four years of this, he left Fry and began to engrave portraits, for which he had a real gift. He worked chiefly after his brother-in-law, George Dawe, R.A., and in 1822 went to St. Petersburg to engrave some of Dawe's pictures there. In 1826 he came home to England, but four years later returned to St. Petersburg to arrange Dawe's affairs, and stayed there fifteen years, painting portraits and engraving them himself. A series of these he published in St. Petersburg, with the title 'Les Contemporains Russes.' On his return to England he commenced a plate of the 'Infant Hercules' of Reynolds, from a copy made by himself while in Russia; but he did not live to complete it. He died in London, March 30, 1849. He was a member of the Academies of St. Petersburg, Stockholm, and Florence.

WRIGHT, THOMAS, a portrait painter of the 18th century. Little is known of him beyond the fact that Richard Wilson, R.A., was his pupil. A

portrait by him in the Bodleian shows that his abilities were respectable.

WTENBROECK. See UIJTENBROUCK.

WTTEWAEL. See UITEWAAL.

WUCHTERS, ABRAHAM, (or WUGTERS,) was born about 1610-15, in Holland, and in 1638 accompanied his brother-in-law, Karel van Mander, to Denmark. He soon made a reputation as a portrait painter at Copenhagen, and was much employed by Christian IV. and his court. Disappointed, however, at not being named court painter when a vacancy occurred, he retired to Soröe, where he worked until his death. He painted over fifty portraits of the King, his family, and other persons of rank, many of them being engraved by Haelwegh. He died at Soröe in 1683. The Copenhagen Gallery contains portraits by him of Prince Waldemar Christian and the minister Gersdorf (?), and there is a 'Last Supper' by him in the church of Soröe. In 1675 he supplied several illustrations for a Danish translation of Jakob Cats, and perhaps engraved them himself. Nagler also ascribes a few etchings to him.

WUEZ. See VUEZ.

WUGTERS. See WUCHTERS.

WULFHAGEN, FRANZ, born at Bremen in 1620, was an obscure scholar of Rembrandt, and painted after the manner of his master. He died in 1678.

WULFRAAT, MARGARETHA, daughter of Mathijs Wulfraat, was born at Arnheim in 1678. She painted in the style of Netscher, producing portraits and small historical and mythological pictures. A 'Cleopatra,' a 'Semiramis,' and two pictures with wood nymphs, by her, are in existence. She died in 1738.

WULFRAAT, MATHIJS, (or WULFRAET,) was born at Arnheim in 1648. He was the son of an eminent physician, who meant him to follow the same profession; but he was devoted to drawing, and his father, yielding to his bent, placed him under Abraham Diepraam, a painter of *bambocciate*. He himself, however, painted conversations, and polite assemblies; also small portraits and domestic subjects, which were held in great esteem in Amsterdam, where he chiefly resided, and where he died in 1727.

WÜRBS, KARL, was an architect and landscape painter, who practised at Prague, where he was a professor in the Academy and director of the Gallery. He died at Prague in 1876.

WURMSER, NICHOLAS, a painter of the fourteenth century, born at Strassburg. Between 1357 and 1360 he worked at Prague, and, with Theodorich and Tommaso da Modena, was employed by Charles IV. at Schlosz Karlstein, being appointed Court painter in 1359; like Theodorich, he enjoyed the special favour of the Emperor. It is difficult to say which of the paintings at Karlstein are to be ascribed to Wurmser; in all probability the series dealing with the legends of SS. Wenceslaus and Ludmilla were by him, but they have been so entirely repainted that they have lost their original character. The 'Family Tree of the House of Luxemburg,' a cycle of frescoes executed at Karlstein by order of the Emperor, was probably also the work of Wurmser, but they unfortunately perished in 1597. Before their destruction, however, the compositions had been copied, the MS. in which these copies are contained being preserved in the Royal Library at Vienna. In spite of their small dimensions these interesting reproductions afford a good idea of the general character of the lost originals. With the exception of the series of SS. Wenceslaus and Ludmilla at Karlstein, no other paintings can be ascribed to Wurmser with any certainty. C. J. Ff.

WÜRSCH, JOHANN MELCHIOR, was born at Buochs, in Nidwalden, in 1732, and painted a large number of pictures for Unterwalden churches as well as for private persons. He died in 1798.

WÜST, JOHANN HEINRICH, was born at Zurich in 1741, and received his first instruction from a house painter, after which he went to Holland, and there found patrons and employment. He next spent two years in Paris, and then returned to Zurich. He painted nature under tranquil aspects, being especially successful with foliage and water. He died in 1821.

WUST, KARL LUDWIG, was a German engraver, who flourished about the year 1760. Among other prints, he engraved a plate representing 'The Martyrdom of St. Bartholomew,' after Matteo Preti.

WUTKI, MICHEL, (or WUTKY,) landscape painter, was probably born at Tuln in 1739 (others say at Krems or Stein in 1738). He studied at Vienna under Meytens, and lived for a long time in Italy, and painted somewhat in the style of Philipp Hackert. He died at Vienna in 1823.

WYATT, HENRY, an English subject and portrait painter, born at Thickbroom, near Lichfield, September 17, 1794. He early lost his father, and in 1811 was sent to London by his guardian, Francis Eginton, the glass painter, to study art. He worked in the schools of the Academy, and also in the studio of Sir Thomas Lawrence, receiving, for the latter part of the time he was with him, a salary of £300 a year. Returning to Birmingham in 1817, he practised portraiture there, at Liverpool, and at Manchester, successively. In 1825 he came back to London, where he remained for some years, until he was obliged to go to Leamington for his health in 1834. Thence he went to Manchester to paint some portraits, and in the spring of 1838 was struck by paralysis. He never recovered, and died at Prestwich in 1840. His pictures appeared at the Royal Academy, at the British Institution, and at Suffolk Street, between 1817 and 1838. There are by him:—

Chester.	*The Castle.*	Portrait of T. Harrison, Architect.
Glasgow.	*Gallery.*	The Philosopher. 1832.
Manchester.	„	Vigilance. 1836.

WYATT, THOMAS, brother of Henry Wyatt, was born at Thickbroom about 1799. He studied in the schools of the Royal Academy, and practised portrait painting with little success at Birmingham, Liverpool, and Manchester. He was secretary to the Midland Society of Artists. Towards the end of his life he settled near Lichfield, where he died after a very long illness, July 7, 1859.

WYCK. See WIJCK.

WYGMORE, JOHN, Abbot of Gloucester (MSS. Cotton, *Domit.* VIII.) in the 14th century, had a series of portraits of English kings, down to Edward II., painted for his great dining hall, and is said to have been eminent as a limner and embroiderer himself.

WYKE. See WIJCK.

WYL, J. VON. See VONWYL.

WYLD, WILLIAM, painter and lithographer, was born in London in 1806. He became secretary to the British Consulate at Calais, but forming a

resolve to study art he went to Paris, and there formed a friendship with Horace Vernet, with whom he visited Italy, Spain, and Algiers. The result of this journey was the 'Voyage Pittoresque dans la régence d'Alger,' dedicated to Horace Vernet, with fifty lithographs by Wyld and E. Lessore; and in 1839 twenty lithographs by Wyld were published with the title 'Monuments et Rues de Paris.' Though he worked in oils, he is best known as a landscape water-colourist. He was a friend of Bonington, and with him contributed largely to the development and appreciation of water-colour painting in France. His first contribution to the Salon in 1839 won him a third-class medal, while two years later he gained a second-class medal, and was admitted to the Legion of Honour in 1855. He is represented in the Luxembourg by 'Mont St. Michel' and 'Sunset at the Pont du Gard,' and at Ghent by his 'Edge of the Wood at Tours'; while at South Kensington are his 'Falls of Tivoli' (1839) and 'The Pool, from London Bridge.' He exhibited, from 1849 to 1882, three pictures at the Royal Academy, five at the British Institute, and 206 at the New Water-Colour Society (now the Royal Institute), of which he became a full member in 1879, but resigned in 1883. Wyld died at his residence in Paris on December 25, 1889. M. H.

WYLIE, Robert, a landscape and subject painter, who by his art should be classed with the French school. He was born in 1839, in the Isle of Man, and while still a child was taken by his parents to America. His first instruction in art was received in the Pennsylvania Academy, and he worked for some time as an ivory carver. In 1865 he came to Europe, and continued his studies in Paris, where he became a pupil of Barye. He then settled at Pont Aven, Finistère, and made his mark as a painter of Breton scenes and peasantry. His works appeared at the Salon, where, in 1872, he was awarded a medal for 'La Sorcière Bretonne.' He died of an aneurism on the 13th February, 1877.

WYNANTS. See Wijnants.

WYNEN. See Wijnen.

WYNFIELD, David Wilkie, painter, was a grand-nephew of Sir David Wilkie, and was born in 1837. He studied at first with a view to taking orders, but in 1856 determined to be a painter, and entered the studio of T. M. Leigh. He first exhibited in 1859, and in 1863 sent to the Royal Academy 'The Meeting of Edward IV. and Elizabeth Woodville.' From that time onward he was a constant exhibitor, painting chiefly historical and tragic subjects, with occasional excursions into genre. A careful, conscientious, though somewhat heavy-handed artist, his strength lay in his solid simplicity of style, but he failed as a colourist. He died May 26, 1887. Among his works we may mention:

Last Moments of Oliver Cromwell. (*South Kensington.*)
Buckingham murdered. 1872.
The Ladye's Knight. 1873.
Visit from the Inquisitors. 1875.
The New Curate. 1877.

WYNGAERDE. See Van den Wijngaerde.

WYNTRANCK. See Wijntrack.

WYON, Alfred Benjamin, a younger son of Benjamin Wyon, born in 1837, assisted with his brother, J. S. Wyon, as Engraver of the Seals from 1865, and he became sole engraver on the death of his brother in 1873, and continued in that position till his own decease in 1884. He was the compiler of the work on the 'Great Seals of England,' published by his younger brother, Allan Wyon, now Chief Engraver of the Seals, and for that work made several very important drawings.

WYON, Benjamin. This engraver of seals was born at Blackfriars in 1802, and was the second son of Thomas Wyon the elder. He was Engraver of Seals to William IV., and prepared several notable medals between 1821 and 1855, amongst which may be mentioned those which illustrated the visits of the Emperor of the French and the King of Sardinia to the Guildhall in London. His chief instructor in his profession was his elder brother, Thomas Wyon the younger, and he was himself the father of three other medallists, J. S. Wyon, A. B. Wyon, and A. Wyon. He died in 1858.

WYON, J. S. This engraver, who was born in 1836, was the eldest son of Benjamin Wyon, and a student at the schools of the Royal Academy. He was appointed Chief Engraver of Seals in 1858, on the death of his father, and amongst other important works executed by him was the Great Seal for the Dominion of Canada. He died in 1873.

WYON, Leonard C., the eldest son of William Wyon, born in 1826. He studied under his father, became Second Engraver to the Royal Mint, and in 1851 succeeded his father as Chief Engraver. The army medals from 1853 to 1885 were very largely his work. He died in 1891.

WYON, Thomas, the elder, the eldest of four sons of George Wyon, who was himself the son of another George, a silver chaser from Cologne, who came to England with George I. The younger George Wyon was designer and modeller to the Silver Plate Company of Birmingham, and his descendants were all concerned with steel and die engraving, and had special and very high attainments in that branch of the artistic profession. George Wyon had four sons—Thomas, Peter, George, and James. Thomas was born in 1767, and was in business at Birmingham as a die engraver with his brother Peter in 1796. In 1800 he came to London, and in 1816 was appointed Chief Engraver of the Seals. He died in 1830, and was the father of Thomas Wyon the younger, Benjamin Wyon, and E. W. Wyon.

WYON, Thomas, the younger, the eldest son of Thomas Wyon the elder, born in 1792, and a pupil of the Royal Academy. He was appointed Chief Engraver to the Mint in 1815, when only about twenty-three years of age, but died of consumption in 1817. He was responsible for the seals of the Newcastle Antiquarian Society, and the Limerick Chamber of Commerce, for the silver coinage of 1816, the Maundy money of 1817, and a long range of important medals between 1809 and 1817.

WYON, William. This man was the eldest son of Peter Wyon, and was born in 1795. He was apprenticed to his father, and, before he was twenty, obtained two gold medals from the Society of Arts for his work. He became Second Engraver to the Royal Mint in 1816, and from that time to 1825 was employed in the preparation of dies for the colonial money. He was an Associate of the Royal Academy in 1831, and an Academician in 1838, and he died in 1851. His skill in portraiture was of a very high order, and his work in medals is marked by special artistic excellence. He was

concerned with the coinage of George IV., William IV., and Victoria, and executed a long series of important medals.

WYRSCH, Jean Melchior Joseph, painter, born in 1732, was the founder of the Academy of Painting and Sculpture at Besançon, and professor of that institution. In the Besançon Museum there are several of his pictures, chiefly portraits of local celebrities. He was one of the victims in the massacre of Stantz, September 9, 1798.

WYTEVELDE, Baldwin van, a painter who seems to have enjoyed some repute at Ghent in the middle of the 15th century. He painted the centre of a triptych in 1444 for the abbey of Nuiewenbossche.

WYTMAN. See Wijtman.

WYTTENBACH, Friedrich Anton, painter and etcher, was born at Trèves in 1812. He was a pupil of Karl Ruben and of Schadow. In 1832 he returned to Trèves from Düsseldorf, and for a time devoted himself to architectural pieces, but finally took to painting animals, especially in hunting pictures. He has left some etchings. He died at Trèves in 1845.

X.

XANTO AVELLI, Francesco, a majolica painter of the 16th century. He was a native of Rovigo, but worked at Urbino. There are plates by him in the Campana Collection, in the Louvre.

XAVERY, Frans, painter, was the son of Jan Baptist Xavery, the sculptor, who flourished in Holland in the latter part of the 17th century. Frans became a member of the Pictura Society at the Hague in 1768, practised for some time in that city, and later in Amsterdam and Rotterdam. He studied first under his uncle Gerhard Joseph, and afterwards under J. de Wit.

XAVERY, Gerhard Joseph, painter, was the brother of Jan Baptist Xavery, the sculptor, and uncle to the brothers Frans and Jakob. He was a native of Antwerp, but settled in Holland and practised at the Hague, becoming a member of the Pictura Society in 1741.

XAVERY, Jakob, was born at the Hague in 1736. He was the son of Jan Baptist Xavery, the sculptor, and the pupil of Jakob de Wit. He practised at Amsterdam, Breda, and the Hague, and passed some time in Paris. Occasionally he imitated the manner of Berchem in his landscapes, and approached closely to his master, Jakob de Wit, in his feigned bas-reliefs. He painted portraits of several distinguished persons, among them M. Braamcamp and the sculptor Cressant. He died towards the end of the 18th century. In the S. Kensington Museum there is a 'Vase of Fruit and a Vine Branch' by him.

XIMENEZ DOÑOSO, Josef, (or Juan,) a Spanish historical painter and architect, was born at Consuegra in 1628. His father, Antonio Ximenez, taught him the elements of painting, and he received further instruction in the school of Francisco Fernandez, at Madrid. On the death of Fernandez he went to Rome, where he remained for seven years. He afterwards returned to Madrid, and practised for a time in the school of Carreño. He painted several frescoes in collaboration with Claudio Coello. He succeeded Francisco Rizi as painter to the Chapter of Toledo, and repainted the altar-piece by Rizi in the church of St. Gines, which excited the indignation of his professional brethren. He died of apoplexy at Madrid in 1690 and was buried in the church of Saint Gines.

XIMENEZ, Francisco, a Spanish historical painter, was born at Tarazona, Aragon, in 1598. He studied painting in that city and in Rome. Returning to his own country, he was employed to paint two large pictures for the cathedral at Saragossa. He died at Saragossa in 1666, and left his fortune to educate the orphan sons, and to provide dowries for the daughters, of painters.

XIMENEZ, J. F. See Fernandez Navarrete.

XIMENEZ, P. A. See Aybar, Ximenez.

XIMENEZ-ANGEL, Josef, a scholar of Antonio Rubio, of Toledo, succeeded Claudio Coello as painter to the cathedral of that city in 1695. He painted frescoes in the Hermitage of Sonseca, representing incidents in the life of the Virgin, and the work was considered creditable; he also painted a 'St. Anthony' for the parish of St. Bartholomew at Toledo, and other subjects from sacred history.

XIMENEZ DE ILLESCAS, Bernabé, a Spanish historical painter, was born at Lucena in 1613, and from his infancy showed a disposition for art. He entered the army, however, and when stationed in Italy his fondness for drawing and painting revived, and for six years he studied the works of the great masters, and became a tolerable, if not a very good, painter. On his return to Spain he painted for private persons, and died while occupied on his first public work, at Andujar, in 1671. Leonardo de Castro and Miguel Parrilla were his scholars.

XIMENO, Josef, a Spanish draughtsman and engraver, made the designs for the sumptuous edition of Solis's 'History of the Conquest of Mexico,' published at Madrid in 1783, and also for the edition of the 'Galatea' of Cervantes, published in 1784. He was living and at work in 1791.

XIMENO, Matias, a painter of Old Castille. He was a pupil of Vincenzo Carducho, and flourished about the middle of the 17th century. He painted four lateral altars for the Jeronymites of Siguenza, representing 'The Incarnation,' 'The Nativity,' 'The Epiphany,' and 'The Presentation in the Temple.' His 'Conversion of St. Paul,' dated 1652, is, perhaps, his best work.

Y.

YAHIA, ben Mahmud, an Arab painter, living about 1236, who executed one hundred and one miniature pictures, illustrating the Anecdotes of Hariri, which are now in the French National Library.

YANEZ, Hernando, (or Yanes), was a native of Almedina in La Mancha. He flourished about the year 1531, and appears to have studied under Leonardo da Vinci. About the year mentioned, he was painting in the cathedral of Cuenca, for the cathedral treasurer, Gomez Carillo de Albornoz, a man of considerable judgment in works of art, who had visited Italy. The death of Yanes is supposed to have occurred between 1550 and 1560.

YATES, Thomas, an English marine painter and draughtsman, was born in the latter half of the 18th century. He served in the Royal Navy, in which he rose to the rank of Lieutenant, and practised

art as an amateur. Between 1788 and 1794 he exhibited sea-pieces at the Royal Academy, and also published a series of drawings of 'Celebrated Naval Actions.' He was shot in a quarrel, and died in 1796. His widow was the famous actress.

YEATES, GEORGE, an English engraver, who flourished in the reign of Charles I., and is known by a portrait of George Mountaigne, Bishop of London and Archbishop of York.

YEATES, NICHOLAS, an obscure English engraver, who flourished about 1680, and who, in conjunction with John Collins, executed a few portraits, among them one of the Parliamentary General, Sir William Waller.

YELLOWLEES, WILLIAM, a Scottish painter, was born at Mellerstain in 1796. He came to Edinburgh in 1812, and studied there under William Shiels, the animal painter. He began practice as a portrait painter and soon became popular, winning the sobriquet of 'the little Raeburn,' partly by the small size, but more by the excellence of his work. He painted in Edinburgh for about fifteen years, and then moved to London, where he met with much success. Prince Albert was among his patrons. He contributed twenty portraits to the Royal Academy between 1829 and 1845. He died in London in 1856 (?). There is a portrait by him in the Scottish National Portrait Gallery.

YEO, RICHARD, a very clever medallist, whose drawings in pencil were of particular beauty. He was born about 1720, became an engraver at the Royal Mint in 1749, and a member of the Incorporated Society of Artists in 1760. He was a foundation member of the Royal Academy, and contributed to the first Exhibition, sending in the drawings and impressions of a five-guinea piece. He prepared several Vauxhall tickets, and medals for Winchester College and other schools, and died in 1779.

YEPES, TOMAS DE, was a native of Valencia. He excelled in painting flowers, fruit, fish, and game. There are many of his works in the private collections at Madrid, Seville, and in his native city. He died in 1674.

YKENS, FRANS, born at Antwerp in 1601, was an excellent painter of flowers, fruit, and dead game. He studied under his uncle, Osias Beert, and afterwards in France. In 1630-31 he was free of the Guild of St. Luke in his native town, and about 1666 worked for a short time in Brussels. He is said to have died in distressed circumstances in 1693. In the Vienna Gallery there is a flower-piece by him, in the Berlin Museum a study of fruit, in the Madrid Gallery a picture of dead game, fruit, &c., and in the Hermitage, St. Petersburg, a fine panel of large size, the 'Purchase of Provisions.'

YKENS, JAN, painter, was born at Antwerp in 1625. He was the son and pupil of Pieter Ykens the elder, and practised first as a sculptor. At Lierre, in the church of the Beguines, there is a 'Centurion at the Feet of Christ' by him. It is signed, *Johannes Ykens, Inv. et F.* 1651.

YKENS, LAURENCE CATHARINE, the daughter of Jan, was born at Antwerp in 1659. She excelled in painting flowers, fruit, and insects. She was received into the Guild of St. Luke in 1687. In the Madrid Gallery are two of her pieces, each consisting of a landscape in a medallion, surrounded by a garland of fruit and flowers.

YKENS, PIETER, the elder, painter, was born at Antwerp in 1599, and died in 1649. No details as to his life and works are known, and he is chiefly remembered as the father of Jan Ykens, and grandfather of Pieter Ykens the younger.

YKENS, PIETER, the younger, painter, was the son of Jan Ykens, and was born at Antwerp about 1648. He was probably his father's pupil. In 1672 he became free of the Guild of St. Luke, and in 1689 Dean, but escaped office by paying a fine of sixty *patacons* and the promise of a 'picture painted in his best manner.' In 1671 he married a daughter of the painter Peter van Bredael, and by her had twelve children. He died in 1695 or 1696. The following works by him are known:

Antwerp.	*Museum.*	St. Catharine disputing with the Philosophers.
,,	,,	Portrait of Jan Baptist Greyns.
,,	,,	Portrait of Janssens de Hujoel, in a frame carved and emblazoned by Jan Baptist de Wree.
,,	*Church of St. Andrew.*	The Last Supper.
Lille.	*Museum.*	Saint Theresa, signed *Ptr. Ykens Inventor et Fecit.*

His son and pupil, PIETER JAN, also practised at Antwerp.

YOLI, (or YOLE). See JOLI, ANTONIO.

YON, EDMOND CHARLES, was born in 1843 at Montmartre, Paris, and studied under Pouget and Lequien. He took up engraving at first, and the illustrations of some of Victor Hugo's books were cut on the wood by him. Soon he devoted himself to landscape painting and became a regular exhibitor at the Salon, where he obtained medals—a third-class in 1875, a second-class in 1879, and a gold medal in 1889. In 1886 he was appointed Chevalier of the Legion of Honour. He painted both in oil and water-colour, his work in the latter medium, chiefly river scenery of the Seine, Oise, &c., being characterized by great brilliancy and charm. His 'L'Eure à Acquigny' and 'Le Pont Valentré, à Cahors,' at one time hung in the Luxembourg. In the Gallery at Antwerp is his 'Environs de Saint Jean-de-Luz.' Among his best works are: 'Villerville' (1881), 'La Meuse devant Dordrecht' (1885), 'Les Pâtures de Saint-Aulde, bords de la Marne' (1889), and 'Automne, Vallée de la Somme.' He died in 1897. J. H. W. L.

YONGKIND, JOHAN BARTHOLD. See JONGKIND.

YOUNG, JOHN, born in 1755, was a mezzotint engraver and designer, but is better known for his outlines of celebrated English Picture Galleries. Among these are the Stafford, Angerstein, Grosvenor, Leicester, and Miles Collections. His best mezzotint is after Mortimer's picture of the fight between Broughton, the prize-fighter, and Stevenson, coachman to Sir William Wyndham. He exhibited some mezzotint portraits at the Academy in 1794. John Young was Keeper of the British Institution, and was an active promoter of the Artists' Benevolent Fund. He died in London, March 7, 1825.

YOUNG, TOBIAS, an English landscape painter, exhibited at the Academy in 1816 and 1817, and painted the scenery for Lord Barrymore's private theatre at Wargrave. He practised for some time at Southampton, to which town and its neighbourhood his reputation was chiefly confined. In the Southampton Town Hall there is a 'Judgment of Solomon' by him. He died in 1824.

YOUNGMAN, JOHN MALLOWS, landscape painter, was born in 1817. In 1836 he studied at Mr. Sass's School of Art, and in 1840 became a member

of the New Water-Colour Society, at whose Gallery he exhibited regularly till his death, showing 110 pictures in all. He also painted in oil, and his first exhibit at the Royal Academy in 1838 was an oil-painting, 'View near Mildenhall, Suffolk,' followed by 'Gravel Pit' and 'Lane scene, Hadstock,' in 1840, and by 'On the Tees, near Rokeby,' in 1844. In 1872, 1875, and 1876 he exhibited etchings of views in Richmond Park and elsewhere. His later exhibits at the Academy were in water-colour, the last two being 'A Field scene, Felpham,' and 'In Richmond Park,' in 1882. Till 1875 Youngman lived at Saffron Walden, and then came to Notting Hill Terrace, London. He died on January 19, 1899. M. H.

YPEREN, Karel van, or YPRES, Charles d', painter, sculptor, and architect, was born at Yprès in 1510. He travelled for improvement in Italy, and is said to have been a pupil of Tintoretto. Van Mander says that his death was caused by his stabbing himself, in a fit of delirium, at a banquet given in his honour by the artists of Courtrai, in 1563 or 1564. Some of his works are to be seen at Yprès, a 'SS. Peter and Paul,' in the church of St. Peter, and an 'Adoration of the Magi,' at the hospital, among others.

YRIARTE. See Iriarte.

YSENDYCK, Antoine Van, painter, born at Antwerp in 1801, was a pupil of Van Bree. In 1823 he won the Roman pension at the Antwerp Academy, and after a term in Italy, worked for ten years in Paris. He was a member of the Academies of Amsterdam and Antwerp. He became director of the Academy at Mons in 1840, and died at Brussels in 1875. Among his pictures we may name a 'Christ Blessing the Children,' a 'Charity,' and a portrait of Van Bree. Several examples of his work are at Versailles.

YSSELSTEYN, A. F., a Dutch artist of the 17th century, known only by the picture of a dead cock in the Schleissheim Gallery.

YULE, William J., was born and educated at Dundee. He received his art training at Edinburgh, London (under F. Brown), and Paris. He exhibited at Edinburgh and Glasgow, and at the New Gallery, London, where his 'Girl in Crimson' attracted considerable attention. It is reproduced in D. S. MacColl's 'Nineteenth-Century Art.' His work is distinctly Impressionist in character, with a fine sense of tonality. His health was not robust, and he died in his thirty-second year at Nordrach-on-Mendip in 1900. J. H. W. L.

YUNG, Antoine Robert, called Lejeune, engraver, was born in Paris in 1789, and was a pupil of Gros. In 1824 and in 1834 he exhibited vignettes at the Salon, after drawings by Dévéria, Chasselat, Colin, and Choquet.

YUNK, Enrico, painter, was born at Turin in 1840. He studied first at the Academy of Turin, and afterwards in Paris, under Gérôme and Picot. He painted chiefly scenes from Italian peasant life, and subjects gathered during his travels in Turkey, Spain, and Egypt. Towards the close of his life he worked mainly in Rome and Pisa, in which latter city he died, November 18, 1878.

YUSO. See Irala Yuso.

YVART, Baudouin, painter, born at Boulogne in 1610, was a member of the Maîtrise and of the Academy, into which he was received in 1663. He was employed on the decorative paintings in Salle 169 of the palace at Versailles, and the Versailles Museum has a 'Consecration of Louis XIV.' and 'Siege of Douai' by him. He died December 12th, 1690.

YVON, Adolphe, French painter, born February 1st, 1817, at Eschweiler (Lorraine); became a pupil of Paul Delaroche; went to Russia in 1843, and was sent to the Crimea as a war-artist; became a Professor at the École des Beaux Arts; apart from war-scenes, such as 'Battle of Inkermann,' he painted portraits, including that of the Prince Imperial in 1861, and of Napoleon III. in 1868; obtained a medal of the first class in 1848, a second-class medal in 1855, the Legion of Honour in 1855, being made an Officer in 1867. He died at Passy, September 11th, 1893.

Z.

ZAAGMOOLEN, Martinus, was a native of Holland. He was working from 1640 to 1660, but neither his birthplace nor the master under whom he studied is known. Houbraken calls him a painter of history, and describes a 'Last Judgment' by him. He was the master of Jan Luiken, the engraver, and of Michiel van Musscher.

ZAAL, I. or J., was a Flemish engraver of the latter part of the 17th century, by whom we have a large etching after a Boar-hunt, by Snyders. Its date appears to be 1673.

ZAANREDAM. See Saenredam.

ZABELLI, Antonio, (or Zabaglio,) was born at Florence about the year 1740. He engraved several portraits for the collection published by Francesco Allegrini, at Florence, in 1762; and some plates after the principal pictures at Naples: among them the following:

Mary Magdalene; *after Guercino.*
The Flight into Egypt; *after Guido Reni.*
The Meeting of Christ and St. John; *after the same.*
The Three Marys at the Tomb of Christ; *after Ann. Carracci.*

ZABELLO, Giovanni Francesco, an engraver, was, according to Orlandi, a native of Bergamo, and flourished about the year 1546. He marked his prints with a die and the date.

ZACCAGNA, Turpino, a Florentine painter, who flourished about 1537. He was a pupil of Luca Signorelli, and painted a 'Burial and Ascension of the Virgin' in the choir of the cathedral of Cortona.

ZACCHETTI, Bernardino, was a painter of Reggio, who flourished about 1523. He has been called a disciple of Raphael, and is also said to have worked with Michelangelo in the Sistine chapel. His picture of 'St. Paul' in the church of San Prospero, at Reggio, is in the style of Garofalo.

ZACCHIA, Paolo, 'il Vecchio,' was a native of Lucca, where he worked from about 1520 to 1530. He probably studied at Florence, for his works show traces of the influence of Ghirlandajo and of Fra Bartolommeo. There are several altar-pieces painted by him in the churches at Lucca, which prove him to have been an artist of some ability. Works:

Berlin.	*Museum.*	Virgin, Child, and St. John.
Lucca.	*Cathedral.*	St. Petronilla.
"	*S. Salvadore.*	The Ascension.
"	*Pinacoteca.*	The Assumption. 1527.
"	*S. Michele.*	Marriage of the Virgin.
"	*Pietra Santa.*	Nativity. 1519.
Paris.	*Louvre.*	Portrait of a Musician.

His son, LORENZO DI FERRO ZACCHIA, called ZACCHIA IL GIOVANE, an indifferent painter and engraver, also practised at Lucca.

ZACCOLINI, Padre MATTEO, was born at Cesena, in the Roman States, about 1590, and painted perspectives, in which he is said to have instructed Domenichino and Nicolas Poussin. He became a Theatine monk, and his principal works are in the church of that order, on Monte Cavallo. He wrote some treatises on perspective, the manuscripts of which are in the Barberini Library. He died in 1630.

ZACHTLEVEN. See SAFTLEVEN.

ZAECH, BERNARD, a German engraver, etched a set of ruins, after Jonas Umbach. There is also by him a small original landscape with figures, animals, and ruins. Brulliot mentions twelve pieces, designs for goldsmiths' work, consisting of Vases and Goblets, marked *B. Z.* 1581, and which he suspects to be by Bernard Zaech. One DANIEL ZAECH, a painter, goldsmith, and engraver, was also at work in 1613.

ZAENREDAM. See SAENREDAM.

ZAFFONATO, ALESSANDRO, an Italian engraver, who flourished about 1730. He engraved Raphael's 'Judgment of Solomon,' and a few other plates.

ZAFFONI, GIOVANNI MARIA, better known as CALDERARI, was a Friulan, and flourished between 1534 and 1570. He was an imitator of Pordenone and Pomponio Amalteo. The well of the font in the cathedral of Pordenone was painted by him in 1534 with four scenes in fresco from the lives of Christ and John the Baptist. In 1542 he painted in distemper a Nativity, various Saints, and a Patron in armour in the Church of Pissancana, Friuli. This fresco was taken by Ridolfi for the work of Pordenone. In the year 1555 he decorated the Montereale Chapel in Pordenone cathedral with frescoes from the lives of Christ and the Virgin; and the church of the Santissima, in the same city, with frescoes from Old Testament History. In the church of Montereale are a series of frescoes painted by him some time previous to 1570; they were valued in that year by Pomponio Amalteo, and Zaffoni was then dead.

ZAGANELLI. See DEI ZAGANELLI.

ZAGEL, M. See ZATZINGER.

ZAGO, SANTO, a native of Venice, was brought up in the school of Titian, and worked about 1550. He painted some frescoes and altar-pieces for the churches at Venice. An altar-piece, in the church of Santa Caterina, representing Tobit and the Angel, may be specially named.

ZAHN, JOHANN KARL WILHELM, archæologist, architect, and painter, was born at Rodenberg in Hesse in 1800, and first instructed at the Academy of Cassel. In 1822-4 he was in Paris, where he attended the ateliers of Gros, Chabillon, and Bertin, and then proceeded to Italy, studying at Rome, Naples, Pompeii, &c. After his return he decorated the new palace at Cassel, and brought out a book on the ornaments and paintings of Pompeii, Herculaneum, and Stabiæ. In 1830 he returned to Italy, and spent ten years in drawing, excavating, and inspecting antiquities. In 1839 he visited Greece, and shortly afterwards published a continuation of his work on the Pompeian remains. In 1850 he travelled in France, England, and the Netherlands, studying ancient miniatures. He died at Berlin, August 22, 1871. Zahn's writings had a considerable influence on the course of modern German industrial art. He did not confine himself to the study of the antique, but endeavoured to direct the attention of his countrymen to the beauties of mediæval and Renaissance ornament, and was the author of many important works besides those above mentioned.

ZAHN, LUDWIG, genre painter, was born at Munich in 1830, and died in 1855. Among his best works were:

Peasant Girl at Harvest Time.
The Emperor Maximilian at the "Martin's-wand."

ZAIS, GIUSEPPE, was a native of Venice, and studied under Francesco Zuccarelli, during his residence in that city. He painted landscapes and battle-pieces with considerable success. He died at an advanced age, in 1784. There is a picture by him in the Venice Academy.

ZALISKI, MARCIN, a Polish painter of architecture, chiefly church interiors, practised in the middle of the 19th century, and was professor at the Warsaw Academy. He was accused of complicity in a plot against the Russian Government, and sent to the Siberian mines for some years. He died at Warsaw, in October 1885. There are pictures by him in the Louvre and in the Pitti Palace.

ZAMACOIS, EDUARDO, a Spanish painter, was born at Bilbao in 1842. He was a pupil of Balaca and of Federigo Madrazo, in the Academy of San Fernando at Madrid, and afterwards of Meissonier. He painted scenes from life in the 16th and 17th centuries, often dealing with monks and friars, and mostly comic in character, but seldom without a touch of malice. After Fortuny, he was, perhaps, the most brilliant member of the group of painters to which the new Spanish school owes its vitality. In 'The Education of a Prince,' his peculiar combination of vivid colour, sparkling execution, sound drawing, and keen though genial satire, is to be seen at its best. His death occurred at Madrid in 1871. Among his works we may mention:

The Enlisting of Cervantes. 1863.
The Entry of the Toreros. (*Painted in conjunction with Vibert.*) 1866.
The King's Favourite. 1868.
The Gate of the Monastery. 1869.
The Good Pastor. 1869.
The Education of a Prince. 1870.
Platonic Love. 1870.
The Father Confessors.

ZAMBONI, MATTEO, was, according to Crespi, a native of Bologna, and flourished about the year 1700. He was one of the ablest disciples of Carlo Cignani, and painted history with considerable skill. He had given proof of talent, in two altar-pieces for the church of San Niccolò, at Rimini, when he died in the prime of life.

ZAMBRANO, ALONSO. See LLERA.

ZAMBRANO, JUAN LUIS, a Spanish painter, was born at Cordova towards the close of the 16th century. He was a disciple and follower of Pablo de Cespedes. His principal works are in the cathedral at Cordova, in the church of the convent of Los Martyres, and in the Colegio de Santa Catalina. He settled at Seville about the time of the death of Cespedes, in 1608, and there painted several altar-pieces and three large pictures upon the staircase of the convent of San Basilio. He died at Seville in 1639.

ZAMORA, JUAN DE, a native of Seville, flourished from about 1650 to 1671. He distinguished himself as a painter of landscapes, embellished with

DOMENICO ZAMPIERI

CALLED

DOMENICHINO

Hanfstängl photo] [*The Vatican, Rome*

THE COMMUNION OF ST. JEROME

historical figures, in which he appears to have imitated the style of the best masters of the Flemish school. Some of his best pictures are preserved in the Episcopal Palace at Seville. There was also a DIEGO ZAMORA, who painted at the latter part of the 16th century in the cathedral of Seville, but nothing further is known of him.

ZAMORA, SANCHO DE, was a painter who flourished towards the close of the 15th century. In the chapel of Santiago, in Toledo Cathedral, there is an altar-piece painted by him in 1498.

ZAMPEZZO, GIOVANNI BATTISTA, was born at Cittadella, near Bassano, in 1620, and studied at Venice, under Jacopo Apollonio. He was a successful imitator of Jacopo da Ponte, and painted some altar-pieces for the churches at Bassano. He died in 1700.

ZAMPIERI, DOMENICO, (or SAMPIERI,) commonly known as DOMENICHINO, was born at Bologna in 1581, and was placed, when young, under the tuition of Dionysius Calvaert; but being treated with severity by that master, for copying a drawing by Annibale Carracci, he prevailed on his father to remove him to the academy of the Carracci, where Guido and Albani were then students. On the first award of a prize after his admission, Domenichino was hailed, much to his own astonishment, as the successful candidate, and this triumph incited him to greater assiduity. He contracted an intimacy with Albani, and on leaving the school of the Carracci, they visited together Parma, Modena, and Reggio, to study Correggio and Parmigiano. On their return to Bologna, Albani went to Rome, and was soon afterwards followed by Zampieri. Cardinal Agucchi, Zampieri's first patron, employed him in his palace, and also gave him commissions. While in Rome, Domenichino was a frequent visitor of Annibale Carracci, who was then engaged in the Farnese, and painted from his cartoons. He also painted 'The Death of Adonis,' from his own designs, in the garden loggia. The health of Annibale becoming daily worse, he had to pass on many commissions to his scholars, and it was by his recommendation that Guido and Domenichino were engaged by Cardinal Borghese to paint the frescoes in San Gregorio. Cardinal Farnese also employed the latter in some works in fresco, and he was commissioned about this time by Cardinal Aldobrandini to decorate his villa at Frascati, where he painted ten frescoes from the history of Apollo. His greatest works were perhaps the series of frescoes he executed at the Basilian Abbey of Grotta Ferrata near Rome. The next work of Domenichino was his famous 'Communion of St. Jerome,' painted for the principal altar of San Girolamo della Carità, and long considered the second picture in Rome. The reputation Domenichino had acquired had already excited the jealousy of some of his contemporaries, Lanfranco in particular, and it was now increased by the applause bestowed on this picture. Disgusted with their cabals, he returned to Bologna, where he passed a few years in the tranquil exercise of his talents. Pope Gregory XV., however, invited him back to Rome, and appointed him principal painter and architect to the Pontifical palace. Domenichino died in 1641. In the first half of the 19th century his reputation with amateurs almost rivalled that of Raphael. With the advance of knowledge, and the improvement of taste, his works have now fallen to a truer level. The following is a list of the more important:

Bologna.	*Pinacoteca.*	The Madonna del Rosario.
„	„	Martyrdom of St. Agnes.
Florence.	*Uffizi.*	His own Portrait.
„	„	Portrait of Cardinal Agucchi.
„	*Pitti.*	The Magdalene.
„	„	Landscapes—'The Repose of Venus' and 'Diana and Actæon.'
Grotta Ferrata.	*Church.*	Lives of St. Nilus and St. Bartholomew—*frescoes.*
London.	*Nat. Gall.*	Landscapes—'The Angel and Tobias' and 'St. George and the Dragon.'
„	*Bridgewater Gall.*	Christ bearing His Cross.
„	„ „	Landscape with Callisto.
„	„ „	Landscape—Fishers.
„	„ „	St. Francis of Assisi.
Modena.	*Gallery.*	Female Magician.
Munich	*Pinakothek.*	Susannah at the Bath.
Naples.	*Cap. d. Tesoro.*	Subjects from the Life of St. Januarius.
„	*Museum.*	The Guardian Angel.
Paris.	*Louvre.*	Condemnation of Adam and Eve.
„	„	King David.
„	„	Appearance of the Virgin and Child to St. Anthony of Padua.
„	„	St. Paul caught up to Heaven.
„	„	St. Cecilia.
„	„	Combat of Hercules and Achelous.
„	„	Alexander and Timoleon.
„	„	The Triumph of Love.
„	„	Rinaldo and Armida.
„	„	Herminia among the Shepherds.
Petersburg.	*Hermitage*	The Assumption of the Magdalene.
Rome.	*S. Luigi de' Francesi.*	Subjects from the Life of St. Cecilia.
„	*S. Andrea d. Valle.*	The Four Evangelists.
„	*S. Carlo Catenari.*	The four Virtues.
„	*Vatican.*	The Communion of St. Jerome.
„	*Pal. Borghese.*	Diana and her Nymphs.
„	„	The Sibyl of Cumae.
„	*Pal. Rospigliosi.*	Adam and Eve.
„	„	David conquering Goliath.
„	*Pal. Farnese.*	Frescoes—Narcissus; Apollo; Venus and Adonis.

ZAN, BERNARD, an engraver mentioned in the Abecedario, is said to have flourished about the year 1571, and to have marked his prints with the initials *B. Z.*, and the date. (See also ZAECH, BERNARD.)

ZANARDI, GENTILE, was, according to Orlandi, a native of Bologna, and a pupil of Marc Antonio Franceschini. She possessed an extraordinary talent for copying, but also painted historical pictures of her own composition.

ZANCARLI, POLIPHILOS, (or GIANCARLI,) was an ornamental draughtsman, who flourished about 1624. Among his works were twelve plates of antique foliage for friezes. Many of his designs were engraved by Odoardo Fialetti.

ZANCHI, ANTONIO, born at Este in 1639, was a scholar of the naturalist, Francesco Ruschi. In the Scuola di San Rocco, Venice, is his chief performance, the 'Prayer of San Rocco.' In the Academy of Venice there are two of his works, 'Job upbraided by his Wife,' and 'The Prodigal Son.' A sketch for an 'Assumption of the Virgin' is in the Uffizi. He died in 1722. Fr. Trevisani and Pietro Negri were his pupils.

ZANDER, CHRISTOPH EDUARD, painter and architect, was born at Radegast, in Anhalt, in 1843. He was first brought up to farming, but abandoned that pursuit to study painting at Munich. In 1847 he joined Dr. Schimper at Antitscho in Abyssinia. He assisted the latter in his scientific

pursuits, and made drawings of animals, plants, costumes, and landscapes. The regent Ubié ennobled him, and gave him command of the artillery in the battle of Debela against King Theodore. After the battle, however, Zander went over to Theodore, who made him governor of the fortified island of Gregora, and guardian of the treasury and archives; in 1868 he was made Minister of War, but died in September of the same year at Mulkutto.

ZANETTI, Conte Antonio Maria, sometimes called Girolamo to distinguish him from his nephew, was a Venetian nobleman, celebrated both for his collections of works of art and for his own work as an amateur engraver. He was born at Venice about 1680, and was taught drawing as an accomplishment. At the age of fourteen he etched a set of twelve original plates, representing heads and figures, which he dedicated to Dr. Mead. He afterwards travelled in Italy, France, and England, studying the best collections in each country. With the assistance of others, he published a great number of engravings on wood, in chiaroscuro, a process which he is said to have re-discovered from the drawings of Raphael, Parmigiano, and other masters, many of which he had purchased at the sale of the Arundel Collection. These cuts are divided into two sets, and altogether consist of ninety-nine prints, with the portrait of Zanetti engraved by Faldoni after Rosalba, as frontispiece. Zanetti was also a writer upon art. He died at Venice in 1757. He marked his prints with a monogram, composed of an *A*, an *M*, and a *Z*, thus, . Besides those already named, we have the following etchings by him:

A series of Biblical and Mythological subjects.
A set of twelve plates; *after B. Castiglione.*
A collection of Public Statues in Venice.

ZANETTI, Antonio Maria, 'il giovane,' sometimes called Alessandro to distinguish him from his uncle, was the nephew of the last named, and was born at Venice about the year 1716. He was librarian of St. Mark, and was not less distinguished than his uncle for his love of art. In 1760 he published a set of eighty plates, designed and etched by himself, from the works of the Venetian painters, entitled 'Varie Pitture a fresco de' principali Maestri Veneziani,' &c., and also assisted his uncle in engravings from the Venice statues. The work, however, by which he is best known, is his 'Pittura Veneziana,' a history of painting in Venice, in five books (Venice, 1771). He died in 1778.

ZANETTI, Domenico, a Bolognese painter, who worked at the Electoral Court of Düsseldorf at the beginning of the 18th century. In the Munich Pinakothek there is a 'Deposition' by him.

ZANETTO. See Bugatti.

ZANGANELLI (Zaganelli). See Dei Zaganelli.

ZANI, Giovanni Battista, was a native of Bologna, and a scholar of Giovanni Andrea Sirani. He endeavoured, about the middle of the 17th century, to form a collection of etchings from the works of the most eminent Bolognese painters, and for that purpose had completed the drawings from the cloisters of San Michele in Bosco, but died young before the etchings were finished. There is but one print known by him, which is of great rarity; it is a 'Glory,' after L. Carracci.

ZANIMBERTI, Filippo, (or Zaniberti,) was born at Brescia in 1585, and brought up in Venice, in the school of Santa Peranda. He painted history in the style of his master, and pictures by him are in the churches of Brescia and Venice, notably a large 'Miracle of the Manna,' at Santa Maria Nuova in the latter city. He also painted easel pictures, historical and fabulous subjects, into which he introduced a great number of small figures. He died in 1636.

ZANNICHELLI, Prospero, a theatrical painter, born 1698, died 1772, who flourished at Reggio.

ZANOBI di BENEDETTO. See Strozzi.

ZANOBRIO. See Carlevariis.

ZANOTTI. See Cavazzoni Zanotti.

ZANOTTO. See Bugatti.

ZANUSI, Jakob, was born in the Tyrol about 1700, and studied in Venice. He became court painter to the Archbishop of Salzburg, and executed some historical pictures, including an altar-piece at Salzburg, and several portraits of the Firmian family at the Castle of Leopoldskron. He died at Salzburg in 1755.

ZAPPI. See Fontana, Lavinia.

ZARA, Lorenzo da. See Luzzi.

ZARATO. See Luzzi.

ZARIÑENA, Francisco, was born, according to Palomino, about the year 1550. He went to Italy when he was young, where he was a scholar of the elder Ribalta. His principal works were altar-pieces for Valencian churches. He died in 1624, leaving two sons, Cristobal and Juan, who were his disciples, and painted history in the style of their father. Cristobal died at Valencia in 1622, and Juan in 1634. Several of their works are in the public buildings of Valencia.

ZARLATTI, Gioseffo, an engraver, was born at Modena about the year 1635, and died very young. We have a few original etchings by him, of historical and fancy subjects, executed with much spirit.

ZASINGER. See Zatzinger.

ZATZINGER, Martin, (or Matheus), a goldsmith-engraver, working at Munich about the year 1500. Much doubt exists as to his identity, there having been other masters contemporary with him, to whom the monogram or with which certain prints from metal of the early German school are signed, may also be ascribed, namely, Matheus Zinck and Matheus Zündt (*q. v.*), and one Mathes Zwikopf, a goldsmith of Munich, to whom Nagler is inclined to assign the prints initialed M. Z. The names Zagel, Zuigler, Zeisinger, have also been suggested. Duplessis and Thausing, however, speak confidently of the master M. Z. as Mathæus Zasinger, or Zatzinger. The earliest date on his existing works is 1500, and he is thought not to have been alive after 1509. The master M. Z. is also said to have been a painter and pupil of Wolgemut. The following prints assigned to him are in the British Museum:

1. Solomon adoring Idols. (*Dated* 1501.)
2. Virgin and Child ('Mater Amabilis'). (*Dated* 1501.)
3. The Beheading of St. John Baptist.
4. St. Christopher.
5. St. George and the Dragon.
6. The Martyrdom of St. Barbara.
7. The Martyrdom of St. Catharine of Alexandria.
8. St. Catharine of Alexandria.
9. St. Margaret.
10. St. Ursula.
11. Entertainment at the Court of Munich, given by the Grand Duke Albrecht IV. (*Dated* 1500.)

JOHANN ZAUFFELY

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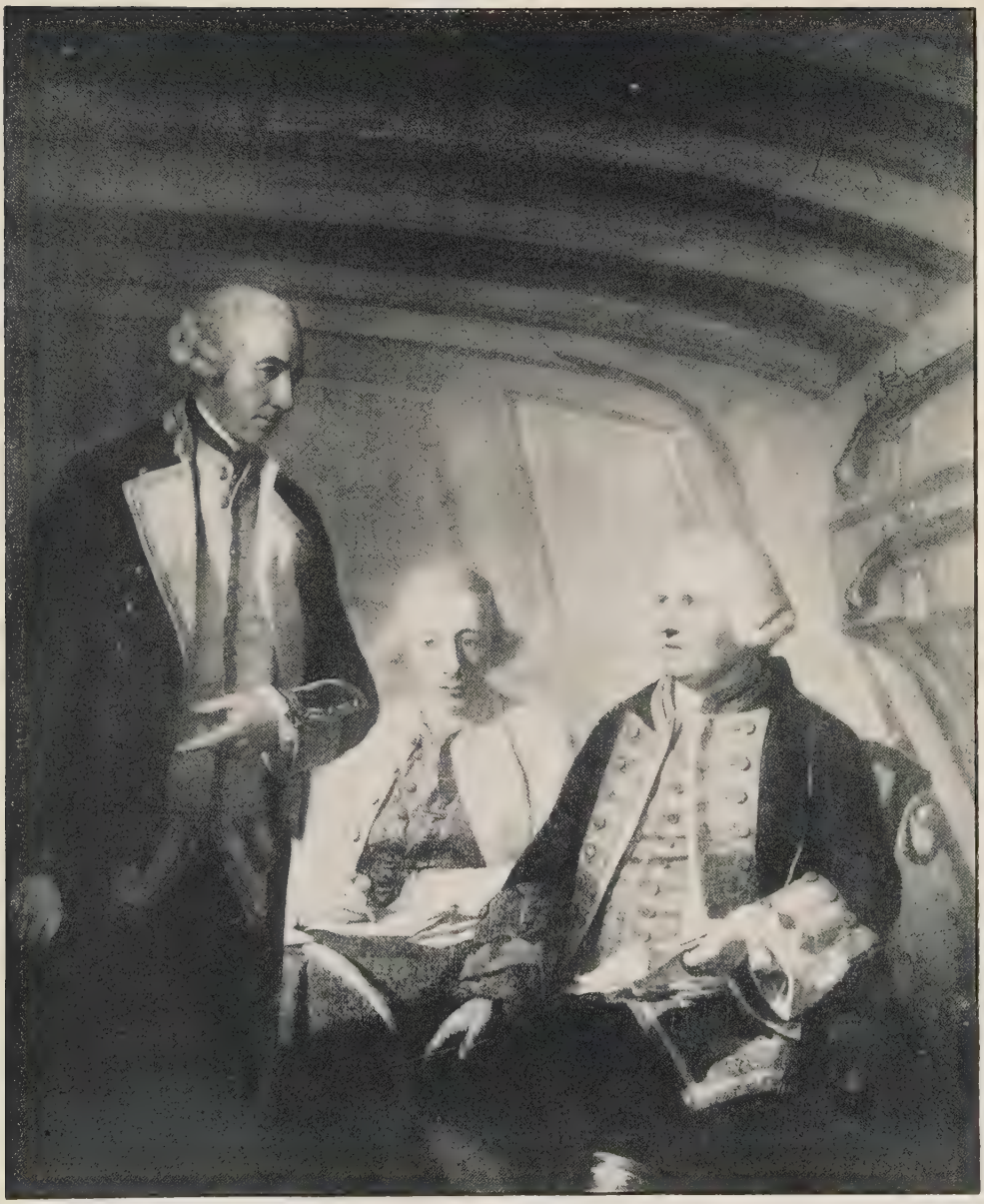

Mansell photo]

THE CABIN OF THE *NORFOLK*

JOHANN ZAUFFELY

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Hanfstängl photo] [*National Gallery*

SIR JAMES COCKBURN (SIXTH BART.)
AND HIS DAUGHTER

12. The Great Tournament at Munich in 1500.
13. The King's Sons shooting at the Dead Body of their Father; or, The Trial of Filial Affection. (*Erroneously described by Bartsch as a* 'Martyrdom of St. Sebastian.')
14. The Subjugation of Man by Woman.
15. The Embrace. (*Dated* 1503.)
16. The Two Lovers.
17. A Lady and Gentleman together on Horseback.
18. A Rencontre.
19. Soldiers and Military Band.
20. Warriors conversing.
21. Life and Death; an Allegory.
22. Light and Darkness; an Allegory. (*Dated* 1500.)
23. Sensuality and its Cost (?).

F. S.

ZAUFFELY, JOHANN, generally called ZOFFANY, was born at Ratisbon in 1733. His father, descended from a Bohemian family, was architect to the Prince of Thurn and Taxis. Zoffany was first instructed by Speer, in his native city. He is said to have run away to Rome at the age of thirteen, to carry on his studies in painting, but it seems that his father continued to befriend him, and he remained in Italy altogether twelve years. On returning to Germany he made an unhappy marriage, which led him in 1758 to come to England. Here, however, he for some time met with so little encouragement, that he was reduced to great distress. At last a portrait he painted of the Earl of Barrymore caused Lord Bute to recommend him to the Royal Family. He soon afterwards began to acquire fame by his portraits of actors in character, which are admirable for their truth and vivacity of expression. Of these, the best, perhaps, were Garrick as 'Abel Drugger,' Foote and Weston as 'Dr. Last,' and Foote as 'Major Sturgeon.' The first of these was exhibited with the Incorporated Society of Artists in 1762. Zoffany was also a member of the St. Martin's Lane Academy, and in 1769 was admitted to the newly established Royal Academy, of which he painted many portraits of the members. He also painted a group of the Royal Family, and on its completion engaged to accompany Sir Joseph Banks upon Captain Cook's voyage, but threw up his engagement from dissatisfaction with the cabin allotted him, and finding this displeasing to many friends who had given him commissions, as well as financially embarrassing, he resolved to proceed a third time to Italy. King George III. gave him an introduction to the Grand Duke of Tuscany, and he was also assisted by a present of £300. While in Florence he painted his Interior of the Florentine Gallery, now in the Royal Collection. Maria Theresa sent him a commission to paint for her the Royal Family of Tuscany, which led to his going in 1778 to Vienna, and being there raised to the rank of a baron of the empire. He passed through Coblentz to England in 1779. Four years later he met with an opportunity to go to India, where he acquired a competent fortune by the exercise of his talents. Although he continued to paint after his return from India, in 1790, it was evident that his mental powers and his general health were weakened, and his later productions exhibit little of the vigour which characterizes his early works. He died at Strand-on-the-Green, near Kew, November 11, 1810, and was buried in Kew churchyard. There are some portrait groups by him in the Royal Collection; the College of Physicians possesses a 'Dr. W. Hunter, M.D., delivering a lecture on anatomy before the Royal Academy;' in the Diploma Gallery at Burlington House there is more than one interior of a painting school which may be ascribed to him. Sir G. Beaumont has two theatrical groups by Zoffany ('Parsons and two others in "The Kaiser,"' and 'Garrick and King in "Lethe"') in which the landscape background is by Richard Wilson. His best known Indian pictures are 'Col. Mordaunt's Cock Fight,' 'The Embassy of Hyder-Beck,' and 'The Tiger Hunt.'

ZAVATTARI, THE, a family of artists who were working at Milan and in the neighbourhood throughout the 15th century. The name of the painter CRISTOFORO occurs as early as 1402; in 1404 he was valuing glass paintings, and later he received payment for sculpture and other works; FRANCESCHINO ZAVATTARI is mentioned as a glass painter in 1417; AMBROGIO executed a painting on the ceiling of the chapel of the Four Evangelists in the Cathedral, and another work there, which was valued by Cristoforo da Monza and Gottardo Scotto in 1450; and GREGORIO, the son of Francesco, is known as the author of several works, namely, a Madonna in the Santuario of Corbetta, signed and dated 1475, which painting is still in existence, and frescoes in the Church of S. Maria at Caravaggio of 1477, and (in company with Francesco) in that of S. Margherita at Milan, all of which have perished. In addition to these four artists, several other painters of the Zavattari family are known to us by name, *i.e.* GIOVANNI, the father of a second painter of the name of FRANCESCO, VINCENZO, GUGLIELMO, and GIANGIACOMO. The frescoes in the Capella del Rosario in the Cathedral at Monza, representing forty scenes from the legend of the Queen Theodolinda, were executed by some members of this family, as attested by an inscription, and it has been surmised that the principal executants may have been Franceschino and Giovanni. The inscription, which is still decipherable, on the right wall of the chapel, is as follows:

1444.

Suspice qui transis, ut vivos corpore vultus
Peneque spirantes, et signa simillima verbis.
De Zavattariis hanc ornavere capellam
Praeter in excelso convexae picta triunae.

In spite of this, later writers have ascribed the series to Troso da Monza, an attribution devoid of all foundation. The frescoes, begun in the reign of Filippo Maria Visconti, could not have been completed until after 1450, as certain emblems of Francesco Sforza are introduced in the paintings beneath the windows. In 1453 Ambrogio, Gregorio and Francesco Zavattari are mentioned in connection with works for the Certosa of Pavia. The wall paintings in the Church of Monzoro near Cusago are also ascribed to the Zavattari by some critics.

C. J. Ff.

ZAWORZIC. See SCRETA.

ZAYSINGER. See ZATZINGER.

ZE. See DE ZE.

ZEELANDER, ABRAHAM, engraver, born at Amsterdam in 1789, was a pupil of J. E. Marcus. He engraved plates after Gerard Dou, Brondgeest, Noël and B. van Overbeck; and six original landscapes with figures. He was for many years occupied in making a set of outline engravings from pictures in the possession of William II. of Holland.

ZEEMAN, ENOCH. See SEEMAN.

ZEEMANN. See NOOMS, REMIGIUS.

ZEEUW. See MARINUS DE ZEEUW.

ZEGELAAR, GERARD, born at Loenen, July 16, 1719; married Maria Van den Steen, 1757; was

living at Amsterdam in 1773; one of the last followers of Gerard Dou. He painted portraits and interiors. He died at Wageningen in 1794.

W. H. J. W.

ZEGHERS, Daniel, (Segers, &c.,) was born at Antwerp in 1590. He was first a pupil of his father, Pieter Zeghers, but his taste led him to flowers and fruit, and he became a disciple of Jan Brueghel, who at that time painted those subjects. He was admitted a master of the Guild in 1611; but in 1614 he became a Jesuit, and abandoned painting during his novitiate. When this expired, he obtained permission to visit Rome, where his brother Gerard had already made a name. After a time Zeghers returned home, and his reputation grew rapidly. Many princes sought his works, and his convent grew rich by meeting their wishes. He was the friend of Rubens, for whom he frequently painted garlands and borders of flowers around portraits and historical subjects. His *chef d'œuvre*, perhaps, is the garland about a Virgin and Child, by Rubens, in the Jesuits' church at Antwerp. Others with whom he collaborated in the same fashion were Erasmus Quellinus the younger, Cornelis Schut, and Abraham van Diepenbeeck. Many of his garlands, with medallions by contemporary artists, were painted for Jesuit colleges and chapels, and on the suppression of the order, the best of these were transported to the Imperial Gallery in Vienna. Others were sold at low prices by the Austrian Government. Zeghers himself cultivated the flowers which served him for models, and he gave to his imitations the beauty, brilliancy, and variety with which nature had clothed the originals. He died at Antwerp in 1661. The following galleries possess examples of his work: Antwerp, Berlin, Brussels, Bologna, Copenhagen, Dresden, Dulwich (a very fine one), Florence (Uffizi), the Hague, Madrid, Munich, Rotterdam, and Vienna.

ZEGHERS, Gerard, (Seghers, &c.,) the brother of Daniel Zeghers, was born at Antwerp in 1591. He was first a scholar of Hendrik van Balen, but afterwards studied under Abraham Janssens, and in Italy. On his arrival at Rome, he became a disciple of Bartolommeo Manfredi, who had studied under Caravaggio. He painted street musicians, soldiers at cards, and so forth, in Caravaggio's manner. He had won some notoriety by his productions of that description, when he was carried by Cardinal Zapara, the Spanish ambassador at Rome, to the court of Madrid. He then entered the service of the Spanish king. For him Zeghers painted historical subjects, and musical conversations, which were greatly admired; but after some years at Madrid (between 1610 and 1620) the desire to revisit his native country induced him to seek permission to return to Flanders. On his arrival at Antwerp, he painted some pictures for the churches in imitation of the style of Caravaggio, but they were not so favourably received by the public as he expected. It is asserted by D'Argenville, and after him by Deschamps, that Zeghers visited England; but this statement rests on no other authority, nor is Zeghers mentioned by Walpole. Van Dyck painted his portrait, which Pontius engraved; another, painted by himself, was engraved by Pieter de Jode. He died at Antwerp, March 17, 1651. His works are fairly numerous; the best, perhaps, are the 'Marriage of the Virgin' at Antwerp, and 'Christ in the House of Martha and Mary' at Madrid. Others are in the Louvre, and in the museums of Rotterdam, Brussels, Ghent, Vienna, &c.

ZEGHERS, Herkules, (Seghers, or Segers,) a Dutch painter of landscapes and animals, who must not be confused with the Flemish artists of the same name. He was born about 1625. That he was a favourite with Rembrandt may be gathered from the fact that no less than six of his landscapes occur in the inventory of that master's effects, taken under the law process of 1656. It is said that he invented a method of engraving and printing landscapes in colours on cloth; and also that in 1660 he practised what is now called aquatint. In the British Museum there are prints from nineteen etchings by this artist. One was adopted by Waterloo, with the addition of some foliage to the trees. In the French National Library there are three more etchings by him, and in the Dresden collection fifteen. Zeghers abandoned himself to drink, and is said to have lost his life in consequence by a fall. He died about 1679.

ZEGHERS, Jan Baptist, painter, the son of Gerard Zeghers, was born at Antwerp in 1624. He was received into the Guild of St. Luke in 1646, as the son of a master, and in 1649 he was working at Vienna, under the patronage of the Duke of Amalfi, who, on the return of the artist to his native country, warmly recommended him to the Governor of the Netherlands, the Archduke Leopold. He was Dean of the Guild of St. Luke in 1669, and died in 1670 or 1671.

ZEHENDER, Karl Ludwig, (or Zehnter,) a Swiss painter and engraver, was born at Gerzensee in 1751. In 1769 he went to Paris, and was appointed designer to the Duke of Chartres. He painted landscapes in water-colour, as well as battles, popular subjects, and scenes from Swiss history; among the latter 'The Death of Winkelried' and 'The Condemnation of Tell.' He died at Berne in 1814.

ZEI, ——, a native of Città San Sepolcro, and supposed scholar of Cortona, flourished about the beginning of the 18th century, and painted an altar-piece for the cathedral of his native place, representing the liberating Angel visiting the Souls in Purgatory.

ZEILLER. This was the name of a family of painters of Reutte in the Tyrol, in the 17th and 18th centuries.

ZEILLER, Franz Anton, was born in 1716. He was Paul's second son. He studied under Holzer and Götz at Augsburg, under Corrado at Rome, and under Ricci at Venice. After his return home he worked chiefly for Tyrolese churches. He died after 1794.

ZEILLER, Johann Jakob, was born in 1710, and was also Paul's son. He studied under Conca at Rome, and under Solimena at Naples. He long worked in the former city, where he became a member of the Academy. He painted in fresco for various monasteries and for the churches of Reutte and its vicinity. He died in 1783.

ZEILLER, Paul, was born at Reutte in 1653. He studied under Calabrese in Rome, and then returned to Reutte and painted for churches there and in other parts of the Tyrol. He died in 1736.

ZEISIG, Johann Eleazar, (called Schenau, or Schönau,) a German painter and engraver, was born at Gross Schönau, near Zittau, in or soon after 1737. He ran away from his father's house to Dresden, where he combined work as a lawyer's

clerk with the study of art. He was at last helped by Bessler to enter the Academy, where he attracted Silvestre's attention, and was by him taken to Paris in 1756. After many vicissitudes, he was, in 1770, invited back to Dresden. Two years later he was appointed director of the school of design at the Meissen porcelain manufactory; in 1774 he became professor at Dresden; and, in 1777, jointly with Casanova, director of the Dresden Academy. In 1772 he painted an 'Allegory upon the Recovery of the Electress,' and, in 1790, a 'Crucifixion' for the Kreuzkirche. He also painted numerous genre pictures, and etched a set of twelve plates, with a frontispiece inscribed 'Achetez mes petites eaux fortes à la douzaine' (1765). He died at Dresden in 1806.

ZEITBLOM, Bartholomäus, (or Zeytblom,) a German painter of Ulm, of whom personally all that is known is that in 1483 he married a daughter of Hans Schüchlin, becoming thereby connected with Martin Schaffner, and that his death took place in or after 1518. His name occurs in the civic records of Ulm from 1484 to 1518. It is said that he was a pupil of Schongauer, and his works show the influence of both the Franconian and Augsburg schools, modified, however, by the originality of his own genius. In sincerity, simplicity, and purity of feeling, he is, says Waagen, 'of all painters the most thoroughly German.' (For 'German,' Woermann would here substitute 'Swabian.') His forms are sometimes awkward, the arms and legs meagre and stiff, but the heads beautiful, with an expression of mild serenity and repose; his colour is rich and harmonious, his draperies are full of dignity and skilfully cast. The latest date on any of his authentic pictures is 1504, on a picture of the Pope-saint, Alexander, at Augsburg. Works:

Augsburg.	*Gallery.*	Four panels from the Legend of S. Valentine.
Berlin.	*Museum.*	Angels holding up the Sudarium (the back of a triptych formerly at Eschach, the wings of which are in the Stuttgart Gallery).
"	"	S. Peter.
Blaubeuren, near Ulm.	*Monastery.*	The wings of the carved altar-piece, painted on both sides, with scenes from the Passion and from the life of S. John Baptist. Figures of Saints at the back of the Shrine.
Carlsruhe.	*Gallery.*	S. Virgilius of Salzburg, and S. Laurence.
"	"	S. Maurice and S. Sebastian.
"	"	A Priest elevating the Host, surrounded by Saints and Angels.
"	"	Allegory of the Church Militant and the Church Triumphant.
Munich.	*Pinakothek.*	S. Bridget.
"	"	S. Margaret and S. Ursula (two companion panels, formerly in the Moritzkapelle at Nuremberg).
Sigmaringen.	*Prince Hohenzollern's Coll.*	Eight panels with scenes from the Life of the Virgin (formerly at Pfullendorf).
Stuttgart.	*Gallery.*	Sixteen pictures, among them an altar-piece from the Church of the Hospice in the Kocherthal—the Nativity and Presentation—with portrait of the master at the back of the shrine, signed, and dated 1497.

Other pictures at Nuremberg (Germanic Museum), Nördlingen, Ulm, Donaueschingen. In the 'Archiv für die zeichnenden Künste,' for 1860, Harzen ascribes a series of old Netherlandish (?) prints, of which facsimiles exist in the British Museum, to Zeitblom. These prints have given rise to much discussion, but their ascription to Zeitblom is not generally accepted. F. S.

ZEITTER, John L., a German painter naturalized in England. He painted chiefly Polish and Hungarian scenery, and domestic subjects. Between 1832 and 1862 he exhibited three hundred and nineteen pictures at the British Institution, and with the Society of British Artists. Of the latter body he was elected a member in 1841. He died in London in 1862.

ZELLER, Anton, a German painter, of whose life no details can be learnt. He was at work in Dresden about the middle of the 18th century, and he is mentioned in Bavarian documents of 1785. There is a picture by him in the Schleissheim Gallery, and in that of Darmstadt, two copies, one after Mengs, the other after Guido Reni. The subject of the Schleissheim picture is a schoolmaster reading a paper to a circle of listeners.

ZELOTTI. See Farinati, Giov. Batt.

ZENALE. See Martini, Bernardino.

ZENOBRIO, Luca di Cà. See Carlevariis.

ZENOI, Domenico, (or Zenoni,) was an Italian engraver, who flourished about the year 1570. He worked in a style resembling that of Marco da Ravenna, and is supposed to have been a disciple of that master. He engraved a set of portraits entitled, 'Illustrium Jurisconsultorum Imagines.'

ZEREZO. See Cerezo.

ZETTER, Paul de. See De Zetter.

ZEUXIS, the most distinguished painter of antiquity, was a native of Heracleia, whether the one in Lower Italy or that on the shores of the Black Sea is uncertain. It is stated that he was born in the 78th Olympiad (B.C. 464-60), and died B.C. 396. He was probably a disciple of Apollodorus; it is at least certain that they lived in habits of intimacy, and Pliny informs us that Apollodorus wrote some verses in praise of his talents, in which he complains that "the art of painting had been stolen from him, and that it was Zeuxis who committed the theft." He did not, like Polygnotus, occupy his talents in large compositions, but confined himself to single figures, and was particularly successful in the beautiful forms of his women. He preferred the sensuous beauty of the Asiatic school to the strict idealism of the painter just named. Amongst his principal works, Pliny mentions a picture of Penelope, in which he seemed to have expressed the *mind* of that princess. The Crotonians having commissioned him to paint a picture of Helen, he selected five of the most beautiful young women of the city, and uniting in his single figure whatever was most perfect in his models, produced a work of surpassing loveliness. The subject was taken from the passage in the 'Iliad' where Helen passes before the Trojan elders assembled at the Scæan Gate. The painter Nicomachus seeing this picture some time afterwards, could not restrain the expression of his admiration, when a bystander, not equally capable of appreciating its excellence, demanded what he saw in the picture to excite such sensations. "Ah," replied the painter, "take my eyes, and she will appear to you a goddess!" A picture of 'The Centaur Family' was another of his best productions, but it gave rise to the remark

of Lucian that Zeuxis chose his subjects for their singularity; it is stated, however, that he withdrew this very picture from exhibition on finding that its sensational character blinded observers to its artistic merits.

The story told by Pliny of the competition between Zeuxis and Parrhasius, though very generally known, must not be omitted here. Zeuxis painted a bunch of grapes with such truth to nature that birds came and pecked it. Parrhasius then produced his picture, which appeared to be concealed under a curtain; but upon his rival calling upon him to remove this, it turned out on inspection that the curtain was the picture itself. Zeuxis at once confessed himself defeated, observing that though he had deceived the birds, Parrhasius had deceived the author of that deception. In another instance, Zeuxis is related to have painted a boy with grapes, which the birds again pecked at, but this time the artist was mortified at the result, declaring that if he had painted the boy as naturally as the grapes, the birds would not have dared to approach them

Zeuxis also painted an 'Assembly of the Gods,' 'Jupiter,' 'Hercules strangling the Serpent,' 'Cupid crowned with Roses,' 'Marsyas Bound,' 'Pan,' 'Alcmene,' 'Menelaus,' 'An Athlete,' and 'An Old Woman.' He decorated the palace of the Macedonian king, Archelaus, with pictures, but most of his best works were carried to Rome, and thence to Constantinople, where they perished. From the total omission of his name by Pausanias, it seems clear that they must all have been dispersed and lost sight of even before that writer's time.

ZEVIO, A. DA. See ALTICHIERO.

ZEVIO, STEFANO DA. See under STEFANO DA VERONA.

ZEYL. See ZIJL.

ZEYSINGER. See ZATSINGER.

ZEYTBLOM. See ZEITBLOM.

ZIARUKO, JOHN, was a native of Poland, and was probably a painter. We have by him a set of large original etchings, representing the ceremonies at the coronation of Louis XIII. of France.

ZICK, JANUARIUS, was born at Munich in 1733, or 1734. He was at first a pupil of his father, Johann Zick, but in 1757 he went to Basle and then to Rome, where he became acquainted with Rafael Mengs. On his return he was, in 1761, appointed court painter at Coblentz. He also painted extensively in the churches of Upper Swabia, and in Biberach. He died at Ehrenbreitstein in 1797.

ZICK, JOHANN, painter, was born at Ottobeuern in 1702, and died at Bruchsal in 1762. He studied in Venice, and worked as a decorative painter in the Castles of Bruchsal and Würzburg.

ZIEBERLEIN. See ZÜBERLEIN.

ZIEGLER, CLAUDE JULES, a French historical and portrait painter, born at Langres, March 16, 1804. He worked in the atelier of Ingres, and subsequently studied fresco under Cornelius at Munich. His pictures began to appear at the Salon in 1830, and he soon acquired sufficient reputation to be intrusted with large decorative works in the Madeleine. These occupied him from 1835 to 1838. He subsequently devoted considerable attention to ceramic art, and in 1850 published 'Études Céramiques.' There is also a report by him on Photography at the Paris Exhibition of 1855. In his later years he held the position of director of the Dijon Academy and Museum. He died in Paris, December 25, 1856. Amongst his pictures are:

Amiens.	*Hôtel de Ville.*	The Peace of Amiens.
Dijon.	*Museum.*	'Les Pasteurs.'
"	"	A Summer Shower.
Lyons.	"	Judith. 1847.
Nancy.	"	St. George.
Versailles.	*Palace.*	Louis XIV. receiving Cardinal Chigi.
"	"	Comte de Sancerre.
"	"	Various portraits.

ZIEGLER, HENRY BRYAN, portrait and landscape painter, was born on February 13, 1798, and in his early days was apprenticed to John Varley—that great teacher and master of English water-colour art who trained and influenced so many famous pupils. Ziegler showed first at the Royal Academy in 1814; and he afterwards continued to exhibit landscape views and compositions, introducing rustic figures. From 1828 he was for many years an exhibitor at the Institute of British Artists, and he also contributed to the British Institution. After a prominent and highly successful career, continuing for many years, this painter at length found "his occupation gone," owing to the coming-in of photography; and he seems to have quite shrunk into seclusion, in the evening of his days, in disgust at this new enemy of art that had thrown a cloud over the prospects of his professional employment. His old friends and patrons had ceased to know of his whereabouts, or even that he was alive—this shy and reticent man, who was so sensitive, gentle, and deeply spiritual-minded, albeit dignified, and never ill at ease in the courtly society of his patrons. It was at this time that he resided in apartments in Hunter Street, Brunswick Square, never having resided permanently at Ludlow, though his death occurred there suddenly, while on a visit to some relatives, in August 1874. It was shortly before this period of his life that Ziegler wrote down some interesting particulars of his art career, which one of his patrons—Mrs. Salway, of the Cliff, Ludlow—has kindly furnished. She still owns several examples of his work, including a large portrait of Mr. Humphrey Salway, and numerous views in the neighbourhood of Ludlow, which were purchased by her, both from the artist himself, and subsequently from his daughter. In these autobiographical notes, Ziegler says that he commenced his career as a portrait painter at the age of eighteen, after a course of study, for about four years, at the Royal Academy Schools. In 1825 his works were noticed by Lord Bloomfield, who introduced him to some personal friends, including the Hon. Miss Caroline Boyle, maid of honour to Queen Adelaide; and that the Queen appointed him professor of drawing to H.R.H. Prince George of Cambridge, and that he also gave lessons to Prince Edward of Saxe-Weimar. Her Majesty also took lessons herself; and he made many pictures of subjects selected by her at Windsor, Virginia Water, Bushey Park, and of interiors at Marlborough House. Ziegler was employed by Queen Adelaide for nearly eight years; and, in addition to giving lessons to H.R.H. Princess Elizabeth, he at that time enjoyed the patronage of the Duchess of Norfolk, the Duchess of Northumberland, the Marchioness of Westminster, and the Marchioness of Exeter—who ordered seven pictures to commemorate the visit of the Queen to Burghley. He also painted a picture of Burghley House, by command of Her

Majesty. After this enumeration of all his successes, the painter sadly adds, that he finds himself now, at the age of seventy-five, without any resources to fall back upon in his declining years. He mentioned to this lady—Mrs. Salway—that he first knew Shropshire in consequence of Mr. Andrew Knight employing him to sketch the scenery around his residence, Downton Castle; and that it was then that he met his future wife at Leintwardine—probably this would be in the early days of the century, when he was quite a young man. Later on, Zeigler accompanied the Duke of Rutland to Norway, to make sketches of scenery; three of which drawings are now in her possession, one of them being 'A Norwegian Wedding,' in water-colours.

Ziegler had four sons, all of artistic tastes, the youngest, like himself, being an R.A. student. His one daughter, still living, was a clever miniature painter, and did some beautiful work on ivory. Miss Ziegler records that her father's first Royal patron was King William the Fourth; and that the King gave him the Home Park Lodge, at Hampton Wick, as a temporary residence. Afterwards, he lived at Turnham Green, and had a studio in Wells Street, Oxford Street, driving to and fro. Then he removed to Russell Place, Fitzroy Square, and that was his London address when he accompanied the Duke of Rutland, and Lord John and Lady Adeliza Manners, in their Norwegian tour. In these days he painted portraits in water-colour of many of the nobility, including Lord Boyle, Lord Howe, the Duchess of Cambridge, Princess Mary, and Prince George. Miss Ziegler remembers that the late J. D. Wingfield was a groom in her father's employ at that time, the youth having shown a strong natural talent for drawing which induced his master to give him art lessons, which enabled him, later on, to adopt the profession, in which he subsequently achieved considerable success. A very interesting volume of sketches, made at various times in his rambles, which recently came under the notice of the present writer, evince the quick eye for character—particularly in old buildings—which Ziegler evidently possessed. In a few free but powerful lines he seems to have jotted-in the main features of his subject; and, in some instances, to have added slight washes of local colour to strengthen the impression. Some of these fugitive notes have great charm and suggestiveness; and we of later times can but lament that there are so few of such picturesque gleanings left to be picked up now-a-days in our modern England. H. W.

ZIEGLER, Johann, designer and engraver, was born at Vienna in 1750, and studied at the Academy there. In conjunction with Karl Schütz he brought out a series of fifty etched and coloured views of that city and its neighbourhood, with figures in national costumes. He also produced a series of similar views from the Austrian provinces. He died at Vienna in 1812.

ZIEGLER, Johann Christian, landscape painter, was born at Wunsiedl in 1803. He chiefly painted forest and mountain scenes. He died in 1833.

ZIESEL, Georges Frédéric, painter, was born at Hoogstraeten, near Antwerp, in 1756. He painted flower-pieces, and occasionally miniatures, brilliant in colour and delicately finished. He settled at Antwerp in 1770, and became a close friend of Pieter Faes and of Ommeganck. He died at Antwerp in 1809. In the Antwerp Museum there is a picture of flowers, grapes, and gold-fish on a marble table by him.

ZIESENIS, Johan Georg, was born at Copenhagen in 1716. He studied under his father, an obscure Danish painter, and at the Düsseldorf Academy. He afterwards became court painter to the Elector of Hanover. He died at Hanover in 1777. He worked also at Berlin, Brunswick, &c., and in 1768 was invited to the Hague, where he joined the Pictura Society, and painted several portraits of the Stadtholder William V. and of his wife. An example of the former is in the R. Museum, at Amsterdam.

ZIFRONDI, Antonio, (or Cifrondi,) was born, according to Tassi, at Clusone, in the Bergamese, in 1657. After being taught the rudiments of design, he went to Bologna, where he entered the school of Marc-Antonio Franceschini, and became a reputable painter of history. One of his best works is an 'Annunciation' in the church of San Spirito at Clusone, and there are many others in the churches and private collections there. He worked for a time in France, with little success. He died in 1730.

ZIGNANI, Marco, a Florentine engraver, who died in 1829. He was a pupil of R. Morghen, and engraved many plates after Italian masters, among the best an 'Adoration of the Shepherds,' after Casolano, and an 'Enthroned Madonna,' after Brescianino.

ZIJDERWELD, Willem, a Dutch painter, was born at Amsterdam in 1796. In the Haarlem Museum there is a picture by him representing Jan van Oldenbarnevelt presenting to Arent Meyndertsz Fabricius the silver-gilt cup voted to the latter by the States of Holland for his services at the siege of Ostend. Zijderweld died at Amsterdam, 24 December, 1846.

ZIJL, Geraerd Pietersz van, (Zyl, or Zeyl,) called Gerards, and Gherard van Leyden, was born in Holland in 1606. He distinguished himself as a portrait painter, and visited England in that capacity about the year 1635, when Van Dyck was in full possession of the public favour. He formed an intimate acquaintance with that artist, who occasionally employed him to assist in draperies and backgrounds. He also painted conversations. By the frequent opportunities he had of profiting by the example and instruction of Van Dyck, he became a successful imitator of his style; and after a residence of a few years in London, he returned (1641) to Amsterdam, where he met with extensive employment, and was called 'the Little Van Dyck.' Like that master, he excelled in painting hands, and his colour is clean. He died in 1667. The 'Departure of the Prodigal' is stated by Houbraken to have been his best work. The Copenhagen Gallery possesses an 'Assembly of Ladies and Gentlemen dancing' by him.

ZIJLVELT, Adam, or Anton, van, (Zylvelt, Sylvelt, &c.,) draughtsman and engraver, was born at Amsterdam about the year 1643. He imitated the style of Jan Visscher with some success. He engraved a set of plates after Johann Lingelbach, representing (seaports, &c. We have also several portraits by him, some of which are original. We may name the following:

Dirk Volkertsz Cuerenhert, Engraver.
Etienne le Moine, Doctor in Theology at Leyden.
Christoph Wittichius, Professor of the University of Leyden.

Herman Witsius, Professor of Theology at Franecker.
Cornelis Bosch.

ZILOTTI, Domenico Bernardo, was born at Borso, near Bassano, in 1730, and studied at Venice, where he afterwards settled. He painted landscapes in the style of Francesco Zuccarelli, which are not without merit. There are several etchings by Zilotti, some original, others after Simonini, Marieschi, and others. He died in 1780.

ZIMBRECHT. See Simbrecht.

ZIMMER, Samuel, draughtsman and painter, was born at Hamburg in 1751. He was the pupil successively of Koch, Richard, and J. J. Tischbein; he also studied law at Rostock and Göttingen. He produced many illustrations of natural history, and was in 1790 appointed drawing master to Göttingen University. He died in 1818.

ZIMMERMAN, Clemens von, historical painter, was born at Düsseldorf in 1788; he studied in his native town under Langer, and in 1808 he accompanied his master to Munich, where he entered the Academy. In 1815 he went to Augsburg, where he was appointed professor and director of the school of art. Ten years later he became professor at the Munich Academy. He assisted Cornelius in his frescoes at the Glyptothek, and was also engaged on decorative work in the colonnades of the Hofgarten, in the corridor of the Pinakothek, and in the dining-hall of the Residenz. He died at Munich in 1869. The Pinakothek contains two of his pictures—'Cimabue finding Giotto sketching a Lamb,' and 'Pilgrims to Loretto from the Roman Campagna.' He painted a large number of portraits, among them those of Queen Hortense and of King Max I. of Bavaria, and etched and lithographed many views of Rome.

ZIMMERMANN, Ernst Karl Georg, German painter, born April 24th, 1852, at Munich; studied with his father, and subsequently at the Munich Academy under Strähuber, Anschütz and Diez. He travelled for purposes of study in Italy and Belgium, and afterwards settled at Munich, where he painted conventional historical canvases and sundry genre pictures, besides portraits. The Leipzig Museum has his 'Christus Consolator,' and his 'Music Lesson' is in the Dresden Gallery. In 1883 he obtained a Munich second-class medal, and a Berlin medal in 1886; he was created a member of the Munich Academy. He died in 1899.

ZIMMERMANN, Friedrich, a German engraver, was born at Gordemitz, near Merseburg, in 1826. He studied at the Academies of Leipsic and Dresden, under Sichling and Steinla, but finished his training in Paris and Munich. He died in 1887.

ZIMMERMANN, Heinrich Wilhelm, portrait painter, was born at Dantzic in 1805. In 1828 he went to Vienna, and thence, in 1835, to Paris, where he placed himself under Delaroche. While in Paris he painted his 'Sabbath Morning in Styria,' a large work with twenty-six figures. On his return to Dantzic he practised chiefly as a portrait painter. He died at Dantzic in 1841.

ZIMMERMANN, Joseph Anton, engraver, was born at Augsburg about 1705, and studied at the Munich Academy under Störkel. In 1753 he was appointed court engraver to the Elector. He died at Munich in 1796. His chief work was a series of portraits of princes and princesses from originals in the various Bavarian castles.

ZIMMERMANN, Karl Friedrich, draughtsman and painter, was born at Berlin in 1793, and studied under Weitsch and Schadow. In 1814 he fought as a volunteer in the French campaign, and drew a number of battle scenes. He afterwards painted in oil, choosing both domestic and military scenes, and architectural subjects. His best productions, however, are a set of designs in illustration of 'Faust,' in the possession of Prince Radziwill. He was drowned in the Loisach, near Wolferathshausen, in 1820.

ZIMMERMANN, Max, (August Maximilian,) painter and lithographer, was born at Zittau, in Saxony, July 7, 1811. His father, the impresario Zimmermann, brought him up as a musician, but in his leisure he practised lithography. At the age of twenty-three he abandoned music to devote himself entirely to lithography, and joining his brother Albert in Munich, studied drawing under his direction. He finally took to landscape painting, which he practised with some success. His subjects were chiefly forest scenes, studies of trees, and the like. The New Pinakothek at Munich has three of his pictures. He died at Munich in 1878.

ZIMMERMANN, Michael, was, according to Papillon, a native of Vienna, and flourished about the year 1550. He is said to have engraved a large geographical chart, in ten parts, of Hungary, after Wolfgang Lazius, Physician and Historiographer to the Emperor Ferdinand I.

ZIMMERMANN, Richard Augustus, genre and landscape painter, was born in Zittau in 1820. He was the son of the impresario Zimmermann, and his three brothers, Albert, Max, and Robert, have all been well-known painters. He was a pupil of the first, and in 1838 he followed him to Munich, devoting himself, in opposition to his advice, to landscape painting instead of history. The change, however, proved successful, and his winter landscapes, forest and mountain views, village sketches, and sea pieces became popular. In his later period he adopted the style of Berchem. He retired for a time to Prague, where he worked for a goldsmith. He died after a short illness in 1875. Among his pictures we may note:

Potato Harvest. (*Munich, New Pinakothek.*)
(*And three others.*)
Moonlight Night. 1862.
Fishermen on the coast of the North Sea. 1863.
Sunset in Winter. 1863.
Cows and Sheep in a rocky cleft.

ZIMMERMANN, Robert, a landscape painter, was born at Zittau in 1815. Among his pictures are 'The Innthal, near Kufstein,' and a 'Waterfall,' both dated 1863. He died at Munich in 1864.

ZIMMERMANN, Wilhelm Peter, draughtsman and etcher, flourished at Augsburg at the beginning of the 17th century. He also published a number of tolerable engravings of costumes, buildings, plans of fortifications, &c.

ZINCK, Matheus, a German engraver of the early 16th century. He has frequently been confounded with Martin Zatzinger, from having used the same cipher, and is best known by a series of the 'Ars Moriendi.' Bartsch was the first to point out that these prints were certainly not the work of Martin Zatzinger, though they bore the letters M. Z., and Passavant, agreeing, identifies their author with an engraver mentioned by Murr, in his description of Nuremberg, as *Mathes Zinck, Sculptor, Noribergae.* The whole question of these various identities is, however, in much confusion. For further discussion of them see Passavant, vol. ii., pp. 169-173, and Dr. Willshire's

'Catalogue of Early Prints in the British Museum.' The following prints in the British Museum are assigned to Zinck: 'The Gentleman Advancing,' and a series of eleven engraved copies on a reduced scale of the designs in the famous 'block-book' of the Netherlands (or of the School of Cologne) known as the 'Ars Moriendi.'

ZINCKE, Christian Friedrich, (or Zink,) a celebrated painter in enamel, was the son of a goldsmith, and was born about 1684 at Dresden. He came to England in 1706, and studied under Boit, whom he soon surpassed. He was patronized by George II. and other members of the royal family, for whom he executed numerous portraits, still in the Royal Collection. Among his finest works were a copy of Isaac Oliver's portrait of Mary Queen of Scots, in the possession of Dr. Mead, and a head of Cowley, after Lely, which was bought by Mr. Holford at the Strawberry Hill sale, in 1842. Zincke was appointed cabinet painter to the Prince of Wales, and was generally much employed; his works are numerous, but many are attributed to him which he did not execute. In 1737 he paid a visit to Germany; and after his return to England, finding his sight injured by so much application, he, in 1746, retired from practice. His reputation, however, was so great, that Madame de Pompadour begged him to copy in enamel a portrait of the King of France, which she forwarded to England for the purpose. He died in South Lambeth, March 24, 1767.

ZINCKE, Paul Christian, younger brother of Christian Friedrich Zincke, was born at Dresden in 1684. He was designed for a goldsmith, but practised etching and engraving in his leisure time, and afterwards attended the Academy. He then spent some time with his brother in London, whence he proceeded to Vienna, and finally to Leipsic, where about 1721 he founded a school of design, of which Boëtius was one of the first pupils. This, however, Zincke soon abandoned to engage in business. In 1756 he lost his sight, and in 1770 died at Leipsic.

ZINCKE, Paul Francis, known by the nickname of 'Old Zincke,' painter, was the grandson of Christian Friedrich, and practised in London as a copyist. He sometimes used his talents in illegitimate ways, and many portraits of Shakspeare, Milton, and Nell Gwynn, by him, were sold as originals by more famous men. He lived in a miserable manner in Windmill Street, Haymarket, and there he died in 1830, at a great age.

ZINGARO, Il Giovane. See Negrone.

ZINGARO, Lo. See Solario.

ZINGER, Hans, painter, born at Zinger in Hesse, flourished at Antwerp in the 16th century. In 1543 he was made free of the Antwerp Guild of St. Luke. He engraved on wood, and worked as a decorative designer. He was called 'der deutsche Hans.'

ZINGG, Adrian, (or Zing,) engraver, was born at St. Gall, in Switzerland, in 1734, and was taught engraving by Johann Rudolf Holzbach, of Zurich, and by Aberli, with whom he remained two years. He next visited Paris, where he worked for seven years under Johann Georg Wille, by which his style was greatly improved. In 1766 he was invited by the Elector of Saxony to Dresden, where he was appointed engraver to the court, and became a member of the Academy. He died in 1816. We have a variety of landscapes and views by Zingg, among them the following:

Two Marine Views; *after Vernet;* one entitled *La Pèche heureuse;* the other, *L'Écueil dangereux.*
A Landscape, with Nymphs bathing; *after Dietrich.*
A Moonlight piece; *after A. van der Neer.*
Two Views on the Main; *after C. G. Schütz.*
A pair, representing the Port and the Gulf of Naples; *after P. Mettay.*

ZINK. See Zincke.

ZIPELIUS, Emile, painter, was born at Mühlhausen, June 30, 1840, and was a pupil of Cogniet and Bénédict Masson. He exhibited a few religious pictures and portraits at the Salon from 1861 to 1865, in which latter year he was drowned while bathing in the Moselle, near Nancy.

ZIX, Benjamin, a French painter, who flourished at the beginning of the 19th century. At the Salon of 1810 the following by him were exhibited:

View of the Castle of Schönbrunn, with the Emperor Napoleon reviewing his Troops.
The Last Moments of the Marshal Duc de Montebello.
The Entry of Napoleon into Bordeaux.
The Entry of Napoleon into Toulouse.

There are ten drawings by Zix in the Louvre.

ZO, Jean Baptiste Achille, French painter, born at Bayonne, July 30th, 1826; studied under Couture; was appointed Director of the Bordeaux Museum; painted historical subjects and genre as well as portraits. Of his works we may mention: 'Blind Man at Toledo,' which at one time was in the Luxembourg, 'Plaza San Francisco, Seville' (in the Marseilles Museum), 'Posada at Cordova,' &c. He obtained a medal in 1868, and the Cross of the Legion of Honour. He died at Bordeaux, March 2nd, 1901.

ZOAGLI, Erasmo da. See Piaggia.

ZOAN ANDREA. See Andrea, Zoan and Vavassori.

ZOBEL, George J., an English engraver in the mixed method, was born about 1810. He contributed thirty-eight proofs altogether to the exhibitions of the Royal Academy and Society of British Artists between 1834 and 1874. His death took place in 1881. His chief plates were:

Mrs. Payne Gallway and child; *after Sir J. Reynolds.*
Dr. Johnson as an infant. (*Do.*)
Home from the Fair; *after Rosa Bonheur.*
Still for a Moment; *after Sir J. Millais.*
The White Cockade. (*Do.*)
Can't you talk? *after G. A. Holmes.*

ZOBOLI, Jacopo, was born at Modena about the year 1700. He was first a pupil of Francesco Stringa, but afterwards studied at Bologna. He went to Rome, where he died about 1765. He painted altar-pieces and portraits, and is said to have etched fifteen plates dealing with 'The Exploits of Alois Gonzaga and Stanislaus Koska.'

ZOCCHI, Giuseppe, was born in Tuscany about 1711. He was chiefly employed in decorating palaces in Florence and its vicinity, especially the Palazzi Serristori, Rinuccini, and Gerini. The Gerini family furnished him with the means of studying in Florence, Rome, Bologna, and the Lombard towns. He made drawings of the more remarkable views in Florence and the neighbourhood, which were engraved and published in sets. He etched the figures himself, and also two entire plates of the last set. He engraved several plates after Guido, Simone da Pesaro, Pietro da Cortona, Solimena, and others. He died at Florence in 1767.

ZOEST. See Soest.

ZOFFANY, Johann. See Zauffely.

ZOLA, Giuseppe, landscape painter, was born at

Brescia in 1675, and was a pupil of Tortelli. He resided the greater part of his life at Ferrara, where his landscapes with small figures were in great request. He usually introduced sacred subjects into his pictures. One of his best productions is in the church of San Lionardo, at Ferrara; others are in the Pinacoteca, the Costabili Gallery, and the Monte di Pietà. He died in 1743.

ZOLL, Franz Joseph, was born at Möhringen, in Baden, in 1772, and was first instructed by his father, a sculptor and painter. In his fourteenth year he went to Trostenberg in Bavaria, to an uncle who was a fresco painter, and then spent two years at Munich, studying under Dorner and Hauber at the Academy. He visited Paris, Vienna, and Rome. In 1821 he became professor of design at Freiburg University, and in 1823 director of the Mannheim Gallery. He died in 1833. A 'Hercules and Hebe' by him is in the Carlsruhe Gallery, and a 'Resurrection' in the church of his birthplace. His early works were chiefly portraits.

ZOLLER, Franz, draughtsman and etcher, was born at Klagenfurth about 1748, and was instructed first by his father, Anton Zoller, a painter, and afterwards under J. Schmutzer. His chief plate is an etched and coloured View of Vienna, dated 1785. He published a topographical dictionary of the Tyrol. He died at Innspruck in 1829.

ZÖLLNER, Ludwig, lithographer, born at Oschatz in 1798, began his career as a merchant, and took up drawing as a pastime. He went to Paris to study lithography, to which he entirely devoted himself on his return to Germany. He lithographed many portraits of distinguished persons after Vogel von Vogelstein, and many plates after Horace Vernet, C. Ruthart, K. Schröder, and others. He sometimes worked in conjunction with Grünewald.

ZOMPINI, Gaetano, a Venetian painter and engraver, born about 1702, was a pupil of Niccolò Bambini, and an imitator of Ricci. He worked much on commission for the Spanish Court, and died in 1778.

ZOOLEMAKER. See Solemacker.

ZOON. See Son.

ZOPPA, Vincenzo. See Foppa.

ZOPPO, Il. See Micone, Nicolas.

ZOPPO, Marco, of Bologna, born first half of 15th century, died after 1498. He was formerly believed to have been a pupil of Squarcione on account of two pictures signed "Zoppo di Squarcione" in the collections respectively of Lord Wimborne (formerly in the Manfrin Gallery, Venice) and of King Charles of Roumania (formerly belonging to Prince Napoleon). These works are, however, far more closely connected with Gregorio Schiavone, and if not by him must be by some other hitherto unknown painter called Zoppo who was intimately associated with Gregorio at Padua, but is certainly not Marco Zoppo of Bologna. This last-named painter must also have studied at Padua, but probably under Mantegna, and here he was powerfully affected by the works of Donatello. He worked much at Venice, and an altar-piece which he painted there in 1471 (now at Berlin), in addition to its Paduan features shows a connection with the Bellini. Other works by him prove that he was at times affected by painters of the school of Ferrara, more especially Cosimo Tura, the great founder of that school. He had no share in the decoration of the Eremitani Chapel at Padua, or of the Schifanoia Palace at Ferrara, as formerly assumed, nor was he the master of Francesco Francia as stated by local historians. Among his principal works are the following:

Berlin.	*Gallery.*	Madonna with Saints, signed "Marco Zoppo da Bolognia pinsit 1471 in Vinexia." (*Mentioned by Vasari as in S. Giov. Evangelista at Pesaro. Parts of the predella were formerly in a private collection at Gubbio.*)
Bologna.	*Gallery.*	Madonna and Child with Saints.
"	*Collegio de' Spagnuoli.*	Madonna and Saints, signed "Zoppo da Bolognia." (*Early. Altar-piece in twenty-three divisions.*)
Brunswick.	*Vieweg Coll.*	The Resurrection.
London.	*Nat. Gall.*	Dead Christ with St. John Baptist and another Saint.
Milan.	*Frizzoni Coll.*	St. Jerome, signed.
Oxford.	*University Galleries.*	St. Paul.
Pesaro.		Pietà, Head of St. John Baptist, and other works.
Richmond.	*Sir Fredk. Cook.*	Madonna and Child, signed "Zoppo da Bologna."
Venice.	*Academy.*	Triumphal Arch of Niccolò Tron. (*Formerly in the Ducal Palace.*)
Vienna.	*Gallery.*	Dead Christ with two Angels.

Malvasia states that Marco Zoppo decorated numerous house façades at Bologna, and he mentions many works by him in private collections in that city, and an altar-piece of 1498; another of 1468 is said to have been in S. Giustina at Padua, but all these works have disappeared. C. J. Ff.

ZOPPO, Paolo, is considered by Fenaroli and others to have been a Brescian, but Padre Calvi and writers of Bergamo believe him to have been a member of an old Bergamasque family, though he lived principally at Brescia. The dates of his birth and death are unknown, but he appears to have flourished between 1492 and 1530. In 1505 he is known to have visited Giovanni Bellini, whose intimate friend he was, at Venice, being the bearer with Pietro Bembo of a message to that painter from Isabella d'Este, Marchioness of Mantua. He appears to have been principally a miniaturist, and is said to have painted many missals, his last work having been the decoration of a crystal bowl for the Doge Andrea Gritti (in office 1523–1538). Paolo, it is said, was engaged upon this work for the space of two years, and had depicted upon it episodes from the siege of Brescia, with admirable portraits of Gaston de Foix and other great soldiers; in conveying it to Venice, however, he had the misfortune to let it fall, and, according to tradition, the destruction of this his masterpiece so deeply affected him that he died in consequence at Desenzano on the Lake of Garda. Ottaviano Rossi, the Brescian writer, states that though better known as a miniaturist, he also executed pictures and frescoes, and numerous paintings in the churches and galleries of Brescia have been attributed to him by late writers, though none can be identified with certainty as his work. He has been confounded with Paolo Caylina the younger (see that painter), the colleague and assistant of Ferramola, owing to the misinterpretation of a passage in the Diary of Pandolfo Nassino, and of other entries in the Brescian archives. C. J. Ff.

ZOPPO, Rocco, a relative of Marco Zoppo, and a pupil of Perugino, painted in the 16th century. An 'Adoration of the Shepherds' in the Berlin

MARCO ZOPPO

Hanfstängl photo] [*Berlin Gallery*

THE MADONNA AND CHILD WITH SAINTS

MARCO ZOPPO

Woodbury Co. photo] [*National Gallery*

THE DEAD CHRIST

Museum was formerly ascribed to him on the evidence of a cartellino. The signature is now quite illegible, and the compilers of the new catalogue, in which the picture is entered as by an unknown master of the Umbrian school, doubt the authenticity of the cartellino.

ZOPPO DI LUGANO, Lo. See DISCEPOLI.

ZORG (or ZORGH). See SORGH.

ZOROASTRO, a pupil of Leonardo da Vinci, whose correct name is said ('Vasari,' Ed. Mil. iv. p. 53) to have been TOMMASO DI GIOVANNI MASINI. He is also said to have been a grandson of Bernardo Rucellai, a kinsman of Lorenzo de' Medici, and to have acquired the name of Zoroastro through dabbling in the black arts. He died in Rome, and was buried in S. Agata.

ZOTO, AGNOLO, was registered in the Paduan Guild in 1469, and was a pupil of Squarcione. He worked at the Cappella Gattamelata, Padua, in 1472, and also painted some Seasons and Zodiacal Signs in the Salone.

ZOUST, GERARD. See SOEST.

ZUBERBUHLER, FRITZ, Swiss painter, born at Locle in 1822; studied at the École des Beaux Arts in Paris, and also with Grosclaude and Picot. He settled in Paris in 1850. His works include: 'Kindheit der Bacchus,' 'Poésie,' 'Numa Pompilius,' and many portraits. He died in Paris, November 23, 1896.

ZÜBERLEIN, JACOB, (or ZIEBERLEIN,) was a native of Tübingen, in Germany, and flourished about the year 1590. He is said to have been a painter, but is known rather as an engraver on wood. He executed a considerable number of cuts, among them the frontispieces to the 'Annals of Crusius,' printed at Frankfort in 1595. He signed his cuts with his monogram, and often with a small tub, in allusion to his name.

ZUBOZ, ALEXIS, a mezzotint engraver, lived in the first half of the 18th century. He was a scholar of B. Picart, but went to Russia, and practised at St. Petersburg. He engraved a series of the Emperors of Russia; to the portrait of Peter the Great he put his name with the date 1729. His name is also found on the portraits of Anne Petrowna and Catharine Alexowna.

ZUCCA. See DEL ZUCCA.

ZUCCARELLI, FRANCESCO, (or ZUCCHERELLI,) was born at Pitigliano, in Tuscany, about 1702. He was first a scholar of Paolo Anesi, at Florence, but he afterwards studied successively under Giovanni Maria Morandi and Pietro Nelli, at Rome. For some time he applied himself to historical painting, but he afterwards confined himself to decorative landscapes with small figures, in which he acquired a style, which became popular throughout Europe. He settled for a time at Venice, where the British Consul, Smith, patronized him, and recommended him to visit England. Accordingly he passed through Germany, Holland, and France, and came on to this country, where he remained for five years. He returned to Venice, but was soon induced to come a second time to England. This second stay extended from 1752 to 1773, and in the course of it he became one of the foundation members of the Royal Academy. He had already belonged to the Incorporated Society of Artists, and was largely employed for persons of distinction. Many of his pictures were engraved by Vivares, Byrne, Woollett, Bartolozzi, and others. In 1773 he returned to Italy, and settled at Florence, where he invested his savings in the securities of a monastery, soon afterwards suppressed by the Emperor Joseph II. By this he was reduced to indigence, and was obliged to resume work. He died at Florence in 1788. His paintings are numerous in England. There is a room full of them in Windsor Castle, and five hang in the Glasgow Gallery. There are many in Venice, in the Louvre, the Hermitage, at Gotha, and at Vienna. In the early part of his life Zuccarelli amused himself with the point; among others, we have the following etchings by him:

A set of various studies; from the designs of *A. del Sarto.*

The Virgin and Infant Christ, with St. John and St. Anne; *after the same.*

The Wise and the Foolish Virgins; *after Giov. Menozzi.*

ZUCCARO, FEDERIGO, (ZUCCHERO, or SUCARUS,) the younger brother of Taddeo Zuccaro, was born at St. Angelo in Vado, in 1543, (or 1542,) and was placed under the tuition of his brother at Rome when seven years old. In a few years he was sufficiently advanced to be able to assist Taddeo, and was employed by Pope Pius IV., in conjunction with Barocci, in the Belvedere, where he painted 'The History of Moses and Pharaoh,' 'The Marriage of Cana,' and 'The Transfiguration.' These works gained him credit; and Taddeo furnished him with further opportunities of distinction by making him his coadjutor in the Vatican, and in the Villa Farnese, at Caprarola. He was invited to Florence by the Grand Duke, to finish the cupola of Santa Maria dei Fiori, which had been left imperfect by Giorgio Vasari. On the death of Taddeo, in 1566, Gregory XIII. engaged Federigo to paint the vault of the Capella Paolina, but quarrelling with some of the Pope's officers, the painter took refuge in France, where he was for a time in the service of the Cardinal of Lorraine. From France he went to Antwerp, where he painted several cartoons for tapestry, then to Amsterdam, and in 1574 to England. Here he is said to have painted the portrait of Queen Elizabeth, and the famous one in a fancy dress at Hampton Court used to be assigned to him. It is also affirmed by Lord Orford, that Mary Queen of Scots sat to him, and that a print was engraved by Vertue from his portrait of her. But as Mary was in close confinement, Zuccaro's portrait (now at Chatsworth) was painted, most likely, at second-hand. He also painted Sir Nicholas Bacon, Lord Nottingham, Sir Francis Walsingham and others. Zuccaro returned to Italy, and resided some time at Venice, where he painted for the patriarch Grimani. He was also employed on the Hall of the Grand Council, and knighted. He now ventured to return to Rome, and was employed to finish the work he had begun in the Capella Paolina. About 1586 he was invited to the court of Madrid by Philip II., who employed him to paint in the Escorial. In this undertaking, however, he did not please the king, and after his departure, his works were replaced by others from the brush of Pellegrino Tibaldi. On his return to Rome he established the Academy of St. Luke, for which he had received letters patent from Sixtus V., and of which he became the first president. At his death, which happened at Ancona in 1609, he bequeathed all his property to the Academy. In his last years he wrote 'L'idea de' Scultori, Pittori, ed Architetti' (1607). Among his pictures we may further name a 'Dead Christ surrounded by Angels,' in the Palace Borghese; a

'Man with two Dogs,' in the Pitti Palace; a 'Madonna and Child, with the Infant St. John,' in the Vienna Gallery; and a 'St. James of Spain and St. Catherine,' in the Glasgow Gallery.

ZUCCARO, TADDEO, (or ZUCCHERO,) was born at St. Angelo in Vado, in the duchy of Urbino, in 1529. He was the son of OTTAVIANO ZUCCARO, a painter of little talent, by whom he was instructed in the rudiments. He afterwards worked under Pompeo da Fano, but went to Rome when he was only fourteen years of age. After many hardships he was noticed by Daniello di Por, a painter then in some estimation, who took him to Vitto, where, when he was eighteen, he was employed to decorate the façade of the Palazzo Mattei with emblematical subjects in grisaille. By this, his first public work, he attracted notice, and was soon afterwards engaged by the Duke of Urbino to paint a series of frescoes in the cathedral. He also worked at Pesaro, and returned to Rome in the time of Julius III., when he was employed by that pontiff and his successor, Paul IV., in the Vatican. He was also employed by Cardinal Farnese to decorate his villa at Caprarola. Taddeo Zuccaro died at Rome in 1566, in the thirty-seventh year of his age, worn out by continual exertion, and by some disposition to excess. He was buried in the Pantheon, near the grave of Raphael, and the following epitaph was afterwards inscribed on his tomb by his brother Federigo: "Fredericus mærens posuit anno 1568, moribus, picturâ, Raphaeli Urbinati simillimo." Pictures:

Christ in the Tomb. (*Rheims Cathedral.*)
Diana. (*Uffizi, Florence.*)
The Magdalene. (*Palace Pitti, Florence.*)
Portrait of a lady of the Riccardi Family. (*Glasgow Gallery.*)

ZUCCATI, SEBASTIANO, an Italian painter of the 16th century, a native of the Valteline, who is said to have given his first lessons in drawing to Titian. His two sons, FRANCESCO and VALERIO, were workers in mosaic, also his grandson ARMINIO, son of Valerio.

ZUCCHERELLI, FRANCESCO. See ZUCCARELLI.

ZUCCHERO. See ZUCCARO.

ZUCCHI, ANDREA, painter and engraver, was born at Venice about 1675. He became known as a successful scene-painter, and in 1726 was invited to Dresden in that capacity. He also engraved some of the plates after the most celebrated paintings at Venice, published by Lovisa. We have by him a set of twelve prints of Venetian costumes. He died in 1740. The following are among his best works:

Tobit and the Angel; *after Titian.*
St. John the Evangelist; *after the same.*
St. John the Baptist; *after P. Veronese.*
The Death of Paolo Erizzo; *after P. Longhi.*
The Birth of the Virgin; *after Niccolò Bambini.*
The Miracle of the Manna; *after G. Porta.*
The Goddess Cybele in a Car, drawn by Lions; *after Tintoretto.*
Aurora and Tithonus; *after the same.*
Æneas saving Anchises from the Burning of Troy; *after Seb. Ricci.*

ZUCCHI, ANTONIO, A.R.A., painter, the son of Francesco Zucchi, was born at Venice in 1726; he studied architectural drawing and perspective with his uncle CARLO ZUCCHI, a scene-painter, and historical painting under Fontebasso and Amigoni. Becoming acquainted with the Brothers Adam, he travelled with them through Italy, drawing antique and classic buildings, and was by them persuaded to come to London, where he was employed in decorating some of their finest buildings. He painted ceilings at Osterley Park, Caen Wood, Luton House, and Buckingham House (since pulled down). He was elected an Associate of the Royal Academy in 1770, and exhibited a few pictures of ruined temples and ancient buildings. He married Angelica Kauffmann in 1781, and, returning to Italy, lived with her in Rome until his death in 1795.

ZUCCHI, FRANCESCO, engraver, was born at Venice in 1698 (?). He was the son of Andrea Zucchi, and was instructed by his father. He was invited to Dresden, to engrave some plates from the pictures in the Gallery. He died in 1764. We have, among others, the following prints by him:

The Portrait of a Spaniard; *after Rubens;* in the Dresden Gallery.
The Portrait of a Lady, resembling one of Rubens's wives; *after the same;* in the same collection.
St. Helena worshipping the Cross; *after Giambettino Cignaroli.*
Two Allegorical Subjects; *after Antonio Balestra.*

ZUCCHI, GIUSEPPE, engraver, brother of Antonio, practised in London for some years, and is chiefly known in this country by his engravings after Angelica Kauffmann.

ZUCCHI, JACOPO. See DEL ZUCCA.

ZUCCHI, LORENZO, was the younger brother of Francesco Zucchi, and was born at Venice in 1704. He was instructed by his father, Andrea Zucchi. In 1738 he was appointed engraver to the Elector of Saxony, and was employed to execute several plates for the Dresden Gallery collection. Zani says he died in 1779; Ticozzi, in 1783. The following are among his best plates:

The Seven Sacraments; *after Spagnoletto.*
The Martyrdom of St. Peter and St. Paul; *after Nic. dell' Abbate.*
The Crowning of St. Catharine; *after Rubens.*
A Sacrifice to Venus; *after Ger. Lairesse.*
The Flaying of Marsyas; *after Langhetti.*
The Tribute-Money; *after Titian.*
David with the Head of Goliath; *after Luc. Giordano.*

ZUCCO, FRANCESCO, was born at Bergamo, about the end of the 16th century. He studied under the Campi at Cremona, and with Pietro Moroni at Bergamo. He painted history and portraits, and imitated Paolo Veronese with such success that his works have often passed for the productions of that master. A 'Nativity,' and an 'Adoration of the Magi,' in the church of San Gottardo, at Bergamo, especially recall Cagliari. Zucco died in 1627.

ZUCCOLI, LUIGI, an Italian subject painter of the 19th century. He was a native of Milan, and a member of the Academy there. His works, which were chiefly scenes from Italian domestic life, won considerable popularity beyond his native country. He came to England in 1860, and lived here for five years: he sent a scene from the Revolution of 1848 at Milan to the 1862 Exhibition, and also occasionally exhibited at the Royal Academy between 1864 and 1871. He died at Milan, after a short illness, on January 7, 1876.

ZUGNI, FRANCESCO, (or GIUGNI,) was born at Brescia about 1559, and was a scholar of Palma Giovine. He was inferior to his master in design, but surpassed him in *impasto* and colour. He excelled in fresco, and frequently painted figures in the architectural perspectives of Tommaso Sandrino.

FEDERIGO ZUCCARO

Hanfstängl photo] [*Chatsworth*

MARY QUEEN OF SCOTS

One of Zugni's best pictures is 'The Circumcision,' in the church of Santa Maria delle Grazie, at Venice. He died in 1621.

ZUMPE, JOHANNES, was born in 1819, and studied at Leipsic under Hans Veit Schnorr, under Neher at Stuttgart, and lastly under Julius Schnorr at Dresden. He went to Italy on a pension from the Dresden Academy, and studied the works of Cornelius. He died at Dresden in 1864. Among his chief productions were cartoons for the windows in the abbey church at Stuttgart, a drawing of 'Parnassus' for the Leipsic Art Union, and the decorative designs for the Loggie of the Dresden Gallery.

ZUM RING. See RING.

ZÜNDT, MATTHIAS, (or ZYNNDT,) an engraver, was born at Nuremberg in 1498, and died in 1586. He worked with both the graver and point, and produced portraits, Scripture subjects, allegories, and crests. Brulliot mentions an etching with a mark supposed to be his; it represents a Vase with figures of Tritons, standing on sea-horses' feet, and surmounted by a figure of Neptune. Bartsch describes these three prints by him:

Portrait of Giovanni de Raleta, Grand Master of the Knights of Malta. 1566.
Portrait of Louis III. de Bourbon-Condé. 1568.
View of the city of Grodno, in Lithuania. 1568.

ZUPPELLI, GIOVANNI BATTISTA, (or CAPPELLINI,) a native of Cremona, was born about the end of the 15th century. He painted landscapes, with subjects from sacred history inserted. He died in 1536.

ZURBARAN, FRANCISCO, was baptized on November 7, 1598, which was probably the day of his birth. His father was a husbandman, and intended to bring his son up in the same employment; but the boy showed so much aptitude for painting that he was released from the plough, and placed under the tuition of Juan de Roelas. Under this master he soon acquired both knowledge and reputation. He determined to strictly follow nature, and never even to paint a piece of drapery without the object before him. His admiration of Caravaggio led him to imitate that master's style, and he won the title of the Spanish Caravaggio. In 1625 he was employed by the Marquis of Malazon to paint for the chapel of St. Peter in Seville cathedral. Nearly at the same period he produced his 'St. Thomas Aquinas' for the collegiate church of that saint in Seville. This is one of the finest productions of the Spanish school. He next painted eleven scenes from the life of St. Jerome for the Hieronymite Friars at Guadalupe, and a few altar-pieces. On his return to Seville, he painted three pictures for the Carthusians of Santa Maria de las Cuevas; in 1633 he painted several fine pictures for the Carthusians of Xeres, on one of which he inscribed his name as painter to the king; an honour which he shared with Velazquez. It does not, however, appear that he was employed at the court till about 1650, when he was employed to paint the 'Labours of Hercules' in the Buenretiro. It is said that Philip IV. often visited him during the progress of the work, and that one day he expressed his satisfaction by laying his hand on the painter's shoulder, and calling him "painter to the king, and king of painters." Zurbaran died at Madrid, in 1662, according to Palomino, but the date is uncertain. Among the pupils he formed were the Palancos and Bernabé de Ayala. A list of his more accessible pictures is given below. The Louvre formerly contained nearly a hundred pictures by Zurbaran, most of them belonging to the Spanish Gallery of Louis Philippe, which was dispersed in 1853.

Berlin.	*Museum.*	Christ after the Scourging.
„	„	SS. Thomas Aquinas and Bonaventura.
Cadiz.	*Museum.*	Saint Bruno.
Edinburgh.	*Nat. Gall.*	The Virgin in Glory.
London.	*Nat. Gall.*	A Franciscan Monk, kneeling in Prayer, a Skull in his Hands.
„	*Stafford House.*	Virgin and Child, with Infant St. John.
Madrid.	*Museum.*	The Vision of St. Peter Nolasco.
„	„	The Sleep of the Child Jesus.
„	„	St. Casilda.
„	„	Ten Pictures of the Labours of Hercules (*formerly in the 'Buenretiro'*).
Munich.	*Pinakothek.*	St. Francis of Assisi.
Paris.	*Louvre.*	St. Peter Nolasco and St. Raymond of Pegnafort.
„	„	The Funeral of a Bishop.
„	„	St. Apollonia.
Saragossa.	*Cathedral.*	Dead Christ.
Seville.	*Museum.*	Madonna de las Cuevas.
„	„	St. Thomas Aquinas, and the Four Doctors of the Church, with Donors. (*And several others.*)

ZUSTERMANS. See SUTTERMANS.

ZUSTRIS. See SUSTRIS.

ZUTMANN, LAMBERT. The Zutmann family came from Maastricht to Liége, where Lambert, a sculptor, acquired celebrity by the design and execution of the porch of the cathedral of St. Lambert, destroyed by the French in 179–. He had two sons, Lambert, also a sculptor, and Henry, a goldsmith, author of the magnificent reliquary bust of St. Lambert in the cathedral of Liége, the execution of which occupied him during six years. Henry had three sons, Lambert, the eldest, architect, painter, engraver and poet, was born at Liége *c.* 1510. His paintings show that his style was influenced by Lambert Lombard, who married his sister. He resided at Rome for some years, and later on, in 1553–4, at Antwerp. He was one of nine artists who in 1560 made designs for the new town hall at Antwerp, the erection of which was carried out by Cornelius Floris, the successful competitor. In 1542 he painted an altar-piece representing Our Lady and Child crowned by Angels for the church of St. Bartholomew at Liége; this and two others are lost.

Liége.	*M. J. Holbig.*	The Visit of the three Maries to the Sepulchre.
Wiesbaden.	*Museum.*	The Raising of Lazarus (*engraved by him, dated* 1544).

He executed 121 engravings, the best of which represents SS. Peter and Paul healing the lame man at the Beautiful Gate. He removed to Frankfort in 1561, and died there in 1567.

Authorities: Passavant, 'Le Peintre-Graveur'; Renier, 'L'œuvre de Suavius'; Helbig, 'La Peinture au pays de Liége.' W. H. J. W.

ZWECKER, JOHANN BAPTIST, painter, was born at Frankfort-on-the-Maine, in 1815. He studied at Düsseldorf, and in the Art School at Frankfort, and painted the portraits of Henry I. and Henry VI. for the Kaisersaal, in his native town. In 1870 he came to London, and practised as an illustrator of books. He died in London in 1876.

ZWENGAUER, ANTON, landscape painter, was born at Munich, October 11, 1810. He worked from the antique under Cornelius, but afterwards

turned his attention to landscape, taking many of his subjects from the Bavarian Highlands and from Southern Tyrol. In 1853 he was named a conservator of the Schleissheim Gallery, and in 1869 of the Munich Pinakothek. He died at Munich in 1884. His chief works are:

Autumn Landscape, with a Stag in the foreground. 1851. (*New Pinakothek, Munich.*)
Evening on the Alp. 1850. (*Do.*)
Sunset, and Stags by a Lake. (*Leipsic Museum.*)
Two River Landscapes at Sunset. (*S. Kensington Museum, Townshend Bequest.*)

ZWIKOPF. See ZATZINGER.

ZWINGER, GUSTAV PHILIPP, painter and etcher, was born at Nuremberg in 1779. He was the son and pupil of the painter and engraver SIGMUND ZWINGER (1744—1813), now chiefly remembered as a teacher. Gustav completed his studies under Füger in Vienna, and returning to his native town, became in turn professor and director of the Art School. He was also known as an historical painter, both in oil and water-colour, and as a designer of book illustrations. He etched a few plates and tried his hand at lithography. He died at Nuremberg in 1819.

ZWOLL, ZWOLLE, or ZWOTT. Great uncertainty prevails as to the identity of the master formerly designated by this name. He seems to have been a goldsmith and engraver, flourishing at the close of the 15th century. Bartsch calls him the 'Maître à la Navette,' or 'Master of the Weaver's Shuttle,' and gives his name as Zwott. Other writers have entitled him J. Ancker von Zwoll. But the cipher with which the prints ascribed to him are marked has by recent experts been declared to be, not a shuttle, but a goldsmith's scraper or burnisher, and the word **Zwott**, generally engraved on the top of the plates, is explained as being not the name of the artist, but an abbreviation of Zwollensis, in allusion to the town where he resided, namely Zwoll, or Zwolle, in the province of Overyssel. For the name Ancker there seem to have been no reasonable grounds, and it has been abandoned. Passavant and other authorities support the hypothesis that the true name of the master was JOHANNES DE COLONIA, or JOHN OF COLOGNE, that his style was formed by the influences of the school of Van Eyck, and that he is to be identified by a paragraph in a book of memoirs of the fraternity of Agnetenburg near Zwolle, which records that about the year 1478 'a very pious young man' named John of Cologne, who was both painter and engraver, was living with the community, having joined the Brothers of Common Lot, *i.e.* the lay section of the fraternity. The supporters of this theory read the monogram I. A. M., which usually figures alongside of the hieroglyph above-mentioned, *Johannes Aurifater Monachus*, and we have thus a sufficiently probable solution of the difficulty. Nagler, however, points out that the M. could not stand for *Monachus*, as the lay brethren were not monks; and, secondly, that certain very inferior prints of the late 15th century exist signed I. C., and marked with the cipher of a shield with three crowns, the badge of Cologne. This signature, he contends, is a much more probable one for the cloister-brother, John of Cologne. Zani and Ottley, again, unable to harmonize the various discrepancies in connection with the subject, have suggested that two separate masters are responsible for the prints which have given rise to so much discussion. Dr. Willshire, in his 'Catalogue of German and Flemish Prints in the British Museum,' has adopted the views of Passavant; and following these two learned authorities, we subjoin a list of the exceedingly rare works assigned to the so-called 'Master of the Shuttle.' For the exhaustive discussion of all these points, the student is referred to Willshire's 'Catalogue of Flemish and German Prints,' vol. ii. pp. 322—364; Nagler's 'Monogrammisten,' vol. iii. pp. 741, 843; Ottley's 'Inquiry into the Origin and Early History of Engraving upon Copper and Wood,' vol. i. p. 107; and Passavant's 'Peintre Graveur,' vol. ii. pp. 178—186. Of the following the British Museum possesses impressions:

The Adoration of the Kings.
The Last Supper.
Christ on the Mount of Olives.
Christ taken in the Garden.
Christ Crucified between two Thieves.
The Entombment of Christ (*a Pietà*).
The Saviour standing holding an open Book in one hand, and giving benediction with the other.
The Virgin with the Infant, who is turning the leaves of a Book.
Virgin with the Child, standing on a Dragon.
Virgin and Child at a Window.
St. Gregory celebrating Mass.
A Skeleton in a vaulted Tomb (*an allegory of Death*).
Three Medallions of sacred subjects on a Plaque.
A Combat with a Centaur.
An architectural design of Gothic character.
A 'Passion' sequence of fifty-three prints.
The Angelic Salutation. F. S.

Passavant states that the master was also a painter, and gives three pictures as by him: an 'Adoration of the Kings,' in the Berlin Museum; 'The Israelites gathering Manna,' at Paris; and a 'Marriage of the Virgin,' at Madrid.

ZYDERWELD. See ZIJDERWELD.

ZYL, ROELOF VAN, member of Guild at Utrecht in 1611 and 1624.

Utrecht. *Museum.* Shutters of Organ from Church of St. James. W. H. J. W.

ZYLVELT, ADAM VAN. See ZIJLVELT.

ZYMBRECHT. See SIMBRECHT.

FRANCISCO ZURBARAN

Hanfstängl photo] [*Berlin Gallery*

ST. BONAVENTURA AND ST. THOMAS AQUINAS

MONOGRAMS

OF

PAINTERS AND ENGRAVERS.

P. Aartsen
H. Abbé
L. Abents
A. Adam
P. Adam
A. Adriaenssen
H. van Aeken
M. E. Ainmiller
J. van Aken
C. Alberti
P. F. Alberti
M. Albertinelli
H. Aldegrever
A. Algardi
A. Altdorfer
M. A. Amerigi
J. Amman
S. Amsler
Z. Andrea
Andrea d' Agnolo
A. Andreani
A. Andriessen
C. Anthoniszoon
S. Antonianus
A. Appiani
P. Aquila
P. J. Asch
H. Asper
J. Asselijn
J. W. van Assen
R. van Auden-Aerd
H. van Avercamp
P. van Avont
A. Badiale
G. A. Badile
W. Baillie
H. Baldung
J. Barbarj
A. F. Bargas
D. Barrière
J. W. Baur
N. Béatrizet
D. Beccafumi
H. S. Beham
N. Berchem
F. Bigi
J. Bink
P. van Bleeck
A. Blooteling
R. Bovini

F. Bol

N. Boldrini

Adams Bolsvert, & sometimes BV, olsuerd
B. A. Bolswert

S. Bolswert

G. Bonasone

D. M. Bonavera

O. Borgiani

C. van Bosch

Both, AB.
A. Both

P. Br biette

B. Breenbergh

G. A. Brescia

H. Brosamer

A. Brouwer

I. Brunn

M. Burghers

H. Burgkmair

J. Callot

L. Cambiaso

R. Canta-Gallina

L. Cardi

G. B. Castiglione

G. B. Cavalleriis

L. Ciamberlano

H. van Cleef

H. Coblent

H. Cock

T. Cockson

L. B. Coclers

A. Collaert

H. Collaert

C. Colombini

J. L. Corona

P. Cottard

J. Couvay

J. Creutzfelder

L. Cruyl

D. V. Cuerenhert

P. Daret de Cazeneuve

HC or HD
J. David

L. David

A. De Bie

J. De Bisschop

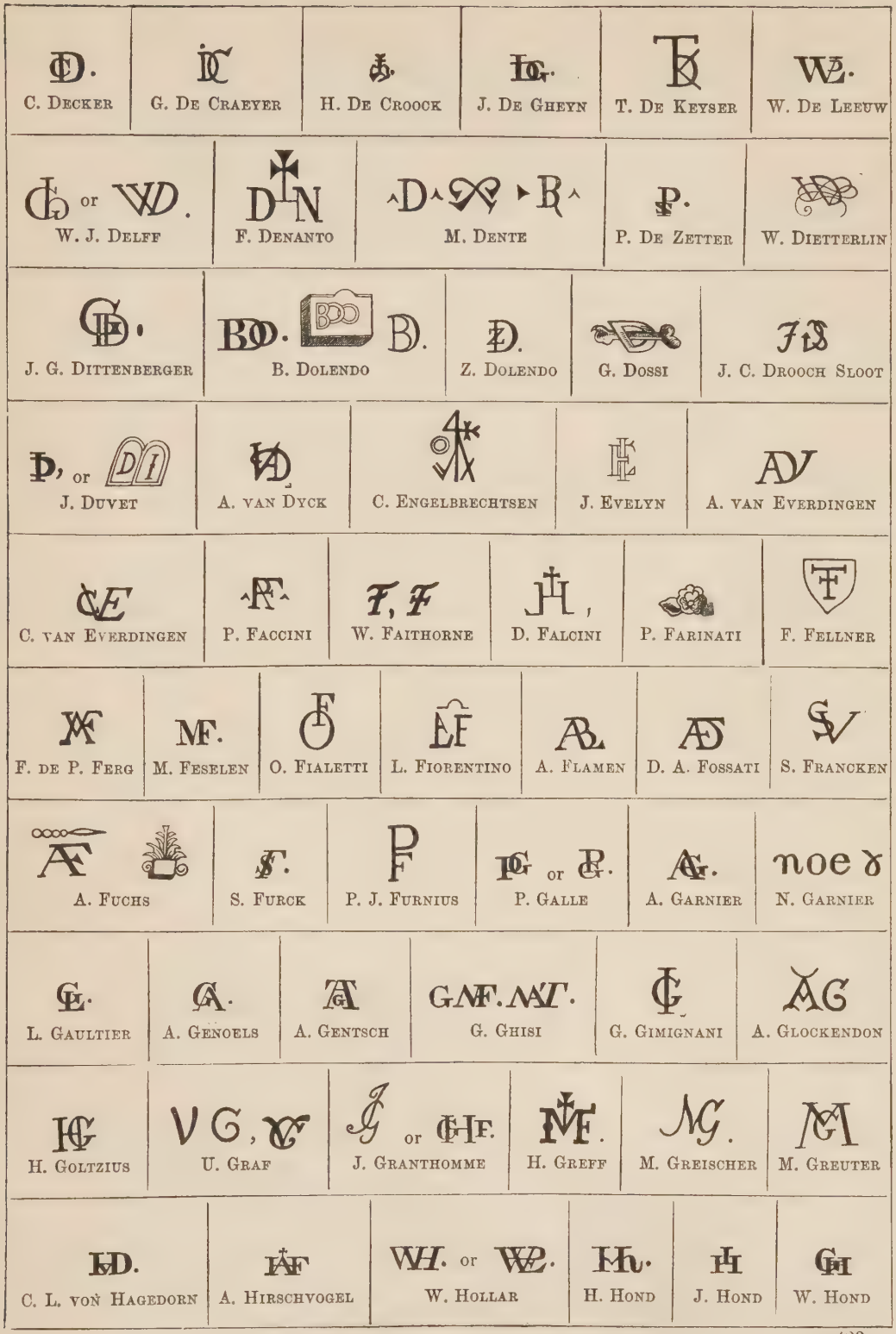
J. De Bray

AB. ZB or FB
A. De Bruyn

AD PINX. AG, ACD, NB. NB, NB
N. De Bruyn

B.
D. De Bry

IT B, IVB, IVB.
J. T. De Bry


C. Decker
G. De Craeyer
H. De Croock
J. De Gheyn
T. De Keyser
W. De Leeuw
W. J. Delff
or
F. Denanto
M. Dente
P. De Zetter
W. Dietterlin
J. G. Dittenberger
B. Dolendo
Z. Dolendo
G. Dossi
J. C. Drooch Sloot
J. Duvet
or
A. van Dyck
C. Engelbrechtsen
J. Evelyn
A. van Everdingen
C. van Everdingen
P. Faccini
W. Faithorne
D. Falcini
P. Farinati
F. Fellner
F. de P. Ferg
M. Feselen
O. Fialetti
L. Fiorentino
A. Flamen
D. A. Fossati
S. Francken
A. Fuchs
S. Furck
P. J. Furnius
or
P. Galle
A. Garnier
N. Garnier
L. Gaultier
A. Genoels
A. Gentsch
G. Ghisi
G. Gimignani
A. Glockendon
H. Goltzius
U. Graf
or
J. Granthomme
H. Greff
M. Greischer
M. Greuter
C. L. von Hagedorn
A. Hirschvogel
or
W. Hollar
H. Hond
J. Hond
W. Hond

D. Hopfer

J. Hoskins

F.B. or IVF.B.

J. van Huchtenburgh

S.H.F.

S. Huter

L.

L. Jacobsz

C. Jamitzer

M. Kartarus

J. Kerver

T. van Kessel

W. Kilian

H. Klim

L. Krug

N. de Larmessin

M. Laroon

M. L'Asne

H. S. Lautensack

M. Le Blond

H. Lederer

J. Lederlein

G. Leigel

C. Leinberger

P. Le Sueur

H. von Linck

W. Lodge

A. van Londerseel

M. Lorch

M. Lucensis

N. Manuel

A. Meldolla

M. Merian

P. A. Merica

A. Meyer

D. Meyer

P. Molyn

Æ. Neyts

P. Nolpe

J. Perrissim

P. Quast

G. Reni

C. Reverdino

W. Rogers

N. Rosex

M. Rota

Prince Rupert

A. Sallaert

R. Scaminossi

H. L. Schaerer

E. Schön

B. Schongauer

P. W.

P. Serwouter

C. van Sichem

A. Silvius

V. Solis

J. van Somer

H. Springinklee

D. van Star

J. C. Stimmer · T. Stimmer · L. Stoer · V. Stoss · L. Strauch · A. Tempesta

P. Testa · M. Thim · J. J. Thourneyser · M. Treu · H. Troschel · A. Trost · B. Tutiani

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